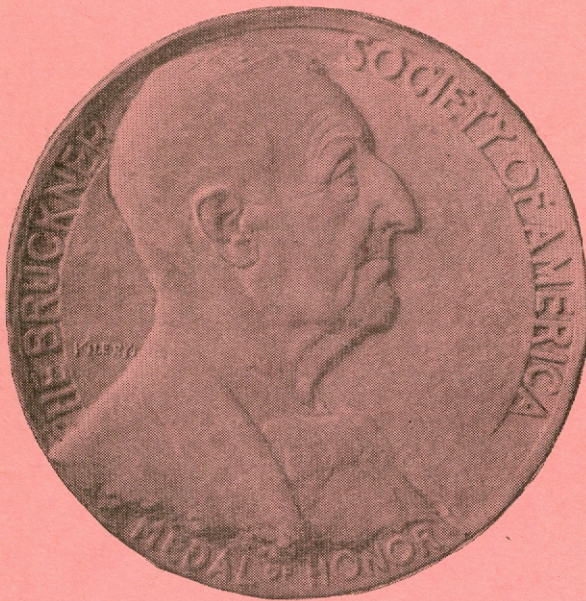


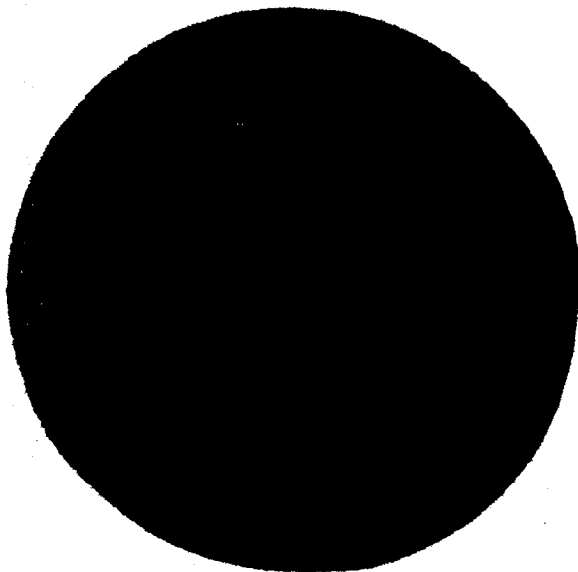
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"MY TIME WILL YET COME"



THE KILENYI MAHLER MEDAL

CHORD AND DISCORD

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BRUCKNER'S THREE GREAT MASSES

by DIKA NEWLIN

It is ironic that Bruckner's Masses—the cornerstone of his art in more senses than one—should today be the stepchildren among his major works, so far as performance is concerned. Few Masses have more sumptuously glorified the essences of Catholicism (at least, so it appears to a non-Catholic), but few churches have the artistic resources to present such music in a worthy fashion, nor is the grandiose orchestral celebration of the Mass, so well known to Vienna since its Classic era (witness Mozart and Haydn!), considered acceptable throughout the Catholic world. Those who may witness the celebration of the three great Bruckner Masses in Vienna's noble *Burghkapelle*, where they are still regularly performed with the participation of members of the Vienna Philharmonic, are fortunate indeed. For those who cannot, however, recordings and concert performances could provide suitable consolation—if they were more numerous. Yet, curiously, while Mozart's *Requiem*, Bach's B minor Mass, Beethoven's *Missa Solemnis* and even Bruckner's own *Te Deum* are welcome if not overfrequent concert guests, the Bruckner Masses have not yet attained this status for American concert audiences. A similar situation exists with regard to recordings. While all of the Bruckner symphonies are now available on LP—some even in several versions—there is no LP recording of the Mass in D¹, only one presently available of the E minor Mass (Hamburg State Opera Choir and Orchestra, Telefunken 66033—formerly Capitol P 8004), and only one of the F minor Mass (*Akademie-Kammerchor* and “Vienna State Philharmonia”, Vox PL 7940). Even these are not ideal, as will be seen. An anomaly indeed, in an age when record companies both little and big are scraping the bottom of the barrel in an effort to bring novelties from every period of musical history to discs!

The neglect of these three great Masses is unfortunate from several points of view. One can take a purely esthetic standpoint and regret that so many music enthusiasts are not having the opportunity to hear some of the most deeply felt music of the Romantic Period. One can consider the spiritual values of this music, and regret that many people who, perhaps, are turning to mass-production varieties of religious experience for lack of knowing something better, are not being exposed to Bruckner's higher message. Or one can take the point of view of the historian and claim that we do not really understand the great Bruckner symphonies unless we know the Masses which preceded them, and which furnish their spiritual (in some cases, even their thematic) content. We in America are now beginning to accept the symphonies, in some instances even to take them to our hearts—as was proved by the enthusiastic responses to the Vienna Philharmonic's American performances of the Seventh. But perhaps we cannot completely accept them unless we

¹ Editor's Note—A recording of this Mass is now available on SPA records, but was released after Miss Newlin had completed this article. Her review of the recording, however, was received in time for inclusion in this issue and will be found on page 117.

accept also the spiritual background from which they sprang. It is this background which we shall find in the Masses. Thus the time seems ripe for those who are already well acquainted with those works to restudy and reappraise them, and for those friends of the symphonies who may not be so familiar with the Masses to make their acquaintance. This brief survey, then, may serve as a reminder and a guide for those who wish to make such a study. It can in no way take the place of the scores themselves or of the much-to-be-wished-for performances and recordings!

I. Mass in D

The date of composition of this Mass may be fixed by a news report in the *Linzer Zeitung* of February 4, 1864. This notice informed its readers that Bruckner was hard at work on a Mass which was planned for performance at Ischl on August 18 of that year. This date—the Kaiser's birthday—was traditionally honored at Ischl with the celebration of High Mass by the Bishop of Linz. But Bruckner, fighting his way to mastership after his unusually long years of musical apprenticeship, was unable to finish the work in time for the grand occasion. As the manuscript score shows, the complete working-out of the composition consumed the period from July through September. The *Kyrie* was completed on July 4, the *Credo* on September 6, the *Agnus* on September 22, and the *Benedictus* on September 29; we have no dates for the completion of *Gloria* and *Sanctus*. The work then received its first performance at the Linz Cathedral on November 20, 1864.

Comparing this composition with the "School Symphony" (F minor) of 1863, we are immediately struck by the much greater mastery which the Mass displays. This is not surprising, for while Bruckner was a relative newcomer to the symphony, he was long practised in the routines of Catholic church music. Now, spurred on perhaps by his increasing unhappiness in Linz, which led him to search more deeply for musical and spiritual solutions to his problems, he was able to rise above the routine and to create what is generally considered his first full-scale masterwork. Indeed, this great Mass is more than worthy to stand beneath the symbol O.A.M.D.G. (*Omnia ad majorem Dei gloriam*), with which Bruckner humbly headed it—a symbol, indeed, of his whole life.

The *Kyrie* begins with a feature most familiar to us from Bruckner's symphonies—an eleven-measure pedal-point on D, given in repeated quarter-notes in the cellos. As always in Bruckner, this technical device has a deeper emotional meaning. Here it has a sombre effect, as broken fragments of phrases—like interrupted prayers—rise above it in the second violins and violas, poignant with their rising diminished fifths and falling chromatic steps. In the twenty-first measure, the chorus takes up these phrases, at first quietly, then rising to a climax at which we hear a bold counter-phrase of descending octaves in double-dotted rhythm in the trombones. (Such octave patterns were later favorites of Bruckner: cf. the fugue theme from his 150th Psalm (Ex. 1).

Ex. 1

Al - les was O - dem hat, Lo - be den Herrni.

They are perhaps descended from the *Kyrie* motif of Haydn's *Nelson Mass* which was well known to Bruckner (Ex. 2). Surging triplets in the strings

Ex. 2



gradually subside as we enter the *Christe* section. Following classical tradition, this portion is introduced by the solo voices, in contrast to the chorus. Rather than introducing new thematic material, these vocal parts utilize the emotional broken phrases already heard in the *Kyrie*, in inversion or transposition and with other slight alterations. Thus the techniques of symphonic development are put to good use; this section, in effect, could be said to resemble the development, elaboration or *Durchführung* section of sonata form, in which the thematic material is led through different harmonic regions. Following this, the text of the *Kyrie* is, of course, recapitulated. The music is recapitulated, too, but in strongly varied fashion—for instance, in the first invocation of this second *Kyrie*, the plaintive diminished fifth is replaced by the powerful upward-leaping octave and accompanied by a highly expressive countermelody in the solo viola. Once more, a great dynamic climax is reached, but the closing invocation of the chorus, followed by a postlude for the strings over a mysterious kettledrum-roll on D (the formal counterpart of the pedal-point at the beginning of the first *Kyrie*), is quiet and subdued. The orchestra, like the choir, ends, not on a D minor triad, but on an empty D octave—thereby skillfully paving the way for the D *major Gloria*.

After the opening intonation by the priest, *Gloria in excelsis Deo*, the choir chimes in with a unison scale-motif which is clearly related to material already heard in the *Kyrie* (Ex. 3). The octave-motif, too, plays a prominent role in

Ex. 3

(a) Sopranos Oboe
Ky - ri - e e - lei - son

(b) etc.
Et - in ter - ra pax ho - mi - ni - bus

both sections (Ex. 4). Of course, this sort of thing is not a mere technical

Ex. 4

Kyrie, mm. 30-32 (Trombones)

(a) b --- --- --- --- (b) *mov. sl-73*
Ky - ri - e e - lei - son

Gloria, mm. 9-12

(c)
Lau - da - mus te, Be - ne - di - ci - mus te

Gloria, mm. 14-16

(a)
Glo - ri - fi - ca - mus

device (although its skillful use bespeaks Bruckner's mastery of the symphonic arts of motivic manipulation) but also expresses the composer's deep feeling for the spiritual unity of the Mass. But we discover even more interesting relationships as this section progresses. At the *Gratias agimus tibi*, a songful motif in flutes and oboes unexpectedly calls to mind themes of Mahler and Berg (Ex. 5). Biographical details would seem to make this more than a coincidence!

Ex. 5

Bruckner, mm. 20-24

(a) Oboes Flutes
Lau - da - mus te, Be - ne - di - ci - mus te

Mahler, 9th Symphony, 1st mvt. (p. 60, Boosey-Hawkes min. score)

(b) Clarinets
Lau - da - mus te, Be - ne - di - ci - mus te

Berg, Violin Concerto, 1st mvt. (cue no. 110)

(c)

Mahler conducted this Mass in Hamburg on March 31, 1891. His fondness for self-quotation, which he shared with Bruckner and Berg, also sometimes

extended to the quotation (conscious or not) of the ideas of others. Is it too farfetched to suppose that in the Ninth Symphony—his swansong if we except the incomplete Tenth—his backward look at his own life might have unconsciously summoned up this musical recollection of a period of youthful striving? As for Berg, his devotion to Mahler's Ninth is well documented (he called the first movement "the most heavenly thing Mahler ever wrote"). And Berg's Violin Concerto, in which this reminiscence is included, was also a farewell to this earth.¹

It is the *Miserere* which Bruckner is later to quote, first in his "Wagner" Symphony and later, as his "Abschied vom Leben", in the Adagio of the Ninth (Ex. 6). In the latter instance, the quotation is integrated into the fabric

Ex. 6

Gloria, mm. 100-103

Sopranos
Mi - se - re - re, Mi - se - re - re

Bruckner, Ninth Symphony, Adagio (Haas ed., letter T)

Ob., Clar.

of the movement by being related motivically to the beginning of the subordinate theme (Ex. 7). This is perhaps the most famous example of the intimate

Ex. 7

Bruckner, Ninth Symphony, Adagio (Haas ed. cue C)

(inversion and diminution)

relationship between Bruckner's symphonies and his Masses; we shall, however, see others.

Like the *Kyrie*, the *Gloria* displays a sonata-like organization, with a recapitulation of the initial march-like theme, and culminates, as do all the *Glorias* of these three great Masses, with an imposing *Amen* fugue, in which many motifs already heard are skillfully interwoven to achieve a grandiose climax. The *Amen* motif itself might be considered a transmutation of the *Miserere* motif—as if the worshippers' plea for mercy had now been Divinely answered

¹ For further details on this odd set of circumstances, see Hans Redlich, *Bruckner and Mahler*, pp. 220-221, and the same author's *Alban Berg*, p. 211.

(Ex. 8). Yet it cannot be sufficiently emphasized that all these elaborate motif

Ex. 8

(a) Transposition of *Miserere* motif to D major

(b) *Amen* theme

developments and contrapuntal intertwinings are not considered by the composer as merits in themselves but—like the much-misunderstood “artifices” of the fifteenth-century Netherlanders—as means to the glorification of God. Bruckner makes this very clear in a letter of April 22, 1893, to his friend Franz Bayer in Steyr, in connection with an excellent performance of this Mass that had recently taken place there. Annoyed by references to technical features, including a pedal-point in the Brahms *Requiem*, which had been dragged into a Steyr review of this performance, he remarked with characteristic bluntness. “I’m no pedal-point pusher—I don’t give a hang for that. Counterpoint isn’t genius, but just a means to an end. And it’s given me plenty of trouble!”²

The *Credo* begins, after the priest’s opening *Credo in unum Deum*, in vivid D major Austrian festival-mass style. Again we meet the octave-motif already noted in the *Kyrie* and *Gloria* (Ex. 9). After a vigorous first section, a modula-

Ex. 9

Pa-trem om-ni-po-ten-tem, fac-to-rem coe-li et ter-rae

tion through the ambiguous diminished seventh chord D sharp-F sharp-A-C leads us to the mystical Adagio section in F sharp major. Over a gently rocking string background, the solo voices, later to be joined by the chorus, introduce the motif of *Et incarnatus est*. At the critical moment *Et homo factus est*, the same diminished seventh chord, by enharmonic change and re-interpretation, leads to the most distant possible modulation from F sharp major—and we find ourselves in the very “earthly” key of C. The Crucifixion is proclaimed by all voices in unison against a background of massive chords in the winds and brasses, throbbing triplets in the violas, cellos and basses, and rushing sextuplets in the violins—a typical Bruckner orchestral pattern. But it is not until we reach the scene of the Resurrection and Last Judgment that we meet the dramatic symphonist in full force. The beat of the double-basses on A, underscored by the roll of the tympani, underlines a sharply-profiled theme in dotted rhythm which, like so many of Bruckner’s symphonic themes, evolves in

² Bruckner, *Gesammelte Briefe (Neue Folge)*, p. 272.

fragmentary fashion. The twenty-eight-measure buildup on A before the eruption of the men's voices in a triumphant A major *Et resurrexit* may well have given valuable hints to Mahler for his Sixth Symphony, which begins in like manner with a beating pedal-point on A and with a vigorous dotted rhythm. In any case, it is a striking example of how the pedal-point may be used for dramatic effect—although Bruckner was even to surpass this in his F minor Mass. The motif *Judicare*, intoned by tenor trombones and chorus tenors, may be related to a melodic shape from the first theme of the Seventh Symphony (Ex. 10) but this is probably more a characteristic Bruckner melody-

Ex. 10

Credo, mm. 177-178

Seventh Symphony, mm. 12-13

(a) (b)

Ju - di - ca - re

type than a deliberate quotation. The Resurrection scene completed, the festal theme of the *Credo*'s opening returns (*Et in spiritum sanctum*) and we are treated to an energetic and vigorous close (without fugue). As always in Bruckner, many textual details are vividly illustrated. A vocal line worthy of the later Viennese Expressionists is given to the basses in a striking passage (Ex. 11).

Ex. 11

Credo, mm. 272-79

f Et ex-pe-cto-re-sur-re-cti-o-nem *pp* mor-tu-o-rum.

The *Sanctus*, again in D major, begins quietly, yet majestically. The slowly rising threefold invocations remind us of the rising scales of *Kyrie* and *Gloria*, except that the scale is now broken into fragments instead of being smooth and continuous; and the ubiquitous octave-motif again makes its appearance (Ex. 12). *Pleni sunt coeli*, with its vigorous countermelody in staccato eighth-

Ex. 12

San - ctus, San - ctus, San - ctus Do-mi-nus

notes in the strings, exhibits the chromatic half-steps of the *Et in terra pax* theme; and *Hosanna* is trumpeted in the fourths which are characteristic of many a Bruckner symphonic theme (cf. Third Symphony, first movement). In the midst of all this tumult the *Benedictus* (in G major, the only use of this

key for a major section of this Mass) is a peaceful, almost pastoral interlude, from which trumpets and trombones are absent until the climax (mm. 62-65). Interesting are the harmonic means whereby Bruckner constructs a "retransition" from G major to the D major with which the reprise of the *Hosanna* begins. This is one of the closest possible modulations, yet he goes "the long way around" and ends his retransition with the surprising triad of C sharp major! The C sharp then becomes a leading-tone to the desired key of D.

It is consistent with Bruckner's concept of symphonic form—still to be fully developed in his symphonies, but here clearly present in the Mass—that the *Agnus Dei* and particularly its final section, the *Dona nobis pacem*, should provide a summation of all that has gone before (Ex. 13). Intermingling

Ex. 13

(a) *First Kyrie* (b) *First Agnus*

Ky - ri - e Ag - nus De - i

(c) *Miserere, Agnus* (compare Ex. 6)

Mi - se - re - re

Credo

(d) Et vi - tam ven - tu - ri sae - cu - li

(e)

Do - na no - bis pa - cem.

(f)

Do - na no - bis pa - cem.

(Compare Ex. 3)

(g)

Do - na pa - cem (Compare Ex. 8)

diverse motifs in symphonic (some would say leitmotivic) fashion, the *Dona* rises to an exciting D major climax in which the full chorus and orchestra participate, then subsides to a quiet and humble close with four simple D major triads played by the strings over a soft roll of the timpani.

We have examined this Mass in considerable detail since (as previously indicated) it is the least readily available to the average listener. Let us now survey the remaining two Masses more briefly, yet with attention to their salient points.

II. Mass in E minor

Like all of Bruckner's major works, the E minor Mass has a somewhat complicated history of revisions. Commissioned by Bruckner's great patron Bishop Rudigier, it was composed during the fall of 1866. Its first version was completed on November 25 of that year. A revision was made in 1869, and this version was conducted by Bruckner in an open-air performance in front of the Linz Cathedral, on September 29, 1869. Of the many subsequent revisions, the 1882 one has been chosen by Robert Haas and Leopold Nowak as the basis of their critical edition (Vol. 13 of the Complete Works). This version, however, is not adhered to in the single recorded performance, which displays an inadmissible cut in the *Gloria* (measure 94 being joined with measure 104 and the important recapitulation at *Quoniam tu solus sanctus* thereby being obscured). There is also disagreement among various versions as to whether a trombone and horn passage of the *Credo* (again just before a recapitulation, at *Et in spiritum sanctum*) should consist of one or two measures. (The critical edition gives two, but the recorded performance gives one.)

The score of this work presents a very different aspect from that of the Mass in D. While the earlier composition utilized a full symphony orchestra including flutes, oboes, clarinets, bassoons, horns and trumpets in pairs, three trombones, timpani and strings, in the E minor Mass we are confronted with a much more restrained orchestral setting—no flutes, but oboes, clarinets and bassoons in pairs, four horns, two trumpets and three trombones. And, in the *Kyrie*, it is even indicated that this accompaniment is not obligatory. What is the meaning of this change? Redlich has attributed it to "the uncertainty of [Bruckner's] relations to the musico-liturgical authorities of the time." Bruckner was fascinated by plainsong and Palestrinian tradition, yet could never truly reconcile himself to the limited viewpoint of the "Cecilians", who desired to return church music to Palestrinian purity and to eliminate the vivid orchestra of the Viennese Classic Mass. While he did essay works in the pure modal *a cappella* style (e.g., the Phrygian *Pange lingua*, 1868, and Lydian *Os justi*, 1879) he was surely happier with the successful compromise between a *cappella* modality and richly orchestrated chromaticism which is achieved in the E minor Mass. Thus, we meet an opening phrase of plainchant-like character, with a Phrygian close, in the *Gloria* (Ex. 14), and a motif directly

Ex. 14



borrowed from Palestrina's *Missa Brevis* in the *Sanctus* (Ex. 15). On the other

Ex. 15

Sanctus, opening canon between 1st alto and 1st tenor

hand, the expressive chromaticism of the Mass in D is found in the *Benedictus* (Ex. 16), and the *Kyrie* reproduces the sighing motif of the corresponding

Ex. 16

section of the earlier work.

Of course, the opportunities for dramatic display are far fewer in a Mass of this type than in the fully instrumented D and F minor Masses. Thus, the thrilling orchestral interlude between *Passus et sepultus est* and *Et resurrexit*, so prominent a feature of the Mass in D, is here reduced to two rapid measures of empty fifths (F-C) sounded in repeated eighth-notes by clarinets and basses with the joyous outcry "Et resurrexit!" on an F major triad. (For further examples of the importance to Bruckner of the throbbing eighth-note rhythm in empty fourths and fifths as a means of expressing energetic and joyous faith, the corresponding passage in the F minor Mass, and the beginning of the *Te Deum*, may be cited.) But the abbreviated interlude seems just as effective in making its point as are the more grandiose Resurrection episodes of the "symphonic" Masses. Some may feel (as was certainly true in Bruckner's day) that the more modest treatment is more truly "churchly" than the showier one. Others will, more objectively, appreciate the merits of both approaches, and may even feel that Bruckner, with his lavish use of the orchestra in the D and F minor Masses, illustrated in his own way the oft-paraphrased saying of Haydn: "When I think of God my heart leaps up with joy—so why shouldn't my music do the same?" The E minor Mass certainly does have sumptuous sonority to offer in spite of its reduced instrumentation—indeed, the division of the choir into eight parts rather than four often seems to replace the missing instruments. Nor is there any weakening of the arts of counterpoint—again we find, at the close of the *Gloria*, a splendid *Amen* fugue, one of whose themes is (surely not by coinci-

dence, considering Bruckner's habits of quotation) a modification of the Kyrie theme from the Mass in D (Ex. 17).

Ex. 17



Curiously, it is recounted that Bruckner played the organ at the second Linz performance (sixteen years after the first) of this Mass. Yet, no organ part is included in the score. Perhaps the accompaniment was performed entirely on the organ on this occasion? That would not be an impossible solution, in the case of this particular Mass—and doing so would certainly increase the chances of our being able to hear the work in churches, where, after all, it belongs!

III. Mass in F Minor

The time of composition of this work, Bruckner's most triumphant essay in the style of the symphonic Mass, overlaps with that of the E minor Mass—hence a certain confusion in their numbering. Wöss, for instance, in his edition of the E minor Mass, gives it the traditional numbering of "No. 2", yet characterizes it as probably the last of the three great Masses to be composed. Redlich also calls the E minor Mass "Bruckner's third mass written during the Linz period." In point of fact, the composition of the F Minor Mass was begun later than that of the E Minor; the writing of its first version consumed nearly a year, from September 14, 1867, to September 9, 1868. The first of many revisions took place in 1872, in preparation for the work's first performance on June 16 of that year at Vienna's *Augustinerkirche*, under the composer's direction. Subsequent revisions occurred in 1876, 1881 and 1883. It is on the 1881 text (the manuscript of which was willed by Bruckner to the Vienna Court Library but, through a curious concatenation of circumstances, turned up missing at the time the provisions of the will were carried out and did not come into the possession of the—by then—National Library till 1922) that Haas' critical edition is based. As in the case of the E Minor Mass, however, the only available recording does not use the preferred text. (The few measures of soprano solo near the end of the *Christe*, mm. 67-70, are excised.)

In this monumental work, which employs the same orchestra as the Mass in D, Bruckner comes even nearer to the ideal of the completely "symphonized" Mass. Deviating from the pattern set in the two other Masses, the words *Gloria in excelsis Deo* and *Credo in unum Deum*, traditionally intoned by the priest, are here instead given full choral and orchestral setting. More, the word *Credo* is recapitulated numerous times with joyous choral interjections, where liturgically it ought not to be, in the very free "fugue" of *Et vitam venturi saeculi*. In consistency with this symphonic nature, the degree of motivic integration is unusually high. The germ-cell of the entire work may be found in

the opening Kyrie motif (Ex. 18). This scale-line, reversed from its descending ("kneeling") motion, makes the triumphant upward-surgings *Gloria* theme and, in diminution, the typically Brucknerian motoric eighth-note figure which accompanies it (Ex. 19). The simple, modally flavored setting of the next

Ex. 18 Ex. 19 Glo - - - ri - a in ex -

Ky - ri - e

cel - sis De - o.

Strings

text-line, also based on the same scale-span of a fourth, reminds us of the modal setting of these same words in the E minor Mass (Ex. 20). The boldly profiled

Ex. 20

Et in ter-ra pax ho-mi-ni-bus.

theme of the *Gloria's* fugue (this time based on the full text *In gloria Dei Patris, Amen*, rather than on the simple *Amen*) is made up of several favorite Bruckner motifs: the trenchant octave- and fifth-leaps and the ubiquitous scale-motif, now extended to the range of a seventh. To be noted is also the diminished seventh-leap which introduces a tinge of that chromaticism favored by Bruckner when he was not attempting to be strictly modal (Ex. 21). And

Ex. 21

In glo-ri-a De-i Pa-tris A-men.

the fourth- and fifth-leap, implicit in the initial scale-motif, take over in the Resurrection scene with a figure, beginning in the violas, gradually spreading through all the strings, and continuing (in variants) through 101 measures, which is the direct ancestor of the *Te Deum*'s blazing opening (Ex. 22). It is

Ex. 22

(This group of tones is repeated for 18 measures)



perhaps significant that the two focal movements of this Mass (*Gloria* and *Credo*) are in the key of C, which was later to be chosen by Bruckner for his last great religious works, the *Te Deum* and *150th Psalm*. These works are close thematic relatives of one another and display other similarities to the F Minor Mass besides the abovementioned figure. (Compare the sensuous tenor solo *Et incarnatus est*, with solo violin, to the *Te Deum* episode *Quos pretioso sanguine*.) Redlich claims that the "brazenly triumphant" key of C in these compositions expresses "an almost barbaric enjoyment of crashing sonorities, a naive pleasure in noisy acclamation of the Lord."³ We are not surprised once more to discover in the *Dona nobis pacem* a stretto of previously heard themes. The oboes, clarinets and bassoons open the section quietly with a chorale-like intonation of the original complex of *Kyrie* motifs, now in consoling F major. As a final climax is reached, all voices, doubled by the brasses, sing "*Dona nobis pacem*" *fortissimo*, to the magnificent *In gloria Dei Patris, Amen* theme. But, instead of ending in a blaze of glory, as he was later to do in the *Te Deum*, Bruckner reminds us of the ending of the Mass in D by closing humbly and simply with one final *pianissimo* recollection of the *Kyrie* theme in the first oboe, accompanied only by strings and the *ppp* roll of the kettledrum on F.

It is to be expected that such a truly "symphonic" Mass would serve Bruckner as a mine of material for a real symphony. And so indeed it proved to be. The spirit of the Second Symphony's tender slow movement in A flat major is throughout very close to that of the *Benedictus* in the same key; indeed, a touching melody from the Mass (mm. 97-102, Ex. 23) is quoted

Ex. 23

with but slight change in that movement (mm. 180-185). Also, a varied quotation from the second *Kyrie* (mm. 124-28) is used at a critical point in the *Finale* (mm. 547-556). Naturally, these citations have a deeper psychologi-

³ See also, in the present issue, my article on the *Te Deum*.

cal significance as well as a musical one. The Mass originated at a time when Bruckner was just recovering from a severe nervous breakdown. In fact, it represented his thanks to God for a return to mental and spiritual health. The Second Symphony, too, comes from a period of crisis. Frightened by the negative reception given to his much bolder First Symphony (the "saucy besom") by critics and audiences, he now became increasingly form-conscious, and attempted to follow classical precepts as strictly as possible. In addition to this, he was deeply involved in the many problems caused by his move to Vienna in 1868. What more natural and heartfelt than this simple gesture of the *Kyrie* quotation, by which he figuratively laid his problems both musical and personal at God's feet for resolution?

And who are we to say that this prayer was not answered?

The reader may wish to consult the following printed and recorded versions of Bruckner's Masses which were used in the preparation of this article.

Messe in D, herausgegeben von Josef V. Wöss. Vienna, Wiener Philharmonischer Verlag, 1924. (Philharmonia No. 264).

Messe in E-Moll (Fassung 1882), vorgelegt von Robert Haas und Leopold Nowak. (Anton Bruckner, *Sämtliche Werke*, 13. Band.) Wiesbaden, Brucknerverlag, 1940.

Messe in F-Moll (Originalfassung), vorgelegt von Robert Haas. (Anton Bruckner, *Sämtliche Werke*, 14. Band.) Wiesbaden, Brucknerverlag, 1944.

Mass in E Minor. Hamburg State Opera Choir and Orchestra, M. Thurn, conductor. Telefunken 66033.

Mass in F Minor. Dorothea Siebert, soprano; Dagmar Herrmann, alto; Erich Majkut, tenor; Otto Wiener, bass; Akademie-Kammerchor and "Vienna State Philharmonia", Ferdinand Grossmann, conductor. Vox PL 7940.

Wiener Philharmonischer Verlag scores may be obtained through Associated Music Publishers, 1 West 47th, New York City 36. The study scores of the Bruckner *Urtexte* may be obtained through C. F. Peters Corporation, 373 Fourth Avenue, New York City 16.

KILENYI-BRUCKNER MEDAL AWARDED TO STATION WFMT, CHICAGO

In appreciation of the efforts on the part of its management to create greater interest in and appreciation of the music of Anton Bruckner, Station WFMT, Chicago, Ill., has been awarded the Bruckner Medal of Honor, designed by the eminent sculptor, Julio Kilenyi, for the exclusive use of *The Bruckner Society of America*. Recordings of the Austrian master's works have been included regularly in the monthly programs of the station over a considerable period of time, thus affording a large audience of music lovers an opportunity to become familiar with the works of a composer infrequently performed in the concert hall. In November 1955 all available Bruckner recordings were broadcast.

The presentation was made by Mr. Charles L. Eble, Vice President of the *Society*, on November 6, 1955.

To the Memory of Marianna Taylor, M. D.
(1881-1956)

Friend of Music and Friend to Man

THE CREATIVE PROCESS AND MAHLER'S TENTH SYMPHONY

by KLAUS GEORGE ROY

"The most important part of music
is not in the notes." (Gustav Mahler.)

The present article is to be one of two dealing with the unfinished Tenth Symphony of Mahler. The second will concern itself in technical terms with the details of the creative process as it is demonstrated in the musical score itself: how the sketches of a melody look at first, what stages it goes through, how it appears in full score. What can we learn about a composer's structural concepts when he strikes through a measure here, adds a page there, draws arrows and connecting lines? What are every composer's problems in writing a symphony, and how did Mahler handle them in the Tenth? In short, that article will be a study of interest mainly to the professional musician.

In this inquiry, something else is attempted, and attempted with many misgivings. Its subject is not so much the "direct evidence" of the score but the "circumstantial evidence" of Mahler's life as man and composer. The questions to be asked are not conducive to easy or definitive answers. What is the nature of the creative process in music, as it applies particularly to the Tenth Symphony? How does this work, in turn, illumine the nature of the creative process in general? What are the elements of possible misunderstanding about the often terrifying appearance of the facsimile manuscript?

The author's misgivings are these. He did not see Mahler at work; he must accept much second- or third-hand. He is not a practicing psychiatrist — not even a non-practicing one. The highly complex elements of depth psychology involved here may lead him into theoretical errors; yet he hopes to offer no "half-baked" psychiatric jargon. (That any serious study of the creative process is intimately, perhaps inextricably, related to psychological considerations will be obvious to any reader.) He is not willing to wrestle with the whole phalanx of problems on the basis of his own meager powers, but seeks the assistance of the discerning thought processes of many noted scholars. Yet he is certain to miss many a revealing comment, leave important issues untouched. This writer, let it be admitted, is simply a composer who has been moved by Mahler's music, and has in some ways been influenced by him. He has long been interested in the secrets of the creative process in art, and has written a demonstration piece for his composition classes that tries to illustrate the working methods akin to all composers, major, medium, and minor. He believes that in the Tenth Symphony a number of basic insights can be found. Some of these will strike the musician as commonplace; many of the opinions expressed will be considered as obvious by those who

have also thought along these lines. The author may be accused of arguing a non-existent issue at one point or another. His answer would be that the non-composer tends to misunderstand the relationship of a composer's life with his work; few documents will lead their beholders into so many untenable or at least dubious conclusions as does the facsimile of Mahler's manuscript in this instance. What follows should be mercifully free of dogmatic pronouncements; as Graham Greene puts it in his recent play, "The Potting Shed" — "when you're not sure, you're alive." It means, however, to raise a large number of questions along avenues which concern every person who has wondered about the connection between art and life.

* * *

If you, the reader, have this copy of CHORD AND DISCORD before you, it is likely that you have immediate access also to the December 1941 issue. On page 43 you will find an excellent discussion of the basic facts of Mahler's Tenth Symphony, which you should read first. Written by the Viennese composer Frederick Block, it tells us about the publication of the sketches in 1924, thirteen years after Mahler's death in May, 1911, and describes the amazing and affecting appearance of the manuscripts in their life-like facsimile reproduction. The article mentions the first performance, from a reconstruction by Ernst Krenek (Prague, June 10, 1924), and offers brief but cogent analyses of all five movements. Up to this time, it has been possible to salvage for performance only the first and third movements (*Adagio* and "Purgatorio").

Alma Mahler, the composer's widow, makes clear her feeling in the foreword to the facsimile publication that she considered it her duty, after long vacillation, "to reveal to the world the last thoughts of the master." This step, valuable as it is to us, has reaped for Mrs. Mahler a certain amount of critical head-shaking, if not rebuke. It is quite unlikely that Mahler would have approved such publication; at the same time, it is reported that he gave permission to his wife to do with the sketches whatever she saw fit, should he be unable to complete them.

In a perceptive study, "Some Notes on Mahler's Tenth Symphony" (*The Musical Times*, December 1955, p. 656), the English critic Donald Mitchell writes: "There can be no doubt whatever that publication of the Tenth Symphony's sketches — whether justified or not — revealed with terrible clarity the mental stress and strain under which Mahler was working. The manuscripts are littered with wounded cries and incoherent exclamations. It is from this kind of exposure that I think a fastidious mind must recoil. Some private agonies should be left private and the sketches, I feel, might well have been left on deposit at a library where those with an interest deeper than mere curiosity might have freely consulted them. The third movement of the work is titled 'Purgatorio or Inferno'; and though Mahler afterwards crossed through 'Inferno', and would doubtless have eliminated 'Purgatorio', had the work reached a final stage, the title is indeed appropriate. The state of mind in which the Tenth Symphony was composed must have approximated very closely to a private hell."

For better or for worse, then, we have the sketches. All the exclamations strewn over those pages are exactly and mercilessly translated on the last page of Alma Mahler's book, "Gustav Mahler, Memories and Letters" (New York, Viking Press, 1946). The writer reproduces them here with the keen-

est reluctance, realizing the while that the original document has been in the public domain for more than thirty years:

Third Movement ("Purgatorio"). *Death! Transfiguration!* (page 4.) *Compassion! O God! O God, why hast thou forsaken me?* (page 3). Fourth movement; title page: *The devil leads me in a dance . . . Madness seizes me, Accursed! Demolish me that I may forget my being! that I may cease to exist, that I may . . .* End of movement (muffled drum): *None but you knows what it signifies! Ah! Ah! Ah! Fare thee well, my lyre! Farewell, Farewell, Farewell Ah well — Ah Ah.* Fifth Movement, Finale: *To live for thee! To die for thee! Almschi!* (page 10.) (These words occur again at the close of the movement).

As mentioned earlier, the detailed study of the music's growth from idea to shape, from germ-cell to vast melodic arch, from sketch to score, must be reserved for a later study. The steps used in the reconstructions, in which several composers took part, can there be traced at hand of musical examples. But what must here be said at the outset is of vast importance for this inquiry. A considered glance at the sketches reveals to a musician a fact which descriptions of the publication may not have led him to believe: namely, that with the sole exceptions of the verbal exclamations and indications of an unusual degree of haste, the sketches are perfectly normal working devices on the road to a production of a complex musical score. In fact, the full score of the *Adagio* (the step after the "Particell" or reduced score, which in turn followed the initial sketches) is for the most part clear and even neat; transcribing it into a practical score for performance was nowhere near as difficult as was the labor over the brief third movement. All the ink blots, arrows, connecting lines, angry smudges, etc., have nothing essentially to do with the state of the composer's mind. Most early sketches, moreover, are indecipherable to anyone but their authors. You will find the same true of a sketch by Beethoven — who, however, rarely took the trouble to produce a readable end-product. Mahler would have been the first to laugh at the old joke that composition was made up of 10% inspiration and 90% perspiration. "Revision need not lack spontaneity", writes Brewster Ghiselin in his book, *The Creative Process* (University of California Press, Berkeley and Los Angeles, 1952); "and there would be little use in it if it did." Nor does revision, the creative labor of polishing and perfecting, appear to gain from a lack of mental equilibrium; perhaps the very opposite. What is useful to us when we see a page of first sketches is the same thought that struck John Livingston Lowes when he perused the Note Book of Coleridge: "There, in those bizarre pages, we catch glimpses of the strange and fantastic shapes which haunted the hinterland of Coleridge's brain . . . What the teeming chaos of the Note Book gives us is the charged and electrical atmospheric background of the poet's mind."

The realization that the working method in Mahler's Tenth, however hastened by the awareness of impending death, is essentially a natural and normal one, hardly different from that of his other works — but that the verbal outbursts show every mark of irrationality and extreme disturbance, is an issue to which we must return again and again as we study the problem. But in order to place the problem in its proper context, we should look at the nature of the creative process itself — as Mahler saw it, as others see it, and as it applies to this absorbing composition.

"One does not compose," Mahler once said; "one is composed." The Eng-

lish word 'composed', unfortunately, has a double connotation which the German lacks: "Man komponiert nicht; man wird komponiert." 'Composed', in the alternate meaning, Mahler certainly was not; 'consumed' might be more correct. But the concept that the composer is the acted-upon rather than the acting participant in the creative act (!) is a striking one, shared by virtually all the romantics. Even so "classically" thinking a master as Brahms said, "that which in general is called invention, i. e. the thought, the idea, is simply a higher inspiration for which the artist is not responsible, for which he can take no credit." And Mahler claimed that "the creation and genesis of a work are mystical from beginning to end, since one — himself unconscious — must create something as through outside inspiration. And afterwards he hardly understands how it happened." The contemporary American composer Roger Sessions arrives at an astonishingly similar view: "The composer . . . is not so much conscious of his ideas as possessed by them. Very often he is unaware of his exact processes of thought till he is through with them; extremely often the completed work is incomprehensible to him immediately after it is finished." Paul Hindemith draws our attention to the appropriateness of the German for an idea, an inspiration: "Einfall" — a "dropping-in"; but he warns that this is just the first step for a composer, the mere raw material. Donald Francis Tovey, the great English scholar, would have sharply disagreed with both Brahms and Mahler that the composer can take no credit for his flashes of inspirational insight. As he sees it, and as Hindemith and Stravinsky and most modern masters see it, inspiration is "akin to first-rate athletic form." It comes only to those who are ready to receive it, and while waiting to work for it. (Symposium question to Copland: "Sir, do you wait for inspiration?" "Every day." "But what do you do till it comes?" "I work.") The master composer is conditioned as well as liberated by his skill, by his knowledge of what he has to do. How well Beethoven knew this, the moment he fixed an idea on paper — how many permutations it would have to go through before it reached (for the naive listener) a state of "inspiration"! Any idea, heaven-sent as it may seem, must be recognized, captured, instantly put to work — consciously or subconsciously. Not only that: in the hour of inspired work, the creative genius can call for the kind of theme or rhythm or color he needs: a demigod, he commands the muse to bring him what he wants. To the non-composer, the act seems like rubbing the magic lamp to conjure up the obedient genie. Aladdin, however, had merely luck; the composer must have skill. Every creative artist of some attainments knows the feeling of "things going right", of the pen moving where the mind directs, of the visions falling into focus, the ideas crowding up in a ceaseless flow as if summoned, the solutions coming easily to hand. But often, what sounds most spontaneous may be the hardest worked-for, and few composers worked so hard at their ideas as Mahler: a slave to his vision, he toiled endlessly over his scores, attentive to every detail, never satisfied, much more severe with his work than any critic could be — and all this directed toward the realization of what he conceived as the ideal of perfection.

Mahler the metaphysicist, the indefatigable seeker after the solutions to philosophical and religious problems, seemed to attribute (or wished, as a true romantic, to attribute) to divine inspiration what his preparation, his fabulous acquired skill made it possible for him to accomplish. He proves in this last work — so intimately intertwined with the facts of his personal

life, that what he claimed to be unable to comprehend at its source was as an *artistic* creation the result of the all forces he could bring to bear on it. With *opus ultimum*, the final work of a master, these powers are often raised to a pinnacle of awesome height—be it Bach's unfinished "Art of Fugue" or Mozart's unfinished "Requiem" or Mahler's unfinished "Tenth Symphony."

In his book, *Introduction to the Psychology of Music* (Norman: U. of Oklahoma Press, 1954), Dr. G. Révész demonstrates that these two concepts the "metaphysical" and the "psychological", which are "understood and represented as opposites . . . are by no means contradictory, but really supplement each other." It soon becomes clear that the two are in fact inseparable. Révész quotes Nietzsche's comments on the highly involuntary, tempestuous feelings of inspiration, of power and "divinity", but also quotes him in a remark which characterizes Mahler's working method as it does Beethoven's: "All great men are great workers, indefatigable not only in invention, but also in rejecting, revising and arranging."

Look at the sketches! Behold the amount of conscious labor, the thorough awareness of what was good, what was useful, what was weak—the process of criticism almost instantaneous with the process of invention; in short, the two are indivisible. The very fact that there *are* sketches serves as proof. If it were true that by the metaphysical method of creation "the composer could bring forth musical ideas in more or less final form through the action of his unconscious . . .", then why sketches? Schubert and Mozart very rarely sketched; but these men did the parallel labor in their heads, rather than on paper, and there are many extant examples of their revisions. The working methods of composers differ sharply; the essential mental processes are virtually the same. One may crudely compare the issue with digestion or circulation; however divergent the outward manifestation from one person to another, the actual nature of the function remains the same.

But as we go back to the Tenth Symphony, we can see at once how the most elemental creative experience of the first sketches is already modified, made conscious, in the process of revision, of change, or improvement. Of course, an important alteration in a melody or rhythm is to a real composer also a truly creative act, and often a discovery that affects him as powerfully as did the initial version, if not more so. "Eureka! I have found it!" But the head-work that visibly and promptly takes over in these sketches, sometimes seconds after the flash of inspiration has struck home, must account for the degrees and stages of involvement that the composer's psyche undergoes. This comparative lessening of involvement, until the final product may almost seem strange and foreign to its creator, is well explained by Sessions: "The composer's experience in creating the work is incalculably more intense than any later experience he can have from it; because the finished product is, so to speak, the goal of that experience and not in any sense a repetition of it. He cannot relive the experience without effort which seems quite irrelevant. And yet he is too close to it to detach himself to the extent necessary to see the work objectively, and to allow it to exert its inherent power over him." On the other hand, we have many reports about the intense "re-living" Mahler experienced at times when conducting his own scores, hours which left him emotionally as well as physically exhausted.

With some composers, work of distinct inspiration may take place totally without perspiration, controlled almost entirely by calm and conscious application of enormous talent and skill. J. S. Bach, Haydn, Stravinsky might be

examples. But we know how Mahler (as Beethoven before him, and a majority of the romantics in general) "agonized" over his compositional labors. What Ghiselin writes must be true of him: "The concentration [of the creative state] may be so extreme that the worker may seem to himself or others to be in a trance or some similar hypnotic or somnambulistic state . . . The creative discipline when successful may generate a trance-like state, but one does not throw oneself into a trance in order to create." Indeed not; as Mahler said, in a letter to his wife at the time of this symphony's sketches, "in art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come." (Contrast this with Mrs. Richard Strauss's frequent command to her husband, who tended to indolence: "Richardl, now you go compose.") Yet the trance-like state in which many composers work (hardly realizing to what extent they are really doing brain-work) looks confusing to the beholder, and supplies the music-appreciation specialist with some of his wildest misconceptions. Dr. Susanne Langer, in her superb study, *Philosophy in a New Key* (1942; third edition 1957), deals brilliantly with this problem of stress in artistic creation:

"We find the belief widely disseminated that music is an emotional catharsis, that its essence is self-expression . . . Moreover, it is the opinion of the average sentimental music-lover that all moving and poignant music must translate some personal experience, the longing or ecstasy or despair of the artist's own *vie amoureuse* . . ." What Dr. Langer would answer when confronted with the sketches of the Tenth Symphony, and informed of the undeniable facts of the composer's condition at the time of writing, is probably this: she would first prove that all composers (Mahler included) have written some of their saddest music while feeling most cheerful on the surface, and the other way 'round. Examples are legion. She would then quote Wagner, who wrote: "What music expresses is eternal, infinite and ideal; it does not express the passion, love, or longing of such-and-such an individual on such-and-such an occasion, but passion, love and longing in itself; and this it presents in that unlimited variety of motivations which is the exclusive and particular characteristic of music, foreign and inexpressible to any other language." Most important, she would continue with this passage of her own: "Music is not self-expression, but formulation and representation of emotions, moods, mental tensions and resolutions—a 'logical picture' of sentient, responsive life, a source of insight, not a plea for sympathy . . . For what music can actually reflect is only the morphology of feeling . . ." Sessions similarly explains what happens in any great work of art, and surely in music like the Tenth Symphony: "'Emotion' is specific, individual and conscious; music goes deeper than this, to the energies which animate our psychic life and out of these creates a pattern which has an existence, laws, and human significance of its own. It reproduces for us the most intimate essence, the tempo and the energy, of our spiritual being; our tranquility and our restlessness, our animation and our discouragement, our vitality and our weaknesses—all, in fact, of the fine shades of dynamic variation of our inner life. It reproduces these far more directly and more specifically than is possible through any other medium of human communication."

It is for these reasons that the terrifying vision some of us may have of Mahler at work on these sketches—correct though it may outwardly be—obscures the basic issue of what composing is. "Composing," said Beethoven, who could frighten innocent farmers in the fields with his shouting and ges-

ticulations over a musical idea, "is thinking in tones". Dr. Langer reminds us that "sheer self-expression requires no artistic form. A lynching party howling round the gallows-tree, a woman wringing her hands over a sick child, a lover who has just rescued his sweetheart in an accident and stands trembling, sweating, and perhaps laughing or crying with emotion, is giving vent to intense feelings; but such scenes are not occasions for music, least of all for composing."

Some of the psychological data in the pages to follow might seem to contradict this view; they do not. For however intense the personal experience of Mahler was, however close the intertwining of the specific and individual emotion with its artistic representation or reflection, the actual work to be done presupposed the availability of pen and pencil, desk and music paper, a piano and a quiet studio. There was the "occasion for music". There, Mahler could devote himself to transmuting into what Dr. Langer calls "significant form" those experiences which involved him most deeply. Only under those conditions would he have had the clarity of purpose to "com-*pose*", to "put together" such a series of highly intricate polyphonic structures as are presented by the main theme of his *Adagio* — in inversion, in augmentation, in juxtaposition with itself. The intensity of stress, as we shall later try to show, is not necessarily in conflict with the creation of extraordinary and extraordinarily complex music, if — and this is the important qualification — if the working conditions are the right ones for the composer, and the time is ripe for him to utilize them to the full.

Full comprehension of Mahler's music — as any composer's — can ultimately be gained only by the recognition of lasting artistic values, not by acquaintance with biographical conditions. There is little artistic use to us today in the reports of Gesualdo's homicidal tendencies, or Haydn's unhappy marriage, even of Beethoven's relationship with his nephew. But in the case of Mahler's Tenth we have not a completed work, a creation signed and sanctioned by its composer, but a document so puzzling that we must look for possible clues to understanding its genesis in the very *vie amoureuse* which Dr. Langer rightly discredits as a general principle of interpretation.

In a stimulating and forthright article in the *Musical Courier* of January, 1949, Harold Schonberg writes this: "Perhaps a point in Mahler understanding has been overlooked by a failure to assess his music in terms of his personal life. It may be that it is a little too close for that, but a good researcher with a thorough knowledge of modern psychiatric theory should be able to draw some interesting conclusions. From accounts of those who knew him . . . Mahler was as magnificently neurotic as any person possibly could be. Somebody should do a book on neuroticism in art; it would clear up many of the aesthetic problems concerning the variations in individual tastes . . ." This writer is, when all is said and done, not only skeptical of the procedure of *assessing* an art work in terms of the artist's life, but he could make no claim to the proper qualifications in writing a study such as Mr. Schonberg proposes. He would recommend a careful re-reading of Thomas Mann's "Dr. Faustus" as one of the most brilliant sources on the subject. There is, however, one recent and fascinating book which is largely devoted to "the case of Mahler". It is "The Haunting Melody", by Dr. Theodore Reik, an early member of Freud's circle (New York, 1953). It is there that we find many keys toward a clarification of the psychic conditions under which the Tenth Symphony came into being.

Mahler was ill. He was doomed to die, and he knew it. Dr. Reik discusses in detail the nature of Mahler's superstitions regarding a "tenth symphony", an ideal and a sacrilege not to be attempted and completed without the intervention of death (Beethoven, Bruckner, etc.) "When he was composing it, he remarked to his wife, 'now the danger is past.'" Clearly, it was not, since his heart disease — first diagnosed in 1908 — fatally aggravated a streptococcus infection and a physical collapse less than a year after the sketches were begun. But the thought of death was nothing new to the composer, as any music-lover acquainted with Mahler's output — from the "Klagende Lied" to the "Lied von der Erde", from the "Lieder eines Fahrenden Gesellen" through the Second Symphony to the "Kindertotenlieder" and the Ninth Symphony — surely recognizes. Reik writes: "Bruno Walter, who was a friend of the composer, states that Mahler's symphonies are conceived 'sub specie mortis'. And now it occurs to us how many of his symphonic movements start with the experience of death and how many end there." No work of his, to be sure, is so clearly marked by the stamp of death as is the Tenth: how could it be otherwise? Yet the listener feels, perhaps, in the completed movements, not at all a macabre grotesqueness but a sense of "other-wordliness", a "Vergeistigung" (spiritualization) that was a new thing even for Mahler. Beethoven's last complete work, the Quartet Op. 135, has a similar visionary quality — wise beyond rhetoric, and therefore brief.

Much has been written about the Austrian-Jewish master's "Weltschmerz," his all-pervading sadness; we need not stress it here. But it is worth recalling that it was Schubert who could say, "unhappiness alone has created the 'Winterreise' . . .", and who wrote in his diary of March 27, 1824: "My works owe their existence to my musical intelligence as well as to my suffering . . ." To paraphrase the Bible — "What some sow in grief, others shall reap in joy." With Bach, with Haydn, with Mozart, even with the later Beethoven, a sense of artistic detachment can be found even in their most deeply affecting moments. This could be true even of Wagner and Bruckner. But with the later romantics, especially Tchaikovsky, Mahler, and the young Schönberg, the last barriers seem to fall; in this hyper-romantic *Gefühlswelt*, that musical reflection and form which would most clearly mirror the personal emotion are freely given. (Even so, the "spiritualization" of the Tenth results in a degree of restraint, of expressive balance, even of brevity, which are most unusual for Mahler.) If we add to this trend toward "Selbstentblössung" ('self-denudation' — the term is Adolph Weissmann's) the nature of Mahler's physical illness, his severe emotional agitation and his foreboding of death, then the conditions under which this masterwork came about are indeed ground for pity.

Pity, also, to him who is virtually destroyed as a man by his very creativeness. "Driven by demoniac powers which demanded perfection and highest achievement, haunted by an inner urge which exacted the greatest, even the impossible, for him, Mahler let life slip by him . . ." (Reik.) And Mahler himself, after being told in 1908 to "take it easy" (!), wrote to Walter, "I cannot do anything but work. I have unlearned all other things in the course of the years. I feel like a morphine addict or a drinker to whom his vice is suddenly forbidden." And in his last year, he sadly admitted, "Ich habe Papier gelebt." ("I have lived paper.") Can we not see what this inescapable fate of life-on-paper, music-paper — the simultaneous glory and terror of the creative genius — did to his marriage? Alma Mahler has explicitly enough —

but not in poor taste — accounted for the nature of their relationship in the summer of 1910, when the sketches of the Tenth Symphony were undertaken. In Dr. Reik's book, we learn details of Mahler's attempts to free himself of this particular burden, to understand and find bases for action. On a single afternoon, probably in August of 1910, he visited Freud, and had with him a long session. There is no doubt that the consultation explained much, however little it could have helped him directly at so late a date in his life. Who could fail to feel the enormous poignancy in the exclamations toward the last pages of the sketches, addressed to Alma (we do not know at what point in the process) — the deep and genuine love he bore her, so terribly disturbed by the intrinsic nature of his creativity? Romain Rolland once wrote, "whoever tries to find the clue to the secret of creation sees with a shock how dearly the genius has to pay for his wonderful conquests. For it costs him an inhuman and boundless effort of the will to satisfy and arrange the angry elements in art so that when he subjugates them at last, he finds himself — bruised and beaten — back in the world of every day." When Mahler was asked, as a boy, what he wanted to become, he said, "a martyr . . ."

Is it correct to say, as Harold Schonberg does, that "the point is that Mahler never worked out his mental doubts and disturbances, all of which were expressed in his music. His scores, then . . . remain creations of the eternal adolescent — adolescent no matter how advanced in years, how seared by experience."? To what extent was the "working-out" accomplished exactly through the music, and through the music only? Could it be that the creative process supplied the ailing master with the very stability that he would otherwise have lacked completely, or should we go further to assume that musical creation was for him the only remaining stability itself? What is the cathartic, curative, therapeutic effect of such work for the composer under such conditions? If not a cure of his problems, did the creation of a great musical edifice, searching and original, allow at least a series of temporary personal resolutions?

The paragraph that follows, from Dr. Frederick Dorian's *The Musical Workshop* (New York: Harper and Brothers, 1947), was not written with the case of Mahler in mind, perhaps; yet the fit seems perfect. Nor is it overly poetic; its truth seems profound. "Sublimated in the art works are the narratives of men . . . Art becomes the artist's true reality and life remains but a sad dream. A merciful muse has shown the artist the way out of his misery: the dark forces of destruction which endanger his psychic existence can be fought through the creative act. A cunning device of nature helps her creatures; it forces tragedy to serve its own victim. Enslaved by his unhappiness, threatened with doom, the artist revolts and sets himself free through work . . . Fanatic concentration of all expressive energies emerges victoriously into lasting works. This is the process of catharsis as the antique thinkers interpreted it. It is the act of purification in which the artist liberates himself from the grip of his emotions and creates pure forms of beauty." Would the psychiatrist call such "escape into work" a "defense mechanism"? And would the "victorious emergence of lasting works due to fanatic concentration of all expressive energies" be to the victor a desperately needed proof of his own competence, as the dictionary would define it? "One is competent who has all the natural powers, physical or mental, to meet the demands of a situation or work."

If Dr. Langer is right — as she surely must be — that the primary object

and purpose of first-rate creative activity is not self-expression but the achievement of "significant form", then we must assume that Mahler (as any humanly sensitive composer) was involved in his Tenth Symphony on several levels at once. The verbal aspects of the score may be 'significant' enough, in a psychiatric sense; but they do not make *art*, since they have no *form*. (Had the composer lived, he might conceivably have searched for poetry that might have expressed in artistic form the wider meanings of his exclamations, and could be used in the symphony with the assistance of voices, as he had so often done before.) Nor do the verbal outbursts, in the final reckoning, add to or take away from the artistic product. This product, the music itself, does have *form*, significantly and magnificently so. Had all the sketches been carried to completion as was the opening *Adagio*, we would as musicians certainly have to regard the symphony as the work of a musically clear-thinking man — and especially so since the music is not merely repetitive or nostalgic, but astoundingly fresh and progressive. But to what extent does a *musically* sane or "normal" production guarantee the authorship of a *personally* sane or normal composer?

We do not really know, and what follows is frankly hypothetical. The psychic basis of artistic creation is still mysterious to us. Perhaps it should be left alone by the researcher, as some feel the atom should have been. We do know that the inner life of the creative artist is of extraordinary complexity, and in a certain sense hovers on the brink of mental disturbance. Thomas Mann, in his "Dr. Faustus" and elsewhere, again and again returns to the idea that genius and illness are inextricably bound up together. Whatever the validity of this concept, it is clear that the musician of overwhelming genius must *sui generis* fall under the classification of "obsessive-compulsive" used in clinical psychology. He must work or perish. (What it cost Mahler to be a "summer composer" only, to forswear artistic creation for his conducting and organizing labors, even in 1910-11!, is frightening to consider; it may explain, in part, the "demonic" nature of his orchestral direction — a substitute creative act.) Theorists believe that the obsessive-compulsive state is for some personalities preliminary to the so-called schizoid state. The term "manic-depressive", often used for artists who are so well described by Goethe's phrase, "himmelhoch jauchzend, zum Tode betrübt" ('exulting to the sky, sad enough to die'), is supposedly a mere description of a series of symptoms, rather than an etiological definition. To our untutored thinking, the creation of music, real music, implies control over and integration of the faculties of the mind. We experience it as such. We can hardly conceive of a schizophrenic state as conducive to any kind of artistic work, least of all a great one. (Is Van Gogh an exception? At one point, we learn, he could *only* paint. Schumann and Wolf could write nothing of substance once their disease had passed a certain stage.) But if we take the term *schizoid* to imply a "split personality", we may be able to divide the extant material in Mahler's sketches into "verbal exclamations — disorder; musical formulation — order."

To the psychiatrist, this apparent "split" in the Tenth Symphony offers an instant diagnosis: a schizoid condition. With that affliction, there are not only emotional disturbances, but also thought disruptions. If you look at the translation of Mahler's outcries, you will find a number of repeated words, some even without the expected punctuation, and at least one sudden breaking-off in the middle of a word: *Dass ich ver* (*that I may dis . . .*)

These are, the writer is told, clear schizoid symptoms. At which point the question will arise for any sensitive music-lover, but is it possible that a person in such a state could produce music of such caliber? Is it not more likely that Mahler relived his emotional experiences when looking over the sketches at a later date, and at that time scrawled in the verbal symbols? Alma Mahler believes that they were all written at the time of the visit to Freud. Is it not reasonable to assume that the affecting "Farewell, my lyre" (which could be taken as addressed to his wife as well as to his art) might have been put on the page when realization of the impending end became inevitable, when the shocking awareness that the symphony would never be finished could no longer be evaded? (Yet compare Beethoven's "Heiligenstadt Testament", written 25 years before his death!) Would not Mahler have completed or at least obliterated some of these outcries, if he had had months to do so? Or did he consider it as somehow dishonest to distort what his "darker regions" had sent to the surface?

Perhaps. We do not and cannot know. But there are a number of data which may clarify for us the possible relation of the rational symbols (the music) with the irrational ones (the words).

On one and the same day, August 27th, 1910, Mahler could write a sensitive love poem to his wife, and also leave her a note in which he begs her to come to his studio earlier the next day to call him in for lunch, as was their custom. "My darling, my lyre, come and exorcise the spirits of darkness, they claw hold of me today, they throw me to the ground. Do not forsake me, my staff, come soon that I may rise up. I lie there and wait, and ask in the silence of my heart whether I can still be saved or whether I am damned." This is more than pure poetry. It was the state of mind of the Tenth Symphony. Who could doubt that Mahler recalled the close of Goethe's *Faust, Part I*, the great play on man's dual nature? "Mephistopheles: 'She is condemned.' Voice from above: 'She is saved.'"

The composer was in desperate anxiety; he fled into work, while fearing its effect on his outward balance. Composing, to some, is like childbirth without anesthesia. But it could be, and this might be the crux of the problem, that Mahler's work, musical creation, was to him the last fortress, his only real defense. There lay his greatest strength, the best organized, the most highly developed part of his torn-asunder personality. We learn that the schizoid may keep a part of his personality intact while all the rest seems to be in a state of collapse or dissolution. And at such time, this most resistant aspect of the mentality may come out with complete clarity, "normally", while words fail. Dr. Reik speaks of the "deep well" from which Mahler's outcries came, and says that in his last compositions "desperate hunger for life and utter weariness, the wish to lose one's consciousness and the last clarity fight one another." Not only does a schizoid state (one which has not yet done irreparable damage to the whole organism) not necessarily inhibit the creative function, but it may supply it with a vision and a skill that are uncanny, "super-normal". There is at least one case on record of a scientist whose technical deductions were at their height of brilliance virtually at the same time as his most violent schizophrenic seizures — when the impetus for solving them, the parallel to pencil and paper, was offered him. Now the musical substance of Mahler's sketches may in a mysterious way even have gained from the stress involved; there are moments of truly apocalyptic power (as the progressions of the brass choir on pages 32-34 of the miniature score),

visions vouchsafed to no man in moments of cool deliberation. Even there, cool — or cooler — thinking must of course have taken over during the work of scoring such an idea. It is mere sentimentality to believe that the elemental heat generated by the visionary lightning-stroke can persist at equal intensity during all the ensuing tasks of the composer-turned-artisan — whatever his basic state of mind.

As early as 1896, Mahler wrote in a letter: "I know that as far as I can shape an inner experience in words, I certainly would not write any music about it. My need to express myself musically and symphonically starts only where the dark emotions begin, at the door leading to the 'other world', the world in which things are not any more separated by time and place . . ." By 1910, the situation seems to have become reversed, or at least extended; it is the words, not only the music, which come from the 'other world'. Could these verbal exclamations have been penned at practically the same time as the most rational musical organization? Could Mahler have put the cry for *Compassion* within an inch of a call for a *ritenuto* in the music? The psychiatrist may say yes. Dr. Eugen Bleuler offers in his book *Dementia Praecox* (published 1911) a series of remarks on differential diagnosis which may be applicable. In speaking of the schizoid, he sees " . . . a clear splitting in the sense that various personality fragments exist side by side in a state of clear orientation . . . Clever and logical ideas alongside entirely senseless deductions . . . Senseless ideas suddenly flare up in contradiction to the rest of the personality . . . The delusions are simple and not elaborated, but in contrast to the simplest reality, occurring in a fully conscious state." And later: "Schizophrenics can be cheerful, anxious, elated and depressed not only in rapid succession, but practically simultaneously."

The symbols of the verbal outbursts in the Tenth, to be sure, are never "senseless deductions", nor do they in fact "contradict the rest of the personality"; however violent and incoherent they appear, they are usually connected in a demonstrable "free association" with the music. One might even look at some of them as extreme examples of "program notes", like the "devil's dance" of the fourth movement, or the outcry about the muffled drum, which is based on a specific experience in New York. But the nature of their appearance on the page is in keeping with Dr. Bleuler's descriptions. The slightly sardonic, folksong-like, almost cheerful character of the "Purgatorio" music (an almost "neo-classical" piece!) seems not in balance with the title, nor quite with the verbal exclamations found in it. These and other instances may be moving on a different level from the music, affiliated yet independent, representing other and less "organized" aspects of the personality. *If the conflict of the sketches can be understood, at least in part, through the hypotheses given, we must remember that what remains to us is the best and essentially the healthiest part of the total pattern — the music.*

If we accept the symphony, particularly the *Adagio* and whatever we can make out of the sketches that had progressed beyond the first thoughts, as a work of genius, of "significant form", we may find a near-flawless answer to the paradox of creation-under-extreme-stress in the words of Dr. Austin DeLauriers, Chief of Psychology at Topeka State Hospital. If we see the problem in that physician's way, we recognize that the verbal expressions of the dying master must not by us be confused with the musical substance that is left to us in the art work: "Music is essential order from within. It is not . . . a haphazard sequence of sounds; its very structure requires that

whatever is expressed be expressed through order and organization. Stated differently, music is a medium which by its very structure allows feelings to be expressed always in a rational way. And the more genuine and authentic the feelings to be expressed in music, the more stringent become its intrinsic requirements of order and organization: its rationality. This cannot be said, it seems to me, of other artistic or activity media; this is a unique quality of music." How incredibly complex and "rational", for instance, is the structural organization of certain music by Schönberg and Berg, "even" at the very moments when the emotional temperature seems to be reaching the boiling point! The issue is the same.

* * *

"There are limits to the investigation of the productive process," writes Dr. Révész. "The hope of being able to comprehend the successive processes of creative work is vain. Many roads lead from the explorable to the inexplorable which are not practicable for our brains and our analytical powers. There is no doubt that the forces which govern original creative work, that lead the productive effort to the top-most peak, that give almost unlimited scope to mental life, cannot be grasped in their multiplicity through observation and introspection . . . No matter how precisely we may be able to follow the long inner preparatory process, how convincingly we may be able to describe the stages of development of a composition, there always remains an unbridgeable cleft between the preparatory process and the original inspiration of value. The connection is established by the *genius* of the artist who, through the happy coincidence of divers circumstances and through the work of the unconscious, supplies the connective link. And it is in this leap — which often surprises the productive artist himself — that the unexpected, the involuntary, lies. Both mental activities (conscious work and spontaneous unconscious inspiration) are operative in composing. The one can never lead to a consummate art-work without the other." Mahler, too, was baffled by this 'leap'. "What is it that thinks in us?", he once asked in a letter, "and what acts in us?"

As his Tenth may demonstrate, even "divers *unhappy* circumstances" may come together in a "happy coincidence", one beneficial at least to the artistic result. But it is important to remind oneself again and again, as Dr. Révész advises, that no investigation of a work, its productive processes and its extant matter, can ever penetrate to certain mysteries. Perhaps their "beauty" lies in their insolubility. No amount of psychological speculation can explain exactly what makes a work of genius as contrasted with a work of competence, even if one can technically account for an unexpectedly large number of details in their comparison. Dr. Langer delivers a sharp warning, which the explorer in musico-psychological currents does well to heed: in her opinion, the psychoanalytic theory of aesthetics, though probably valid, does not throw "any real light on those issues which confront artists and critics and constitute the philosophical problem of art. For the Freudian interpretation, no matter how far it is carried, never offers even the rudest criterion of artistic excellence."

This is not the place to enter into a discussion of quality, of value, of absolute and relative excellence. The effort we spend on searching out the conditions under which Mahler's Tenth was written is justified by the assumption — widely shared, we trust — that the work is worthy of such effort. Were it not so — were it inferior music in the context of the composer's

output, did it show a saddening decline of his powers — then the biographical situations which brought this about would ultimately be more interesting than the music. This is not so. Having gone a certain distance in separating intention from achievement, method from result, cause from effect, surface from essence (essential functions of "kritikos", the critic), *we can only conclude that the superior quality of the artistic achievement has at least a part of its foundation in the extraordinary conditions and the extraordinary febrile processes which saw it come to light.*

It is inconceivable that the music of so hyper-sensitive and "literary" a man as Mahler would not absorb and mirror with uncommon poignancy the events and problems of his "outer life" through the art work born of his "inner life". However successful a career, an artist's life may seem to him to have been a failure; his creation, if it is "great", may prove the opposite. "For their works shall follow after them . . ." We find a kind of reverse demonstration of this in a striking paragraph of Dr. Reik's. Mahler, he writes, "sought for the hidden metaphysical truths behind and beyond the phenomena of this world, for the ideals. He never tired in his search after that transcendental and supernatural secret of the Absolute and did not recognize that the great secret of the transcendental, the miracle of the metaphysical, is that it does not exist." Whether one can agree with so shattering a world-view or not, it may be less a contradiction of it than a new horizon, a positive aspect, to claim that the existence of the great art work means *ipso facto* that the idealistic search was consummated, that the mystical faith was crowned. There is now something where there had been nothing before. That, in art, may be the real miracle.

Not only that. That "something", created on the arduous road toward a goal of perfection which the true creator believes he can never reach, is not only there but it is a *new* thing. Even under the immense stresses which surround the genesis of this work, or perhaps because of them, Mahler's productive fantasy — to use a felicitous phrase of Dr. Révész's — was "like a stream that grows broader and mightier through constant new influxes." Mahler was able to look forward, to free himself of the accumulated burden of what he already knew; always suspicious of "tradition", he was eager to go beyond that of his own style. "Whatever there be of progress in life," writes Henry Miller, "comes not through adaptation but through daring, through obeying the blind urge. 'No daring is fatal,' said René Creval . . . The whole logic of the universe is contained in daring, i. e. in creating from the flimsiest, slenderest supports."

A musical, stylistic, technical discussion of the Tenth Symphony must, as we said, follow at a later date. But the writer wants to share with the reader, at this point, his sense of amazement that Mahler could achieve as a true "Abschied", a farewell, so *progressive* a piece, so marvelous a blend of the old and the new, of the firm foundations and the "slenderest supports". In one way, he seems closer here to the ecstatic spirituality of his mentor, Anton Bruckner, than ever before; the hyper-expressive dross which at moments disfigures some of his later symphonies is stripped away, in favor of a tighter polyphonic structure, a transparent texture, a keen search for the substance and essence of a thematic idea rather than an episodic parade of incompatible "Einfälle". The transfigured final pages of the *Adagio* in the Tenth are paralleled in symphonic music perhaps only by the close of the *Adagio* in Bruckner's Seventh. At the same time, how noticeably influenced was Mah-

ler by some of his young disciple's, Arnold Schönberg's, explorations in the first decade of the 20th century — how near to "atonality" are some of the pages in the *Adagio*! And with what surprise will some of us feel the touch of Mahler's influence (probably quite "unconscious") on the outstanding modern heir of the German tradition — Paul Hindemith, especially in the second and third movements of the "Mathis der Maler" symphony! In the "Purgatorio", we may recognize with a shock of delight the kinship of the Danish master, Carl Nielsen — born but five years after Mahler. Donald Mitchell has well accounted for the remarkable stature of this work when he writes:

"The *Adagio* never falls below Mahler's best level of inspiration, often transcends it, and most clearly and poignantly exposes both his love for a past tradition of romantic beauty and his quite extraordinary willingness to shoulder the responsibility of newer concepts . . . Throughout the movement we find even the most traditional gestures fertilized by new ideas . . . Created under intolerable pressure, the slow movement represents one of Mahler's profoundest excursions into the territory of the twentieth century. He was, after all, something of a paradoxical composer, and it is only fitting, perhaps, that he should have succeeded in writing an almost painfully nostalgic movement very much in touch with a musical future which he did not live to see."

Perhaps it is the final paradox of musical expression — one which reassures us that only truly significant art can prevail against the inexorable passage of time — that as we move further and further away from an intimate awareness of the conditions which helped to give a work its own particular and personal stamp, the most important part of the music remains, after all, in the notes.

Newton Centre, Massachusetts
July 7, 1957 (Mahler's 97th anniversary)

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An essay of considerable pertinence to this inquiry — received by this writer too late for inclusion in the discussion — is an article by Rollo Myers in *The Score*, Number 19, March 1957 (London), "Music and Human Personality."

The author also wishes to express his appreciation to his friend Dr. Claus Bahnson of the Psychosomatic Research Unit, Boston University Medical School, for his generous interest and valuable technical advice. Danish-born Dr. Bahnson — who is an outstanding concert pianist as well as a research psychologist — gave freely of his knowledge and experience in musical and clinical psychology. He is not, however, to be held responsible for the possible scientific inaccuracies in this writer's interpretations of psychoanalytic theory.

BRUCKNER VS. BRAHMS, AND MAHLER VS. STRAUSS: A STUDY IN CONTRASTS

by WARREN STOREY SMITH

Comparisons are not necessarily odious. By recognizing points of difference, as well as of resemblance, we may see more clearly and judge more fairly the individuals or things thus compared. In the present attempt to appraise jointly the two late 19th century symphonists and the two men who, between them, sang the swan song of musical Romanticism, attention will be drawn to both the positive and negative aspects of their creative work, since in order to know what something is, we must at the same time be aware of what it is not.

No one with any real knowledge of either composer could possibly mistake a symphony by Bruckner for one by Brahms—or even a single movement, a single page or, to stretch a point, a single phrase. There are differences of idiom, of texture, of sonority, of pace, and so on. Now since any discussion must start somewhere, this one might as well begin with the treatment that the respective composers have accorded the middle movements. Both intrinsically and in relation to the outer ones, Bruckner makes considerably more of them than does Brahms. It has been said repeatedly that the high point of the typical Bruckner symphony is the slow movement, and Bruckner himself welcomed the fact that he was known as an *Adagio* composer.¹ In the symphonies of Brahms there is only one slow movement marked *Adagio*, that of No. 2, and in the Bruckner nine there is only one that is not so designated, the *Andante* of the Fourth², which, incidentally, is far from being the climax of that particular work.

In his most characteristic slow movements Bruckner was endeavoring to be impressive and portentous in a way that Brahms was not. These *Adagios* attain to a greater sonority, particularly the last three, where the orchestra is reinforced by the Wagner tubas, of which more anon, and they are longer, more elaborately designed than those of the Hamburg master. Except in his Fourth Symphony, where he uses the sonata form without development, Brahms in his slow divisions is satisfied with the A-B-A-Coda form that some theorists, though by no means all, call a First Rondo. Bruckner, on the other hand, will use the full-fledged sonata form or an A-B-A-B-A-Coda design, with development along the way.³ And as the *Adagio* is the climax of the symphony, so will the movement itself reach a mighty climax, something we certainly do not find in the slow divisions of Brahms.

As far as the scherzo is concerned, while we find a movement bearing the name in every one of the Bruckner symphonies—and the titanic Bruckner scherzo is as characteristic of its creator as the soaring Bruckner *Adagio*—we do not find the term in any symphony of Brahms. The nearest approach to

¹ Boston's Philip Hale liked to describe the great Bruckner *Adagios* as "Apocalyptic".

² In the revised version the second movement of No. 2 is marked *Andante*, but the original version, first released in 1938, has *Adagio*. It is Bruckner with whom we are here concerned, not those who tried to improve upon him.

³ As is often the case in matters of musical analysis, we find different labels affixed to the same movement, the nature of which remains unchanged by these disagreements.

the style occurs in the *Allegro giocoso* of No. 4, which still departs from the traditional pattern by being in duple time and having no trio.⁴ Elsewhere, Brahms replaces the scherzo with a graceful intermezzo, the name generally applied to the third movements of the first three symphonies, and that he himself employed to designate the corresponding portion of his G minor Piano Quartet, Op. 25, No. 1.⁵ Brahms appears to have played down the middle movements of his symphonies in order to emphasize the importance of the corner ones, although they are relatively more important in the always exceptional No. 4.⁶ The heroic vein was native to Bruckner and he tends to employ it throughout a work.

Bruckner has been repeatedly and, as some will have it, mistakenly assailed on the score of formal construction, especially in regard to the outer movements. The controversy is too vast to be gone into here, but this much may be said: Brahms in these same movements better achieves the classical ideal of continuity and momentum. Paul Bekker aptly speaks of Bruckner's "terraced progress."⁷ It is without doubt, Brahms's "logical continuity"⁸ and the aforesaid momentum, combined with a greater terseness of utterance, that has made him more acceptable than Bruckner to the average concertgoers. If nothing counted but the sheer musical substance, the melody, harmony and orchestration, Bruckner might easily win out. One is reminded of the jibe at Brahms made by an unidentified French critic, quoted by Felix Weingartner: "Il travaille extrement bien avec ses idées qu'il n'a pas."⁹ Weingartner himself put the issue this way: "In the strife between the Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united,—the monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."¹⁰

Not everyone is convinced that Brahms was a successful manipulator of the ideas that he had, or "did not have." Mahler, for example, expressed himself thus in a letter to his wife: "I have gone all through Brahms pretty well by now. All I can say is that he is a puny little dwarf with a very rather narrow chest. . . . You will be astonished when I tell you where I get more completely bogged than anywhere else—in his so-called 'developments.'

"It is very seldom that he can make anything whatever of his themes, beautiful as they often are. Only Beethoven and Wagner could do that."¹¹

⁴ It thus resembles the second movement of the *Scotch Symphony* of Mendelssohn.

⁵ The latter's companion piece, the Piano Quartet in A major, has a Scherzo, as do many of Brahms's other works.

⁶ Thus reversing the conditions of the Bruckner Fourth, already noted.

⁷ *The Story of the Orchestra*, W. W. Norton & Co., New York, 1936, p. 217.

⁸ The logic, of which Bekker speaks, is well exemplified by the closely-woven texture of the initial movements of the First and Second Symphonies. The latter has even been called a "symphony in three notes", less of an exaggeration than it first appears, when we see the uses to which the motto theme, or basic motive, of the first movement has been put, not only in that movement but in the whole work. Much of the transformation to which this three-note figure is subjected is rhythmic, and Brahms's rhythm is much more diversified as well as more intricate than that of his rival. Of the two composers he is the more "intellectual", the more finicking craftsman.

⁹ *The Symphony Since Beethoven*, Oliver Ditson Co., Boston, 1904, p. 41.

¹⁰ *Ibid.*, p. 48.

¹¹ Alma Maria Mahler: *Gustav Mahler: Memories and Letters*, The Viking Press, New York, 1946, p. 205.

Shortly afterwards he wrote: "Now that I've worked my way through Brahms, I've fallen back on Bruckner again. An odd pair of second-raters. The one was 'in the casting ladle' too long, the other not long enough."¹²

It is entertaining, but not always instructive, to read what the great composers had to say about one another. Mahler, for example, was capable of defying the world by rating Leoncavallo's now forgotten *La Boheme* above the masterpiece of Puccini.

Quite possibly it is the lack of speed in Bruckner, more than his discursiveness or his occasional disconnectedness, that makes him difficult to take in this speed-conscious age. Brahms's pulse rate is slower than that of Haydn, Mozart or Beethoven, but even in jest you could hardly say of any Brahms symphony that it contains not one slow movement but two, or even three. Bruckner sometimes, if not always, courted "solemnity" in the corner movements, applying his favorite expression mark, *Feierlich*, both to the Finale of No. 8 and the first movement of No. 9.¹³ His scherzos have momentum aplenty, and continuity besides, but he is capable of slowing down in the Trio, as he does in the Seventh and Eighth. The fleet, light-footed Trio of the Scherzo of No. 9 is quite exceptional, unlike anything else in his entire output. It has even been described as French—strange word to use in connection with Bruckner.

Per contra, Cecil Gray, endeavoring to prove that Sibelius was the only post-Beethoven symphonist who really made the grade, accuses Brahms of "a complete lack of that variety of mood and breadth of style which are the prime requisites of symphonic writing—the one quality on account of which all sins may be forgiven. Brahms's movements, however they are labelled, practically all seem to be *andante con moto*; he is incapable of writing either a true *allegro* or an *adagio* movement—above all a *scherzo*. He entirely lacks gaiety, verve, spontaneity, abandon, in default of which a symphony is necessarily incomplete and imperfect."¹⁴ One need not go all the way with the extremely prejudiced British critic, who was frantically trying to build up his own man at the expense of all the others, but evidently some of the distinctions between Brahms and Bruckner that have just been made here are relative rather than actual. The answer is, of course, that most Teutonic music in the second half of the 19th century was on the lethargic side. Look at Wagner!

Gray distinctly had it in for what are generally known as song-symphonists, and there is an amusing irony in the fact that Lazare Saminsky once accused Sibelius of being that very thing.¹⁵ It looks as though the world had not come to any very definite conclusion on this vexed and vexing issue. On the one hand we have Weingartner saying, "I would add that with a very few exceptions a characteristic mark of all symphonic themes is their breadth and their special melodious character,"¹⁶ and, on the other, Gray affirming, apropos of Sibelius: "It is true that most of his themes are short-winded, but that is precisely one of the reasons why he is a great symphonist—it is characteristic of

¹² *Loc. cit.*

¹³ No one could put the vexing issue of Bruckner's "fast" movements any better than did his pupil and biographer, Ernst Decsey. Discussing the first movement of the Quintet in *Cobbetts Cyclopaedia of Chamber Music* (Oxford University Press, London, 1929, Vol. 1, p. 216), he says that it is "one of those melodious Bruckner Allegros, which are not allegro in the accepted sense, but have rather the character of animated slow movements, corresponding to the composer's own inner rhythm."

¹⁴ *Sibelius*, Oxford University Press, 1934, pp. 192-3.

¹⁵ *Music of Our Day*, Thomas Y. Crowell Co., New York, 1939, p. 197.

¹⁶ *Op. cit.*, p. 78.

practically all of the finest that have been written. And it is precisely the long-winded Teutonic thematic material of the German symphonists of the nineteenth century that prevents them from attaining to the monumentality and concentration of the form &c., which are the hall-mark of the true symphonic creations of the Finnish master."¹⁷ He then continues with the observation on Brahms quoted above. To be sure, he exempts Beethoven from all this, but Beethoven, he assures us, "was no more a typical German than Goethe was."

Some authorities, inclined to draw finer distinctions than the above, have separated the Teutonic symphonists into two groups, the German and the Austrian, placing in the first, Beethoven, Mendelssohn, Schumann, and Brahms¹⁸, and in the second, Schubert, Bruckner, and Mahler. By and large, the Austrians are more lyrically inclined than their German brethren. Surely Bruckner eclipsed Brahms in melodic invention, as Schubert did Beethoven. Bruckner's strength, like Schubert's, lay in the creation of themes, and that of Brahms, as did Beethoven's, resided in the manipulation of them, as our French critic has suggested. Take what many regard as Bruckner's most winning melody, the initial theme of the Seventh Symphony. Is it not more appealing when it is first heard than it is in the working-out section, or in the reprise, where it is combined with its own inversion? Additional examples might be cited, but the reader who knows his Bruckner, as well as his Brahms, will get the idea.

Bekker, to return to him, makes the point that Brahms's orchestral style approached the chamber music type.¹⁹ He further says: "He chose his orchestral cast as he needed it. Indeed, he would hardly have known what to do with a larger or more colorful apparatus! He neither took the orchestra for granted nor found it an especially interesting form of expression."²⁰ Brahms's scoring is better thought of today than it was 50 or 60 years ago. In comparison with the rich and brilliant orchestration of Berlioz, Liszt, Wagner, and their imitators, it sounded dull and drab, and was even described as "muddy and hoarse." It now seems an eminently suitable garment in which to clothe the composer's thoughts. We do not hold a Rembrandt in disesteem because it lacks the bright colors of a Renoir. It is nevertheless true that Brahms was relatively indifferent to sound, as such, having an almost Puritanical disdain for the more sensuous side of his art.²¹ He more than once composed a work for a certain sound-medium and then blithely transferred it to another.

I have neither the space nor the inclination at this time to delve into the moot question of the original and revised versions of the Bruckner symphonies, made more complex by the fact that Bruckner sometimes did his own revising. The argument has been offered that the well-intentioned Löwe and Schalk succeeded in making Bruckner's orchestration sound too Wagnerian. The fact is that, even as Bruckner intended it, his scoring has a marked kinship with that of the great music dramatist, for whom he had unbounded admiration. His use of the *Bayreuth* tubas inevitably lends to many passages in the last

¹⁷ *Op. cit.*, p. 192.

¹⁸ Strauss would fit in here too.

¹⁹ *Op. cit.*, p. 204.

²⁰ *Ibid.*, p. 210.

²¹ Donald Ferguson attributes the sobriety of Brahms's scoring to his obsession with polyphony (*A History of Musical Thought*, F. S. Crofts & Co., New York, 1939, p. 422). Yet Wagner, Bruckner, Mahler, Strauss and others have managed to write contrapuntally without sacrifice of aural charm.

three symphonies an inescapable suggestion of *The Ring*. We must also acknowledge that his treatment of these instruments was highly individual, and that he sometimes used them more imaginatively than did their inventor.

Quite possibly, some of the difference between Bruckner's orchestra and that of Brahms was due to the fact that the former was an organist and the latter a pianist, with a strong feeling for chamber music. Many have found that Franck's orchestra has an organ-like quality, and so, at times, does Bruckner's. Take, for example, the first phrase of the Adagio of the Seventh, in which the five tubas double the lower strings. The sound is more truly Wagnerian in the transition to the second subject, assigned to the tubas and a French horn. The second theme itself, a section of ravishing beauty, is scored for strings, intermittently reinforced by woodwinds and horns, with a skill that was Bruckner's own. Indeed, the attempt to instance all of the examples of felicitous orchestration in his symphonies (yes, in the original version) would almost mean a complete reproduction.

Brahms also has his moments, such as the Introduction to the Finale of the First Symphony, the end of the retransition to the reprise in the opening movement of No. 2, with its golden-voiced horn, the Coda to this movement, and, in the Adagio, the soft trombones supporting the cellos. These things haunt the memory, as do the return of the chief theme in the Andante of the Third and the flute solo in the Finale of No. 4. But for the most part, we are more conscious in Brahms of the music itself than of its sonorous presentation, the latter being more a matter of utility or suitability than of intrinsic attractiveness. In a symphony this is probably quite as it should be. The Romantic composers have put notions in our heads.

It is his use of the brass, in particular these added tubas, that imparts to Bruckner's orchestra the Wagnerian sound so conspicuously missing from that of Brahms. In No. 7, the work in which they made their symphonic debut, Bruckner's use of these instruments is confined to the Adagio and the Finale. In Nos. 8 and 9 he uses either eight horns or four horns and four tubas in every movement.

From the Third Symphony on he requires three trumpets, as Wagner generally did. The brass choir of eleven that is added to the orchestra at the end of the Fifth was Schalk's idea, but approved by the composer. The original version, now available, does not have it.

Brahms, always conservative in his orchestral demands, never required more than two trumpets, the classical norm. Like Bruckner, he used trombones in every symphony, but in only ten out of a possible sixteen movements, whereas Bruckner used them in every one.²² Brahms used the ordinary bass tuba, standard equipment for Bruckner, as for Wagner, in the Second Symphony only, but in three of the movements. He used the contrabassoon in every symphony but the Second, though naturally not in every movement, while in the aforementioned Allegro giocoso of the Fourth he has a piccolo, played by the second flutist, and a triangle.

Save for the use of three flutes and contrabassoon in the Fifth, Bruckner adhered to the classical pattern of woodwinds in twos, until he reached the last two symphonies, when, quite appropriately in view of the heavy brass department, he increased them to three. The cymbals and triangle in the Adagio of the Seventh were put there at the suggestion of Nikisch. In the

²² The reference here is to Symphonies 1-9. In the Andante of the posthumously published Symphony No. O, in D minor, neither trombones nor trumpets are required.

corresponding section of the Eighth Bruckner used them on his own. And in the Trio of the Scherzo, as well as in the Adagio, he permitted himself the luxury of a harp part.²³ In one respect Bruckner's orchestration was as conventional and as un-Wagnerian as that of Brahms: he never used either the English horn or the bass clarinet.

In mentioning Beethoven, Schubert, and Wagner, I have listed what surely are the principal influences discernible in Bruckner's symphonic writing. Beethoven was for Bruckner and Brahms a common heritage. The former, as suggested above, followed the great exemplar chiefly in the central movements, while the latter reveals his influence mainly in the outer ones. The search for either Schubert or Wagner in the symphonic Brahms is as vain a pursuit as the quest for Schumann in Bruckner. The Austrian master shares with Schubert his gift for melody, his ease in modulation and (the anti-Brucknerite would add) his prolixity.

Bruckner's chromaticism has something in common with Wagner's, although, unlike Franck, he never developed *Tristanitis*: he never submitted to what Lawrence Gilman called "the tyranny of the ascending half-tone progression." The chromaticism of Franck has been dubbed by unfriendly critics both "slithering" and "slimy", disagreeable terms that could never be applied to the music of Bruckner.

As a harmonist, Bruckner, in his own particular way, went even beyond Wagner. In the Scherzo of the Ninth, which some irate critic called "the ugliest piece of music ever written", and again in the opening theme of the Adagio, we cross over into the 20th century. In the case of the latter, the tonality of E major is not really established until the seventh measure, and by altering the

The image displays two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is E major (three sharps: F#, C#, G#). The first system shows a melodic line in the treble staff with frequent chromatic alterations and a bass staff with block chords and some moving lines. The second system continues this style, with a more active treble staff and a bass staff featuring sustained chords and some melodic fragments.

²³ In each case Bruckner wrote one harp part but suggested that, if possible, three harps be used. The revised score specifies one in the Trio of the Scherzo and three in the Adagio.

pitch of three of them, the first twelve notes of the theme can be transformed into a Schönbergian tone-row.



The Eighth also has its daring passages, notably the out-of-the-key beginnings of the chief themes of the first and last movements, matters fully explained in the masterly analysis of the work by Robert Simpson, in the 1950 issue of *Chord and Discord*.

In respect to tonality, speaking now of the key-relationship between the first and second subjects, Brahms, at least in his symphonies,²⁴ was a traditionalist, while Bruckner, like Schubert before him, loved to experiment. For example, the Fourth has in its first movement a chief theme in E-flat and a second theme in D-flat, which returns in B. And a most unconventional relationship is found in the Adagio of the much-neglected Sixth, where the first subject is in F and the second in E. Drawing comparisons between Brahms and Bruckner, Virgil Thomson, then writing for the New York *Herald Tribune*, inadvertently referred to the latter as "the younger man". It was a natural enough mistake; the evidence of the music is all that way.

This brief dissertation has been principally concerned with the surface aspects of the works under discussion, with the flesh, one might say, rather than the spirit. It may be remarked that the spirit plainly reflected the personalities of the two men, who had in common only a devotion to the highest ideals of art. On this score it should be noted that both composers resolutely courted absolute music in a day when the descriptive variety was very much the fashion. What little they wrote in the latter vein hardly deserves the name. Brahms's *Tragic Overture* and the early piano ballad, *Edward*, are illustrative music in its most rudimentary form. Nothing but a prevailing mood is conveyed by either title. Bruckner affixed the label *Romantic* to his Fourth Symphony, which, outside the magical opening, is no more romantic than many of the others, and then made an ingenuous attempt to explain the music, which explanation he afterwards repudiated. We can also ignore the foolishness about the *Deutsche Michel*, in connection with the Scherzo of the Eighth. Like Mahler's laboriously contrived program for his First Symphony, these were largely efforts to satisfy public taste. One can even read an Alpine scene into the Introduction to the Finale of the Brahms C minor, but this is not what we mean by program music.

As men, Bruckner and Brahms were conspicuously unlike. The former's upbringing was rural, the latter's urban. Brahms was far more sophisticated, much better read than Bruckner, who is said to have read little besides the Bible. Brahms also read his Bible faithfully, a fact to which his music, choral and vocal, bears abundant testimony. But a wide gulf separates the Upper Austrian Catholic, a man of simple faith, commonly referred to as a mystic, from the North German Protestant, who, when it came to the teachings of the Lutheran

²⁴ We find an astonishing key scheme in the first movement of the Piano Quintet, matched by Bruckner in the corresponding portion of his Quintet. Another bold stroke on Brahms's part is the recapitulating of the chief theme of the Allegro giocoso of No. 4 a semitone higher, in D-flat instead of C.

church, could accept the spirit but reject the letter.²⁵ Brahms was fond of the theatre and found in opera, which attracted him as composer no more than it did Bruckner, a means of relaxation. Bruckner's worship of Wagner was a musical matter. The dramas confused him, as they have many another. That Brahms was the more prosperous of the two was due to several factors, the principal ones being that his music was easier to assimilate, then as now, and that he cultivated a greater variety of media, producing such salable items as songs and piano pieces. (Bruckner maintained that he could write songs like those of Brahms but had no desire to do so.) For a final comment, neither man married, but in their attitude toward the opposite sex they differed as widely as they did in other respects.

Allusion has already been made to the Brahms-Bruckner controversy, and while I cannot pursue the matter here,²⁶ everyone knows that the relations between the two men were far from cordial; and for this their respective followers were partly, and perhaps largely, to blame. Before applying the critical scalpel to Strauss and Mahler, I would like to state that their relations were always friendly, that they were not rivals but colleagues and co-workers, both as composers and conductors. Mahler once wrote to "a prominent critic": "I shall never cease to be grateful to Strauss who has so magnanimously given the impetus to public hearings of my works. Nobody should say that I regard myself as his rival (although I am sorry to say the stupid implication has often been made). Aside from the fact that my music should be looked upon as a monstrosity had not the orchestral achievements of Strauss paved the way for it, I regard it as my greatest joy to have met with a companion fighter and creative artist of his calibre among my contemporaries".²⁷

According to Alma, Mahler was wont to remark: "Strauss and I tunnel from opposite sides of the mountain. One day we shall meet."²⁸ While Strauss had this to say: "In my opinion, Gustav Mahler's work is one of the most interesting products of our modern history of art. Just as I was one of the first to have the privilege of championing his symphonic creations before the public, I consider it to be one of my pleasant duties to obtain for them in future both in word and deed the general recognition which is their pre-eminent desert. The plastic of his orchestration in particular is absolutely exemplary."²⁹

The common aim of Mahler and Strauss was the writing of music that *meant* something, the thing that allies them with the Romantic Movement and that separates them from the absolutists and abstractionists of the succeeding generation. As suggested, they went about it in ways that, for the most part, were quite dissimilar. Mahler was a symphonist and song writer, the one published work of his that falls outside these categories being the early choral piece, *Das Klagende Lied*. Strauss was a composer of tone poems and operas, as well as of songs, with a certain addiction to chamber music and concerted music at the two extremes of his long career. His symphonies in D minor and F minor were no more than student exercises in the manner of Brahms, while the *Symphonia*

²⁵ Walter Niemann tells us that Brahms could take sharp issue with the utterances of the Lutheran clergy: *Brahms*, Alfred A. Knopf, New York, 1929, p. 182.

²⁶ A full account of the Bruckner-Brahms controversy is found in Werner Wolff's *Anton Bruckner: Rustic Genius*, E. P. Dutton & Co., Inc., New York, 1942.

²⁷ Gabriel Engel: *Gustav Mahler: Song Symphonist*, The Bruckner Society of America, New York, 1932, p. 88.

²⁸ *Mahler Letters*, p. 87.

²⁹ *Richard Strauss: Recollections and Reflections*, Boosey & Hawkes, Ltd., London 1953, p. 78.

Domestica and *Ein Alpensymphonie* were merely tone poems on a more extended scale. For the sake of the record it may be added that the long and varied list of his compositions also includes choral pieces, piano pieces and ballets.

Save for *Das Lied von der Erde*, which is a symphony only because he elected to call it that, no one of Mahler's symphonies bears a descriptive title. The name *Titan* (after the novel of Jean Paul) originally bestowed upon the First soon lost general currency, which is a good thing. The wholly appropriate label *Resurrection* is commonly applied to the Second. In much the same way we continue to call the First of Schumann the *Spring* Symphony. In relation to their initial symphonic efforts both Schumann and Mahler followed the same course of action. Each one invented picturesque titles for each of the four movements and then discarded them. Historian Ferguson calls Mendelssohn, Chopin and Schumann "Romantic idealists" and Berlioz and Liszt "Romantic realists." Had he extended that classification into the later Romantic era he could have included Mahler in the first category and Strauss in the second. Strauss was, in fact, far more of a realist than Liszt and, in that respect, the heir of Berlioz. Both the Frenchman and his German successor were given to describing actual events. They expected us to see with our ears.

If we make a slight exception in the case of the Finale of the Second Symphony, with its summoning horns, its suggestion of marching hosts and its bird calls, all adding up to what has been called a gigantic tonal fresco of the Day of Judgment, we can say that there is no *Malerei* in Mahler's instrumental music and only a very small amount of it in the vocal works. Tone painting was not his forte, whereas Strauss once boasted in jest that he could make it clear in orchestral music whether a man was eating with a fork or a spoon. He had an unrivalled skill in descriptive writing,³⁰ both in his tone poems and in opera, to which, and perhaps wisely, he finally turned.

The "Resurrection" Symphony is as close to genuine program music as Mahler ever got. He called the first movement a *Totenfeier* or Death-Celebration, but was at a loss to provide a convincing explanation for the second and third—the purpose they serve is musical rather than programmatic. We do know that the First Symphony grew out of the *Lieder eines fahrenden Gesellen*, and that the song cycle grew out of a personal experience, thus making an acquaintance with the latter necessary to a full understanding of the former, which can still be enjoyed purely as music. There are many things in the Strauss tone poems that do not make sense merely as music and there is nothing in Mahler of which this may truthfully be said. He told the sharply disagreeing Sibelius that a symphony should be made of the stuff of life, and he has been quoted as saying that for him to write a symphony was to build a world. Of the Sixth he said, "It is the sum of all the suffering I have been compelled to endure at the hands of life." And in the Ninth we find him in a state of spiritual withdrawal from the world, thus recalling, as does *Das Lied von der Erde*, the Beethoven of the last quartets. We might as well realize that while

³⁰ It would still be a mistake to think of the Strauss tone poems as being wholly "descriptive". Besides, much that he described lay in the domain of fancy, of pure emotion, of mental states, even of philosophical speculation, which puts his program music, a few bits of sheer literalism aside, on a much higher plane than most. And while some of his works need a deal of explaining, in others the only important guide to the listener's understanding is the title.

Mahler was not, in the accepted sense, a writer of program music, he wrote very little that is music and nothing more.³¹

What Mahler did subjectively, and quite consistently, Strauss did objectively with, to be sure, an occasional suggestion of subjective feeling. This objective approach took two forms: the representational and the symbolic. The first of these phases found expression in the *Symphonia Domestica*. The tone poem, to repeat what everyone knows, describes a day in the life of the Strauss family. Strauss draws his own likeness in four themes that, respectively, depict him as easy-going (*gemächlich*), dreamy, peevish (*mürrisch*), and fiery. *Intermezzo, Eine bürgerliche Komödie*, with text by Strauss, unfortunately still unknown in this country,³² is based upon an actual incident. During the composer's absence in Vienna, on a conducting assignment, there arrived at his Garmisch villa a letter, the contents of which caused the inquisitive and quick-tempered Pauline to consult her attorney. Word of these proceedings reached Strauss and, accompanied by a baritone from the Opera, for whom the incriminating missive was actually intended, he returned to Garmisch. The opera ends on a note of joyous reconciliation. The only attempt at disguise consists in the names of the chief protagonists, who become Robert and Christine Storch.

The symbolic approach is found in *Ein Heldenleben* and the opera *Feuersnot*, definitely in the second instance and presumably in the first. I shall take them in the wrong chronological order and begin the discussion with Strauss's own words: "After the failure of *Guntram* I had lost courage to write for the stage. It was then I came across the Flemish legend, *The Quenched Fires of Audenarde*, which gave me the idea of writing, with personal motives, a little intermezzo against the theatre, to wreak vengeance on my dear native town where I, little Richard the third (there is no 'second', Hans von Bülow once said) had just like the great Richard the first thirty years before, had such unpleasant experiences."³³

Strauss was his own librettist only in *Guntram* and *Intermezzo*, but Ernst von Wolzogen, who wrote the book for *Feuersnot*, followed an outline provided by the composer. The scene is laid in Munich in the "legendary no time" (*fabelhafter Unzeit*). Kunrad, the central figure, to be identified with Strauss in much the same way that Walther von Stolzing was identified with Wagner and, more recently, Palestrina with Pfitzner, takes his fellow citizens to task for their shabby treatment of one Meister Reichardt, who soon receives the name of Wagner. Allusions to him successively draw from the orchestra the Valhalla theme and the Call of the Flying Dutchman. But, says Kunrad, in driving out Wagner you did not get rid of your enemy, for he has reappeared

³¹ We are reminded of Tchaikovsky, a composer whom Mahler greatly admired. When Taneiev complained that the Fourth Symphony gave the impression of being a symphonic poem to which three other movements had been added, Tchaikovsky wrote in reply: "I should be sorry if symphonies that mean nothing should flow from my pen, consisting solely of a progression of harmonies, rhythms and modulations Should not a symphony reveal those wordless urges that hide in the heart, asking earnestly for expression?" And what was true of Tchaikovsky—and Mahler—was equally true of Schumann.

³² Strauss once declared that it was his favorite among all his works, and he conducted it *con amore*. He also had an especial fondness for the *Domestica*, which is considerably more than the large-scale foolery that its title and certain heavily playful episodes suggest. It is, in point of fact, a paean to domestic felicity, something by which Strauss set great store.

³³ *Op. cit.*, p. 149.

in Strauss, whereupon the orchestra proclaims, in a mighty crescendo, the *Kampfsthema* from *Guntram*.

Since *Feuersnot* seems to have gone the way of its predecessor, albeit less deserving of oblivion, this amusing bit, like the *Guntram* quote in *Ein Heldenleben*, has only an academic interest, save for the light that it throws upon Strauss's mental processes. If *Feuersnot* is a dead letter, the *Heldenleben* is still very much alive, and performances of it continue to bring down upon the composer's head taunts and reproaches. Surely, say these outraged listeners, only a man of overweening conceit could glorify himself in such fashion. Strauss stated at the time that the tone poem, which immediately succeeded *Don Quixote*, was designed as a companion piece to the latter. The Hero, he explained, was not "a single poetical or historical figure, but rather a more general and free ideal of manly heroism—not the heroism to which one can apply an everyday standard of valor, with its material and external rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renunciation towards the elevation of the soul."

This does not sound like the Strauss whom we encounter in the *Domestica*, but Strauss the family man and Strauss the creative artist were two very different people. Anyway, no sooner had the *Heldenleben* appeared than all and sundry declared that the spiteful and stupid Adversaries were the music critics. To strengthen that opinion the composer later added a bit of circumstantial evidence. In *Intermezzo* Frau Storch tells a chance acquaintance that a celebrated critic has called her her husband's "better half", whereupon the orchestra obliges with the first, *scharf und spitzig*, portion of the Adversaries theme. Additional evidence is found in the fact that the section known as The Hero's Works of Peace is a melange of Strauss themes, both from the *Heldenleben* itself and previous compositions. It could be argued, of course, that only in that particular way could he express the idea of creative activity, and that as far as the *Intermezzo* quotation was concerned he was merely acceding to a popular supposition.

Even if we did not know it anyway, the music of Mahler and Strauss, as we have just seen, would proclaim the one a decided introvert and the other something of an extrovert. They were still more alike, outwardly at least, than Brahms and Bruckner. Both were devoted family men and solid citizens, jointly occupied with composing and conducting. As with their two predecessors, we have here a Protestant and a Catholic, the latter reared in the Jewish faith. Mahler was something of a mystic, though of a very different stripe from Bruckner, and there was none of that in Strauss. If his head was sometimes in the clouds, or should have been there to write much of the music that came from his pen, his feet were always planted firmly on the ground. He poses few problems for the character analyst, while Mahler was a mass of contradictions. To attempt a perhaps too facile but nevertheless intriguing generalization, we could say that he was a sophisticated man who sometimes wrote naive music, whereas Bruckner was a naive man who often wrote sophisticated music.

Mahler was afflicted with the then-prevalent Teutonic malady of *Weltschmerz*, to which members of his race were particularly subject—he has been accused of "seeing the worm in every apple". Strauss, the only one of the four composers here under discussion who was not in some way maladjusted, was, actually, well-poised to a degree rare in artists of his stature. He took everything in stride, including a difficult wife, to whom he was greatly devoted. He

was a shrewd business man, inclined to be mercenary, and, more than most, he made serious music pay. Orderly and systematic in his work, he could forget it when his carefully-allotted hours were over and relax in a game of *Skat*, his addiction to which also finds expression in *Intermezzo*. His sense of humor, something that Mahler appears to have lacked, reveals itself, at times almost too aggressively, in his music. The too intense, hard-working Mahler wore himself out in middle life, while Strauss lived serenely on to an uncommonly ripe old age, composing to the last.

To continue, Mahler was at ease with simple and saintly things, as witness the Finale of the Fourth Symphony, and much of the rest of that engaging work. He frequently stated that an artist's deepest and most valuable experiences came to him before adolescence. Strauss was essentially a virtuous man but, by his own admission, he found evil characters easier to depict than good ones. Writing to Hofmannstahl apropos of the *Josefslegende*, on which they were jointly engaged, he said: "The chaste Joseph himself is hardly in my line, and I find it difficult to write music for a character that bores me; a God-fearing Joseph like this I find infernally hard to tackle. However, perhaps I may yet find lurking in some queer ancestral corner of my nature some pious melody that will serve for our good Joseph."³⁴

Strauss's music is never as erotic as Wagner's—nor is that of anyone else—but he wrote his full share of love scenes, and many of his songs and most of the best of them are love songs. Mahler's muse, on the other hand, was almost pathologically chaste. His only love song, *Bist du um Schönheit*, is as I maintained in this magazine a few years ago,³⁵ the poorest that he wrote and far inferior to Clara Schumann's fine setting of the Rückert poem. Strauss found Zerbinetta more to his taste than Ariadne, and the theme of Jokanaan in *Salome* is a serviceable musical tag but hardly an adequate characterization.

In their attitude toward nature Mahler and Strauss differed as widely as they did in so many other matters. Mahler felt a definite kinship with the natural world, a fact to which *The Song of the Earth* bears eloquent testimony, and largely on the strength of this masterpiece he has been called a pantheist. Strauss, when the need arose, painted natural phenomena with his customary graphicness. He too loved the natural world, but there was no mysticism involved.

Several years ago Ernest Newman made the challenging statement that Mahler was "the last noble mind in German music."³⁶ In the same article, in the London *Sunday Times*, he bade us overlook Mahler's eclecticism, an admonition that would be unnecessary today. While Mahler's style was less strikingly individual than that of many composers, Strauss included, it was unmistakably his own. He was, indeed, one of the most original of music makers, a fact not recognized once, but now patent to all.

Virgil Thomson, to quote him once more, while engaged in a comparison of Strauss and Mahler, to the general advantage of the latter, remarked that their

³⁴ *Correspondence Between Richard Strauss and Hugo von Hofmannstahl, 1907-1917*, Knopf, p. 193.

³⁵ Vol. 2, No. 6, p. 77.

³⁶ In his memoirs, *I Segreti della Giara*, recently issued in English as *Music in My Time* (University of Oklahoma Press, Norman, 1955, p. 92) the late Alfredo Casella called Mahler "one of the noblest musicians I had ever known." Rather oddly for an Italian, Casella was a great Mahler enthusiast and made the piano four-hand arrangement of the Seventh Symphony.

melodic styles were much the same. To be sure, they both favored a diatonic type of melody, although in general Strauss's themes are more chromatic than Mahler's, as is his harmony, and he modulates with greater frequency. Mahler, of course, had his moments of effective, even inspired, chromatic writing, as at the end of the *Urlicht* in the Second Symphony and in the setting of *Alles vergängliche* in the Eighth. And this much is certain: neither one of them would have written a theme such as that from the Bruckner Ninth quoted above. While despite the fact that each was a famed interpreter of *Tristan*, that particular type of chromaticism does not appear in their music any more than it does in Bruckner's.

More than Strauss, Mahler leans toward a folk song idiom and, as was the case with Brahms, many of his melodies might be mistaken for genuine *Volkslieder*. Strauss was enamored of the six-four chord, both melodically and harmonically. The sol-do-re-mi or "How dry I am" figure, with its reversion and its various possibilities for ornamentation, obsessed 19th century (and even earlier) composers as a whole, but Mahler made much more sparing use of this melodic stereotype than did Strauss, who permitted it to become his thematic trade-mark.³⁷

Strauss's rhythm was more complex than that of Mahler, in much the same way that the rhythm of Brahms was more complicated, more varied, than that of Bruckner. Nevertheless, in the final pages of *Das Lied von der Erde* Mahler indulges in rhythmic complications of a nature without precedent in that day. It was of this passage that he jokingly said to Bruno Walter, to whom the task of doing so ultimately fell, that he didn't see how it was going to be conducted.³⁸

Mahler once admitted that the evaluating of Strauss's music baffled him, since it represented such a mingling of the good and the bad. There have been those who deplored a similar unevenness in Mahler, though since his output, covering some three quarters of a century, was so much greater, there is in actual quantity more of Strauss that fails to give complete satisfaction. Mahler's average was undoubtedly higher. The sifting process of time has barely begun in these two cases, and we are in no position to say what the verdict of posterity will be, although we can make our own surmises.

Certainly, Strauss today enjoys a degree of popularity denied his Bohemian-born contemporary. For one thing, he may be represented on orchestral programs by short or relatively short tone poems instead of by long symphonies, and it is precisely the longer of the tone poems that show signs of a waning popularity. Again, the matter of length has, no doubt, a good deal to do with the fact that, outside the German-speaking countries and Holland, the symphonies of Brahms are played so much more frequently than those of Bruckner. Brahms's popularity is also enhanced by his essays in fields other than the purely orchestral, namely, concerted music, chamber music, choral music, and the aforementioned songs and piano pieces. There are rare performances of the Bruckner Masses and the *Te Deum*, but the people who think of Bruckner at all think of him primarily as a symphonist. It is no wonder that Brahms's name is a household word while Bruckner remains a name—when he is even that—to so many who consider themselves music lovers.

³⁷ His versatile six-four pattern can express both the passion of Salome and the sanctity of John.

³⁸ Bruno Walter, *Gustav Mahler*, The Greystone Press, New York, 1941, p. 59.

In the same way there are more approaches to Strauss than to Mahler, who published no operas, concerted pieces or chamber works. Both composers made notable contributions to the lied, and it is possible to find Mahler's the more distinguished of the two, but the warmer, more impassioned songs of Strauss have the edge, so far as both singers and public are concerned.

But there is one respect in which Mahler has, and may continue to have, his revenge: many important contemporary composers have expressed their admiration for his music, and not a few have acknowledged their indebtedness to it, while Strauss is looked upon as a back number, a man of the 19th century, who remained faithful to its ideals and tenets, even though he lived and worked half way through the 20th. It is possible that the classicizing of his style in the final years may work toward a reversal of this opinion, as (and if) the compositions of his *Sturm und Drang* period fall into neglect. He was, of course, a bold, bad man in his day—the boldest in fact—and we find many anticipations of modern methods and devices, such as the polyharmonic chords that proclaim the madness of Don Quixote, the combined keys in *Salome*, as well as the free use of extreme dissonance in that opera and *Elektra*, and the array of unrelated triads that make the Silver Rose motive in *Der Rosenkavalier*. These things and others like them were once the horror of the pedants.

All and sundry will doff their hats to Strauss as a technician. His command of every facet of composition was as easy as it was secure. Above all, he was a superb musical architect who, even in an hour-long tone poem, never let matters get out of hand. We are so prone to think of form in music as classical form that we regard an unconventional structure as formless. According to Ernest Newman, the difficulty is that we confuse form with formalism. Answering the objection that Strauss had discarded the forms to which Brahms had remained faithful, he expended many words in an effort to prove that Strauss had mastered form whereas Brahms had let form master him.³⁹ In this connection it is pertinent to quote the composer himself: "A perfect work of art", he wrote some nine years before his death, "is achieved only when, as in the case of our great masters, content and form are blended to perfection.

"Our musicologists—I would mention the two greatest names: Friedrich von Hausegger (*Music as Expression*) and Eduard Hanslick (*Music as Form Moving in Sound*)—have given definitions which have since been considered incompatible. This is wrong. These are two mutually complementary forms of musical creation."⁴⁰

To a greater extent than Strauss, Mahler adhered to classical procedure, modifying it to suit his own ends, and generally with complete success. Only rarely with him do we complain of looseness of structure. What chiefly interests your modernist in Mahler, however, is his counterpoint. On many sides you will hear it stated that Mahler's polyphony had definitely the linear quality so much in vogue today, while Strauss, Ernst Krenek suggests, wrote "mostly animated harmony." Mahler's, he goes on to say, "is a new kind of genuine polyphony: all commentators on Mahler, even skeptical ones, agree that therein lies his unique and all-important contribution to the evolution of our contemporary music." A few pages earlier we find: "Strauss appears today clearly as a figure of the faraway 19th century while Mahler's testament constantly

³⁹ Richard Strauss, John Lane, London and New York, 1908, pp. 53-61.

⁴⁰ *Op. cit.*, p. 116.

generates new impulses, its inspiring problematical qualities being by no means exhausted."⁴¹

More than two decades ago, when Mahler's music was receiving scant attention in this country, Ferguson suggested that Mahler might "prove to be one of the most important links between the nineteenth century and the twentieth." Another and not altogether friendly critic who might be quoted on this point is Alfred Einstein, who wrote: "Mahler, more clearly than any other, stands on the frontier between the old and the new worlds; he displays in tragic intensity the dualism of his time, the exaggerated sentimentality of the romantics and its first repudiation."⁴²

Long before the above authorities paid tribute to the special character of Mahler's counterpoint, Philip H. Goepf, program annotator for the Philadelphia Orchestra, 1900-1921, called attention to it in the third volume of a series entitled *Symphonies and Their Meaning*. Shortly after Mahler's death he had the perspicacity to write, in regard to the Fifth Symphony: "In Mahler the most significant sign is a return to a true counterpoint, as against a mere overlaying of themes, that began with Wagner and still persists in Strauss,—an artificial kind of structure that is never conceived as a whole."

"We cannot help rejoicing that in a sincere and poetic design of symphony is blended a splendid renaissance of pure counterpoint that shines clear above the modern spurious pretence. The Finale of Mahler's Fifth Symphony is one of the most inspired conceptions of counterpoint in all music. In it is realized the full dream of a revival of the art in all its glorious estate."⁴³

When we come to the matter of orchestration, we find that both Mahler and Strauss were, in their diverse ways, past masters of that exacting craft. The story goes that Strauss once said to Artur Bodanzky that Mahler was the only man who could tell him anything about an orchestra. Strauss's orchestration underwent many changes throughout the years, as did that of Mahler, although the latter's years were fewer. Both men had their scores in which they "shot the works", if in a very different way, and both helped to further the development of the modern chamber orchestra. But taking all this into account, we can still say that Mahler's orchestration was more "modern" than that of his colleague. In evidence here is the linear style upon which so much stress has just been laid. Mahler's approach is more soloistic, and it is a well-known fact that his orchestral directions, his instructions and admonitions to the conductor, are the most copious and detailed to be found anywhere. Again, Strauss's brilliant, virtuosic orchestration, even when dictated by the demands of plot or program, seems almost an end in itself. No wonder that Bekker, in the study already referred to, included Strauss in the chapter entitled "The 'Art-for-Art's-Sake' Orchestra."

Many contemporary composers, among them Aaron Copland and Benjamin Britten, have voiced their admiration for Mahler's way of handling the orchestra. I shall content myself with citing the verdict of Casella: "Mahler's scoring is much closer to us than that of Strauss, whose work I had digested too completely when I first studied orchestration."⁴⁴ It may be added that Strauss has

⁴¹ Biographical Essay in Walter: Mahler, pp. 206 and 196.

⁴² *A Short History of Music*, Knopf, 1937, p. 250.

⁴³ The three volumes (J. B. Lippincott Co., Philadelphia, 1898-1913) have been combined in one, as *Great Works of Music*, Garden City Publishing Co., Inc., Garden City, Third Series, pp. 243-4.

⁴⁴ *Loc. cit.*

at least one follower among the younger men of today. Glenn Gould, the Canadian pianist, whose formidable reputation belies his years, is eager to shine as composer also. Asked to name the masters who had influenced him most, he mentioned Schönberg, Strauss, and Bruckner.⁴⁵

While it is true, as I have said, that Brahms and Strauss are in higher favor in most parts of the world than Bruckner and Mahler, the two last-named are slowly and surely gaining ground. If we had to depend upon the conductors and performers alone, and the audiences to whom they feel that they must cater, at least to a reasonable extent, the situation would not perceptibly change for a long time to come. But in this mechanized day there is an approach to music other than the "live" one. This goes not only for the record buyer, and his name is legion, but also, and perhaps more importantly, for those who listen to the radio stations that specialize in the broadcasting of recorded music. If you are a devotee of either Bruckner or Mahler, even though you live in one of the cities that supports a major symphony orchestra, you can hardly satisfy that craving by attendance at concerts, but you can buy all, or virtually all of both composers' music on records, certainly all that is of any real importance—there is already a great deal of duplication—and you can hear much of it over the air. When enough people have cultivated a taste for and a desire to hear it in actual performance, the conductors will have to do something about it. And when that day comes, the balance of power in the Brahms and Strauss vs. Bruckner and Mahler competition may shift a little, or even a great deal. The real point is that there is plenty of room for all four.

CINCINNATI 1956 MAY FESTIVAL
BRUCKNER'S F MINOR MASS AT OPENING CONCERT

JOSEPH KRIPS, Conductor

The opening concert of the forty-first May Festival appeared on paper to promise a highly stimulating evening of music. . . .

For many persons the Bruckner Mass was the highlight of the evening and possibly of the entire Festival. For one thing, it is the principal representative of the cornerstone works that veteran Festivalgoers adore, the Bach, Beethoven, etc. repertory.

The chorus may glory in it and the audience will be alternately soothed by its soft, mystical themes or bombarded by its vaulting, climactic thunder. That it has many moments of pure, shining inspiration can hardly be denied.

One may dislike Bruckner but his music at its best meets enough of anyone's artistic canons to merit all the special pleading that goes on in its behalf.

⁴⁵ *Time*, Vol. LXVIII, No. 4, p. 33.

I myself found it memorable in the performance by the chorus and orchestra last night.

One can hardly single out any number of the solo quartet in view of the scarcity of solo singing required by Bruckner. The four soloists were Naomi Farr, Nell Rankin, John Alexander and Kenneth Smith. Certainly they were adequate to the occasion.

ARTHUR DARACK
Cincinnati Enquirer
May 8, 1956

The subtitle of Mozart's C Major Symphony, brilliantly played by the Cincinnati Symphony Orchestra under May Festival Musical Director Josef Krips — "Jupiter" — may well be the key to the entire 41st May Music Festival. Certainly, the opening concert in the festively decorated temple of great music (Music Hall) was a banquet of sounds fit for the ears of gods. And to complete the Olympian picture, Junoesque, stunning goddess-voiced Inge Borkh sang a scena and aria ("Ah, Perfido!") by the composer who has been called "Olympian" more times than Greece has sacred shrines.

Yet in the end the "pagan" gods and goddesses had to defer to the banners of Christ the King, Whose awesome Sacrifice — in the text of the mass — is devoutly and overwhelmingly "translated" into musical sounds by the genius of Anton Bruckner. I will be very surprised if any other work on this May Festival matches the sublimity, the awesome Godcenteredness of this splendid composition, Bruckner's "Mass in F Minor."

Let us give credit where credit is due. Josef Krips is a festival music director of the (so-called) "old school". Maestro Krips believes that a festival number should be 90 percent perspiration and 10 per cent inspiration. The 10 per cent is assuredly there, and it is of the unalloyed kind. But that 90 per cent pre-festival rehearsal perspiration is what really makes the wheels go 'round. Flashy, sensational, melodramatic podium antics don't make festivals. I haven't a doubt in the world that Bruckner's "Mass in F Minor," in the hands of an unimaginative, careless conductor could be as unwieldy, tedious and merely noisy as a village band. In the hands of a Krips it climbs to the very portals of the heavens. I doff my hat to a conductor who can produce such choral-orchestral sounds. . . .

One could write a book about the "Jupiter" Symphony and the Bruckner "Mass in F Minor" as they were performed — let us say interpreted — Monday night.

And the Bruckner work, with very good (though very brief) solo "interludes" by Naomi Farr, Nell Rankin, John Alexander and Kenneth Smith was, and I can't say it too often, a revelation to this critic. It is obviously a master-work; but it takes a fine chorus — our own festival chorus — and a fine orchestra — our own Cincinnati Symphony — good soloists and (above all) a maestro who is really a maestro and not merely a pedant or a show-off to perform this Bruckner mass.

HENRY HUMPHREYS
Cincinnati Times-Star
May 8, 1956

KILENYI-BRUCKNER MEDAL AWARDED TO JOSEF KRIPS

In appreciation of his efforts to create greater interest in the works of Anton Bruckner, the Directors of the Society awarded the Kilenyi-Bruckner Medal of Honor to Josef Krips. Though Mr. Krips had been conducting in the U.S. but a short time, he had already included Bruckner's IV and VIII on programs of the Buffalo Philharmonic Orchestra. Under Mr. Krips' direction these symphonies were also heard in Sydney and Melbourne, Australia, in Montreal and Ottawa, and in Mexico City.

The Bruckner Medal, designed by the eminent sculptor, Julio Kilenyi, for the exclusive use of the Society, was presented to Mr. Krips by Dr. Martin G. Dumler, President of *The Bruckner Society of America*, after the performance of Bruckner's "F Minor Mass" at the Cincinnati May Festival on May 7, 1956.



*Dr. Martin G. Dumler presenting the Kilenyi Bruckner Medal to Joseph Krips
at the Cincinnati May Festival May 7, 1956*



Dika Newlin receiving the Kilenyi Mahler Medal from President Fred G. Holloway, Drew University, on November 10, 1957

KILENYI MAHLER MEDAL AWARDED TO DR. DIKA NEWLIN

PRESENTATION SPEECH

PRESIDENT FRED G. HOLLOWAY, DREW UNIVERSITY

Intermission of Drew University Concert, Nov. 10, 1957

The Bruckner Society of America has placed upon me a very pleasant responsibility—that of presenting to you the Mahler Medal of Honor. Whenever a member of our faculty is honored, Drew University is also honored. For this reason I am doubly happy to present to you this award on behalf of the *Society*.

In receiving this award you are in the line of many distinguished persons in the world of music. It is my understanding that you are the first musicologist to be the recipient of the Mahler Medal. Because of your interest in the music of Mahler it seems particularly appropriate that this award should be made to you.

We well recognize the saneness of your approach to the newer musical forms. Your volume, "Bruckner, Mahler and Schoenberg", has received wide and deserved attention. The full significance of it is recognized in the fact that it now appears on the Continent in a German edition. The contribution which you have further made in the translations of Schoenberg's "Style and Idea" and of Leibowitz's "Schoenberg and His School" is further evidence of the contribution which you have been making.

I have the greatest satisfaction, therefore, in presenting to you this award on behalf of *The Bruckner Society of America*.

MAHLER THIRD UNDER MITROPOULOS

by LOUIS BIANCOLLI

The following review is reprinted by permission of the *N. Y. World Telegram*,
April 13, 1956.

A Gargantua among concert scores, Mahler's Third Symphony measured its giant length in a brilliant performance by Dimitri Mitropoulos and the Philharmonic Symphony in Carnegie Hall last night.

Mr. Mitropoulos' grasp of style and design, plus a strong sense of conviction in the genius of Mahler, made the performance one of the memorable events of the Philharmonic season.

The orchestra, put to a severe test by Mahler's highly individual scoring, honored both the conductor and the composer with a superb technical job, heightened by what seemed more than a borrowed fervor for the music.

This is problematic symphony in more ways than one. Its length alone — almost an hour and a half — would by itself explain why last night's was the first performance here in 34 years.

Besides being long, the symphony is complex, divided in style, and of a philosophical program requiring some attention on the part of the listener before the six movements fall into place with any semblance of coherence.

Mahler had in mind a scheme of reconciliation with the world around him. The theme is a sort of comradeship with the world of nature, the world of man, the world of God. It is the ultimate peace and security of belonging.

There is doubtless much too much of everything in this symphony, though chiefly of time. Yet, for all the overextended pointless repetitions, it is an arresting work, profound and sincere.

One brought away last night a sharp sense of Mahler's love of nature — not even Beethoven exceeded him there — and of his affirmation of life. The symphony ranges far and wide, and much of the ground covered is new and exciting.

Besides an enlarged Philharmonic, Mr. Mitropoulos had the added assistance of Beatrice Krebs, who handled the contralto solos beautifully, and the Westminster Choir, which also rose nobly to Mahler's message.

The following review is reprinted by permission from the *N. Y. World Telegram*,
April 16, 1956.

Having heard Mahler's Third Symphony yesterday for the second time in four days — and never before that — I should like now to amplify the opinion I expressed Friday.

My review contained a few reservations concerning the length, size, and "seemingly pointless repetitions" of the symphony. On the whole, I thought it a powerful work.

As of yesterday's Philharmonic broadcast, I still think it a powerful work,

but I confess my reservations are a good deal weaker. I found myself revising my opinion upward yesterday.

I believe Mahler's Third — not heard in Carnegie in 34 years — a monument of the concert writing of the last hundred years. If profounder slow movements than the final Adagio exist in that period, outside Mahler, I hereby invite correction.

This enormous score — an hour and a half in length — is more than a symphony. It is almost a set of symphonies within symphonies, a concert by itself, a whole banquet of interrelated solo, choral, orchestra courses.

What an experience it is to live through this music — to follow its evolution of thought, its controlled growth of theme and variation, until its rise and fall and expansion of tone unfold like the limitless wonder of life itself.

Mahler's plan is unlike any other I know of. Even among his own irregular structures, the Third is unique in its contrasts of tension and rest, drama and commonplace, song and symphony, brevity and length.

Often, the music builds to a heady crest of whirling intensity, only to settle abruptly on a humdrum plane of repose. Sometimes, the passage is crowded to bursting; sometimes, it is sparse and hollow and distant.

It is as if Mahler wanted the low and the lofty to be equally accommodated in this symphony, the swift and the slow, the deep and the shallow — life on the run and life as an illusion of arrested motion.

I was glad Dimitri Mitropoulos and the orchestra were given the "bravos" that rang out so smartly over the air from Carnegie yesterday. The maestro was in truly visionary vein, and the men rose to their leader's vision.

He is quite a phenomenon, this master-music-mind from Greece, of uncanny insight and broad and deep as the music he cherishes — the ideal crusader for the genius and gospel of Gustav Mahler.

WHERE THERE'S A WILL, THERE'S A WAY

14 Lilac Dr.
Rochester 20, N. Y.
6/3/56

Mr. Robert G. Grey
697 West End Ave.
New York, N. Y.

Dear Mr. Grey:

What a great pleasure to hear from you. Mr. Taubman, of the *TIMES* advised us that the Bruckner Society kept a fatherly eye also on the Mahler presentations. But, frankly, until reading your publication *CHORD AND DISCORD*, I didn't realize that Mahler was more than a sidelight with you. I see that you on the other hand have a good deal of your publication devoted to Mahler. So it will be a privilege to tell you the exciting story of our recent production of his 8th Symphony.

It's a privilege, because only at such times do you really sit back and get a picture of what you have been through, what you've accomplished. We are a group with few tangible assets and none of the superstructure which gives and guarantees continuity and security to musical organizations. We do have one high card: one of the most gifted men in the field of oratorio, Theodore Hollenbach. His ability to gather a chorus from the community and train it to a surprisingly high degree of skill is our main strength. For 11 years we have weathered the storms of the box office and have, entirely on our own, managed to stay solvent and continue singing.

This all is not mere rambling, but indicates the background against which the Maestro's request to do the Mahler Symphony of 1000 was made. When he outlined the work to the Board, of which I am chairman and by no means the most timid member, I thought he had gone mad. Here we were, hanging onto a puny bank balance with a drowning man's desperation, having just lost over \$1,000 of it on the Bach *B Minor Mass*, and he wants to do a work calling for three choruses, orchestra of a hundred, brass choir, 8 soloists and Lord knows what else. He sits there with a straight face and says that an unknown gradeschool music teacher will organize and train a choir of 150 boy sopranos from the County Schools; that he will canvass Buffalo and Syracuse for another oratorio chorus to do the second chorus part.

Well, out of pure loyalty to him, I withdrew and reckoned up the necessary budget. \$6,000 it came out. \$6,000, when we had grossed \$2500 on our last concert and had \$1500 in the bank. At this point the disease caught the whole Board. They all lost their senses after hearing the work on discs. They voted unanimously to undertake the work. Like a meteor, I thought, we are going out in a blaze of glory, and told my friends all to be sure to hear the last concert of the Oratorio Society, and cautioned the Maestro to look around for a source of income to replace the little we are able to pay him.

Like most crazy men an aura of confidence and sublime optimism surrounded him. He talked like we would sell out one of the largest concert halls in the

country for an unknown work. He talked as though 150 boys who could actually sing, who would actually give up more than a dozen *Saturday mornings*, could be located and organized. He talked as though another oratorio chorus, 100 miles away, would be willing to give up its own spring concert and train for this work . . . then travel all the way here, completely at its own expense from start to finish (there wasn't a cent budgeted for them). He talked as though the newspapers and radio and TV stations would find it one of the most exciting offerings of the season.

And the amazing thing about it all was that he turned out to be right.

The Monroe County Boys Symphonic Choir took shape. Saturday after Saturday the parents of 150 boys hauled them from all over the County to rehearse in a chorus that would give but one performance. And these parents called the Maestro up repeatedly to ask what he had done to so spellbind their squirrely children. They sang their music almost completely from memory.

The Buffalo Schola Cantorum acted like it was a privilege for them to put half a season and much of their funds into the work.

Our Society was so enthralled by the work that they didn't even mention the fact that there is much less choral work in this than in their customary bill of fare (about half as much to be exact . . . and there has been a standing objection among them to singing anything for 3 or 4 months which was not a real choral work).

The newspapers were bitten by the bug. An example of the publicity given free by them is enclosed.

Two weeks after the tickets went on sale it looked like a sellout, and turned out to be one.

Five days before the performance the Eastman Theatre authorities stated that such a number of people had never before been supported by the Theatre stage, and that they would not permit it to go ahead without a completely different seating platform plus OK's from architects and engineers. (Two years previous a great section of the ceiling had fallen in three hours before a concert, causing tremendous expense and painful public relations, the wounds from which had just healed. They were understandably not anxious for a repetition.) So the final week was a nightmare of scurrying around to make the performance possible.

It was a tremendous success with the public, who gave us all and especially Maestro Hollenbach, a standing ovation.

I am obviously not modest in telling you this story. But I do it for a purpose: the hope that you might be able to pass it on to other organizations who face the same fearful obstacles against the performance of such great works of music. Maybe the story of one group's success in the face of these obstacles will give them some little encouragement.

Your beautiful Mahler Medal of Honor has on it the composer's words, "My Time Will Yet Come". It gives me a great feeling of warmth to realize the courage and daring leadership of Hollenbach has helped make that come true.

Almost none of the 700 of us who learned the 8th Symphony had any real acquaintance with Mahler. I wish I had counted the times people said to me words of thanks for the opening of their eyes to the beauty of Mahler's music. And the 3500 who heard the concert must in some degree have had this same feeling, for Mahler, even in this musical city, gets precious little hearing.

Indicative of the enthusiasm surrounding this discovery of Mahler, a mem-

ber of our chorus, Dr. Leslie Brooker, read every biographical word about the composer, in English and German, he could locate. He also journeyed to New York for a most interesting interview with the composer's widow, Alma Mahler Werfel.

I am now chagrined that I did not show more energy in learning about your Society, because we would have been so happy to invite the principals of your group to come stay with us and hear the work, which, judging from the list of its performances in CHORD AND DISCORD, even you don't have much chance to hear.

Will you allow us to take out a membership in the Society and thus do some little bit toward helping the fine work you are doing?

Cordially,
 CARL C. STRUEVER JR.
 Manager and Chairman of the Board
 ROCHESTER ORATORIO SOCIETY

GREAT MAHLER SYMPHONY STIRRING AT EASTMAN

by HARVEY SOUTHGATE

The following review is reprinted by permission of *Democrat and Chronicle*, Rochester, N. Y., April 29, 1956.

One of the towering musical creations of all time was presented on the stage of the Eastman Theater last night with a detail and a dimension commensurate with its heroic quality. Purely on the statistical side, the Eighth Symphony of Gustav Mahler is something to strike awe to the listener.

Two choruses each of 300 adult singers, another of 150 boys, eight soloists and a full size symphonic orchestra, with a brass choir for extra measure in the balcony and a part of an organ — all these are united in a mechanical problem to stagger the most ambitious producers.

Last night's audience, which filled almost every seat in the theater, learned that Rochester has a conductor with the ambition and enough depth and breadth of musical resources to do justice to this extraordinary work. Theodore Hollenbach, assembling his forces in the Rochester Oratorio Society early last fall, brought the vision to fulfillment after weeks of steady effort. He called on the excellent Schola Cantorum of Buffalo to assist, trained a boys' choir selected from Monroe County schools, and in the net result, as revealed last night, set a musical landmark in the city. As the audience rose at the end of the performance and thundered its applause, he and all who took part in this "symphony of a thousand" must have felt their efforts were worthwhile.

One does not need to like everything in this long and sometimes unfathomable work to appreciate the vitality and creative power that went into it. Like

most of Mahler's work, it has moments of sagging interest, and its very size sometimes defeats its purpose in making itself clear to the listener. It reaches peaks, however, of breathtaking power, proclamations of spiritual conviction in which one clearly catches the vision which the composer is expressing in his music. There are solo passages of extraordinary beauty, instrumental moments that sound at times like a Wagner opera, at others like lovely folk songs. One would like to hear some of these detached as single melodies — the violin and harp dialogue, the bits for flute and low strings, the charming airs for woodwinds.

Yet the work is primarily for choral and solo voices and the mechanics of keeping all these together with the orchestra and other instruments, of "cueing" first one then another, leave little freedom for the conductor to attend to minute details of expression and shading. It was the more remarkable that Mr. Hollenbach did manage to achieve such excellent cohesion and musical understanding in all sections of the personnel.

The work, which was first performed in 1908, is in two parts. The first, in Latin, built on the ninth century hymn, "Veni, Creator Spiritus," is mainly choral, full voice, and rather repetitious. The second part, in German, based on the final scenes of Goethe's "Faust," has the "sweet" music mentioned and the steadily ascending emotional power that eventually brings in the entire body of sound in a richly sonorous climax.

The solo voices have heavy duty through a large part of the symphony. These without exception last night were ringingly good. They sang out over and above the heavy instrumentation, adding their special parts to the emotional meaning of the music. The soloists were Delores Whyte, soprano; Nancy Cringoli, soprano; Patricia Berlin, contralto; Cherlene Chadwick, contralto; Ray DuVoll, tenor; William DuVall, baritone; Jon Vickers, tenor; Herbert Beattie, bass.

The Oratorio Society and the director are to be congratulated on this noteworthy achievement. It seems too bad if this one performance should also be the last.

HARVEY SOUTHGATE
Democrat and Chronicle
 Rochester
 Apr. 29, 1956

HORENSTEIN CONDUCTS BRUCKNER AND MAHLER IN CARACAS

On Feb. 8, 1957, Jasha Horenstein conducted the *Orquesta Sinfonica Venezuela* in a performance of Bruckner's *Third*. The following week he conducted Mahler's *Fourth*; Fedora Aleman was the soloist. Neither symphony had been played by the *Orquesta Sinfonica Venezuela* before. Mr. Hornstein is an ardent champion of Bruckner and Mahler. He made the first recording of Bruckner's *Seventh* many years ago. Since that time Vox has released his interpretations of Bruckner's *Eighth* and *Ninth* and Mahler's *First* and *Ninth*.

TWO LUCKY "SEVENTHS"

by Dika Newlin

Bruckner's Seventh in New York, 1956

Bruckner's most popular symphony reappeared in New York concert halls during the 1956-57 season under rather unusual circumstances. Of special importance was the New York debut of the Vienna Philharmonic under Carl Schuricht, November 7, 1956, in a program half of which was consecrated to this symphony. We are told that Mr. Schuricht was advised in Germany not to perform this work on his American tour, because it would not be appreciated or understood here. How fortunate that this advice was disregarded—that instead the American public was favored with this magnificent orchestra's interpretation of a work that has long been identified with it (in spite of its initial reluctance to play Bruckner's symphonies during his lifetime). And the compliment was more than repaid by the enthusiastic responses of both audiences and critics in communities as different as Boston, Cincinnati, and East Lansing, Mich. (Michigan State University). Oddly, only in New York were most critics rather cool, not to the achievements of orchestra and conductor, but to the symphony itself, for the usually adduced reasons of "excessive length", etc. This historic attitude seems to persist, but did not afflict a majority of the New York audience, judging from the numbers who remained to the end with rapt attention.

Mr. Schuricht has the happy knack of achieving a maximum of musical excitement with a minimum of visible expenditure of physical energy. Thus, a mere flick of the wrist was often sufficient to unleash climaxes of breathtaking power, in music which has plenty of them to offer. His flair for drama was shown by his re-introduction of the controversial cymbal stroke at the high point of the Adagio. Even with full knowledge of the historical arguments against this practise (lucidly outlined by Robert Haas in his preface to the *Internationale Bruckner-Gesellschaft* edition of the work) one felt, in this climactic moment, that it was inevitable. Less praiseworthy (though welcomed by some critics) was the small cut made in the subordinate theme of the Finale, which, without materially reducing the elapsed time of the monumental work, had an adverse effect on its formal balance. However, all reservations were swept away by the tonal splendor of the final E major climax, constructed by a master hand and unfolded by the conductor with all the leisurely development which it demands. The audience's ovation afterwards was spontaneous and warm—and brought forth an unexpected (at least in Carnegie Hall) response from the orchestra: *The Blue Danube* as encore! The shock of the complete change of mood was well nigh physical, yet once one had recovered from the initial surprise one could sit back and enjoy an incomparable performance of the old favorite. Since wartime years when the appearance of this waltz as an encore on Philharmonic concerts played abroad was one of the ways the Viennese had to express their longing for renewed cultural independence, its use on this orchestra's foreign tours has become

traditional. One still finds it surprising, to say the least, after a Bruckner, Beethoven or Brahms symphony—but perhaps Bruckner, no bad hand at fiddling a waltz or *Ländler* himself in younger years, would not have minded too much after all!

We note with pleasure that the Vienna Philharmonic is planning a return engagement to the United States in 1958, and hope that they will once more come bringing Bruckner—and perhaps Mahler? (Schuricht is said to have expressed an interest in performing Mahler's Eighth here.) A concentration on the repertory of the Viennese Classic and late-Romantic masters would, I feel, serve them better on tour than their attempts to perform contemporary Austrian music, for which their performance style, their instruments and the mental attitude of many of the players towards modern works are not well suited.

A very different approach to Bruckner's Seventh was heard in a concert of the student orchestra of the Mannes School of Music, under Carl Bamberger, on December 19, 1956. One did not, of course, expect a Vienna Philharmonic-like perfection from the ambitious group, but the results of the endeavor were surprisingly good and well repaid the three months spent by Mr. Bamberger on training his youthful charges in a taxing program which also included Corelli's *Christmas Concerto* and Richard Strauss' transfigured *Four Last Songs* (interpreted with deep feeling and promising vocalism by Ruth Morris, a student of the school). Somewhat disconcerting were the various liberties taken with the symphony—large cuts in the Adagio and Finale and, most surprising of all (though practised by Bruckner in the Ninth Symphony) the reversal of order of Adagio and Scherzo movements. However, the *Urtext* was followed in such matters as the omission of the cymbals. All in all this was a worthwhile experience not only for the young performers but also for the many interested listeners. We are glad that Mr. Schuricht had the opportunity to direct this group in a rehearsal and thus to find out that young Americans are not so unacquainted with Bruckner as he may perhaps have supposed. But we still await the day when this ever-exciting symphony will become as staple a part of the American symphonic repertory as Brahms' favored four.

KILENYI BRUCKNER MEDAL AWARDED TO F. CHARLES ADLER

In appreciation of his efforts to create greater interest in and appreciation of Bruckner's music, the Directors of *The Bruckner Society of America, Inc.* awarded the Bruckner Medal of Honor, designed by Julio Kilenyi for the exclusive use of the *Society*, to F. Charles Adler. Mr. Adler conducted Bruckner's rarely played *Third Symphony* in January 1936 and the equally rarely performed *Sixth Symphony* in May 1936 at the Brooklyn Museum in New York City. Recently, he recorded the Third and the Loewe version of the *Ninth*.

It is also of interest to note that he recorded the extremely difficult and rarely heard *Third, Sixth, and Tenth Symphonies* of Gustav Mahler.

BRUCKNER AND THE CLASSICS

by HERBERT ANTCLIFFE

Between modern composers and their predecessors, there must of necessity be some affinity, both personal and artistic. Otherwise what Sir George Grove aptly called "the apostolic succession" of great composers could not be continued, and, of course, each modern composer has a closer affinity with some individual classical master than with others. In the case of Bruckner it would seem that the closest personal affinity with any individual master is with Haydn, and before looking at Bruckner's musical affinity with others we may well consider this personal affinity between the eighteenth century master and his successor (as a symphonist) in the nineteenth.

Affinities, even although they be clearly recognized, are inevitably difficult to define. Especially is this so when a century or even half a century divides the work of the men between whom such affinities exist. The fact of such separation in time in almost every case leads not only to entirely different circumstances, which necessarily affect the character of the men and their work, but places us in the difficulty of seeing both the men and their work along different vistas, one may say, down different avenues. Yet, if one looks intently and carefully, if, as it were, we adjust our focus, the affinities come out as clearly as their differences.

This is particularly the case with Joseph Haydn and Anton Bruckner. Born almost a century apart, one almost a pure Slav¹, the other an equally pure Teuton (though this purity has been questioned), there was something in their natures which united them very closely. This may at first sight appear unlikely, if not quite strange, as not only their circumstances but their personalities, which in some matters closely affect such circumstances, were quite different. Haydn was a great traveler for artistic and professional purposes; Bruckner travelled little, although travelling in his days had become much easier than in those of Haydn. Perhaps the most obvious affinity was in their religious faith, for both were devout Catholics and a religious strain ran right through their lives. Both, too, were home loving by nature, with circumstances which hindered this characteristic. Haydn was a servant by profession who from time to time openly defied his masters. Bruckner was in a subordinate position though not officially a servant, and he also opposed his superiors in office from time to time.

The naiveté of these two was the equal of that of Mozart "the boy who never grew up", if it were not greater. Elsewhere, I have described that of Bruckner

¹ I am aware that this has been controverted by some high authorities. It may be observed that in spite of a German (Thuringian, not Austrian) teacher, and the influence of Vitali, Vivaldi, and others, the character of Haydn the man and that of much of his music shows some strong Slav influences, and much of what Haydn was able to do for Austrian, or Teutonic, music arose from these influences. And, I may add, to stress my point, it is not the use of the melodies which are assumed to be Croatian, that made this influence, but the essential nature of both the man and his art, that made his music so distinctly Slav (i.e., Yugoslav). Consequently, at least for my present purpose, I prefer to leave my statement as it is.

as "stupendous" and this might be equally applicable to Haydn, though with the latter it did not result in large-scaled works, as it did with Bruckner himself. Had either of them been less naive, they might have given way less to those whom they regarded as their superiors or masters—Haydn to the demands of his employers, Bruckner to those of the men upon whom he was more or less dependent for the performance of his works.

Possibly, this naiveté came to some extent from their common peasant origin, for though neither of them was "of the land" they both came from the peasant class, for both the small workman and tradesman and the village schoolmaster belonged essentially to the same class as the small farmer or even the farm laborer, provided this last was intelligent and, therefore, to some extent self-educated.

In position, of course, Bruckner was nearer to J. S. Bach than he was to Joseph Haydn, and he had something of the same "humility of genius". And in their characters both Bruckner and Bach were sunk entirely in their work, having only such ambition as made them desire and work for perfection in their compositions and in their execution of their own and other men's works. In this matter Bach was somewhat far removed from Bruckner, because he came of a family of more or less great and prominent musicians, while the musical antecedents of Bruckner were neither so striking nor so favorable. They had both a certain degree of self-dependence which made them, while for professional purposes seeking the patronage of highly placed persons, go their own way without much regard for the opinions of princes and nobles unless these were musicians of ability and discernment.

It is interesting to compare the portraits, and, especially, the profiles of these two. Different as they are, there is the same tenacity of purpose, one with the liveliness of the Slav and the other with the sturdiness, almost one is tempted to say the surliness, of the Teuton.

When we turn to the question of Bruckner's purely musical affinities, we are on wider, and possibly vaguer, ground. Of his affinity with the classics at all, with Bach, Haydn, Mozart, and Beethoven, he was, in all probability, himself entirely unconscious and ignorant. Deeply religious Catholic as he was, he had little affinity with the great Church classics, with Palestrina, Josquin des Prez, Victoria, et al.

His contrapuntal feeling was also different from that of Bach. With Haydn he had an affinity of feeling and style. With Mozart an affinity of technic. Time and time again, one feels the spirit of Haydn in the symphonies. In these symphonies we often feel that Mozart also might have conceived this or that phrase or combination, and that had Haydn or Mozart lived a century later, then one or both might have designed the same orchestration as did Bruckner. My own personal feeling is that Haydn might have written Bruckner's Third and Mozart his Eighth.

I am still looking for a conductor (at least in Europe; I do not, unfortunately, know American orchestral life sufficiently) who will make up a program consisting of a Haydn symphony and one by Bruckner. One would even suggest, as a favorable introduction to the works of Bruckner to those who do not know Bruckner's works, say the popular G Major of Haydn and the Third of Bruckner. The emotional relation of these two is sufficiently close to allow them to be played in the same program without any clash or disagreement.

As to the industry of all three, technically, he had more affinity with Mozart

than with Haydn, and there is the outstanding comparison of Mozart's Jupiter and Bruckner's Eighth, both of which are masterpieces of contrapuntal treatment of symphonic form. In person, character, and temperament he was more nearly related to Haydn. As a church organist, of course, his affinity with J. S. Bach was very close, though not in their orchestral works.

A description of the character, that is the musical character, of Haydn by a recent Dutch writer applies to both: "So much expression of seriousness and passion, so many moods of manly strength and intense energy, devout contemplation and hymnodic energy," which unites practically all great composers, but particularly those of a deeply religious character as Bach, Haydn, Mozart, and Bruckner.

Most composers have been also great performers and many of them in their lifetime more famous in this respect than as composers. Bach and Handel, for instance, were both great organists. Their affinities were, as all affinities must be, psychological, though in a more marked way than most. They were also directly spiritual and found expression in their religious faith and feeling. Perhaps, however, the most notable affinity between Haydn particularly, and Mozart to a lesser extent, and Bruckner, was in their naiveté.

In some formal respects the music of Bruckner and Haydn had something in common in the fact that they both were fond of the folksongs of their country and their respective districts, but while Haydn drew on a wide area, Bruckner confined himself chiefly to two or three popular dance forms, of which the chief was the Ländler.

As reformers or pioneers Haydn and Bruckner had this in common; they both took the traditions of their time and developed them along broader and sometimes newer lines. Haydn "the father of the symphony" yet owed much to his teacher C. P. E. Bach, Bruckner owed equally much to Beethoven.

The amount of a man's indebtedness to the past is also shown to some extent by his influence on the future. There is little doubt that Liszt and later Richard Strauss, who were both symphonists and revolutionaries, owed something in the melodic structure of their works to Bruckner, Strauss particularly in his springing themes. Bruckner and Haydn were not revolutionaries. Equally, these earlier masters, notwithstanding their numberless works in other forms, developed the symphonic form, Haydn by following C. P. E. Bach, and also learning from others (including his pupil W. A. Mozart) developed a new form, or new forms for the symphony. Bruckner, by following Beethoven and his predecessors, and learning from Wagner and others, erected not a new form but rather a new species of symphonic structure based entirely on the older ones.

By considering these points and comparing them with others arising from our general study of history, we can see, in the main, that Bruckner owed much, in fact all apart from his own genius, to the classics, and his admiration of the works of Wagner was incidental to this and had comparatively little influence on the works except, alas, when he allowed the Wagnerites to tamper with what he ought to have left alone, even at the cost of having his works shelved for a generation.

MAHLER AND FREUD

by DONALD MITCHELL

Note: This is a script, not an article. It was first broadcast in the B.B.C. Third Programme on 28th March, 1955. I have not attempted to alter the text but have replaced the music examples (extracts from recorded performances of Mahler's symphonies) by detailed references to the relevant scores. Readers sufficiently interested may check the passages concerned. The scores used are 'study' editions published by: Messrs. Universal Edition (SI, SIII), Messrs. C. F. Peters (SV), Messrs. Bote and Bock (SVII).

If I were asked for a single term which described the characteristic flavour of Mahler's music, and had both emotional and technical relevance, I think I should suggest 'tension' as the most appropriate word. It seems to me that when Mahler is expressing this basic tension—translating it into musical technique—he is at both his most characteristic and most inspired. Tension presupposes some kind of conflict between two opposed poles of thought or feeling, and often in Mahler's music we have just this situation exposed. Sometimes, of course, we have music from Mahler, anguished and turbulent, which does not state the conflict but expresses his reaction to it. Here the premises from which the conflict derives are not revealed but suppressed; from the suppression emerges the characteristic tension. Often, however, Mahler does express—or achieve—his tension through vivid contrast, through the juxtaposition of dissimilar moods, themes, harmonic textures—even whole movements. On these occasions, the conflict is exposed; we feel strongly the pull between two propositions which superficially seem to have little in common. The tension which results is typical of his mature art where continually we are confronted with the unexpected. What seems to be reposeful and straightforward suddenly develops into something agitated and complex. This passage from the nocturnal fourth movement of the seventh symphony is characteristic; the guileless serenade atmosphere is surprisingly disrupted, and the level of tension intensified through the dislocation of the prevailing mood. [SVII 4. p. 176. Fig. 211 to 3 bars before Fig. 216.]

This overwhelming tension in Mahler's music has, of course, been noted before, but its function has been little appreciated. Indeed, for the most part, it has been criticized, offered as evidence of his emotional instability, his stylistic inconsistency; the violent contrasts about which so much of Mahler's music pivots have been interpreted as an inability to maintain his inspiration—hence that view of Mahler's art that utter banality mingles with and deflates noble intentions, that dire lapses in taste inexcusably ruin otherwise impeccable conceptions. On a broader view, this misunderstanding of the nature of his tension has led to derogatory contrasts made between the size of his ideas and the size of his symphonies—not to speak of the strong body of opinion that sees the symphonies as inflated songs. Altogether, Mahler's tension at all levels of expression, has been regretted rather than applauded.

If there has been little real understanding of his characteristic tension, there

has been much analysis of it, much of it ill-founded, most of it inadequate. Mahler's conflict—sensed alike by friend and foe—has been explained as the result of his activities tragically split between the tyranny of conducting and the urge to compose. It has been suggested that Mahler was born at the wrong moment, on the tide of a musical fashion that was rapidly running out: his musical efforts to stay the retreating current imposed a strain on his music that it could not withstand. Or there is the art and society viewpoint, that Mahler lived in a disintegrating culture, in the midst of the collapsing Austro-Hungarian empire, and his music therefore faithfully reflects the social tensions of his epoch. Taken to excess, as it has been, this latter analysis almost assumes that history wrote Mahler's symphonies for him; his works become little more than musical commentaries on political events.

Mahler was a man of many talents and many tensions, and it would be rash indeed to suppose that the world in which he lived and his mode of life did not influence his art. Yet it is hard to imagine—it almost goes against plain commonsense—that his music was shaped down to its finest detail by his historical environment. On the contrary, acquaintance with his music and the facts of his inner life suggests that his characteristic tension stems from sources much nearer home, from himself and his early relationship to his family, to his mother especially. His later environment, in the widest sense, may have done nothing to lessen his tension—it may, in fact, have exacerbated it—but it seems likely that the basic tension was a creation of his childhood years, was private and a part of his personality, not public and a part of history, either musical or political.

I may as well say at once that even when one has stumbled on the unconscious forces behind a composer's work, the task of evaluating his music is not suddenly made easy. Music remains good or bad in itself, however far we penetrate a composer's mind. The discussion of a composer's neurosis is only musically relevant in so far as it enables us to see clearly what he did with it in terms of his music. If what may have appeared to be purely arbitrary in the music is shown to spring from deep personal sources, to present a consistent artistic attitude, extended and matured across the years, it may well be that the impression of musical arbitrariness is removed. Certain biographical data may actively assist musical understanding, and since understanding is a necessary stage on the way to evaluation, one can claim that such information is, at the very least, a proper study for musical research.

We are particularly fortunate in the case of Mahler that the kind of information I have in mind comes from a meeting he had in 1910 with none other than Sigmund Freud. The fact that the meeting took place has been known for some time; Mrs. Mahler mentions it in her memoir of her husband and gives a brief account of the interview, based upon what she was told by Mahler.¹ What has come to light recently is Freud's own account of his conversation with Mahler, made by Freud in a personal communication to the psychoanalyst Marie Bonaparte in 1925. Perhaps I may say at this point that it is entirely due to the courtesy and most generous cooperation of Dr. Ernest Jones, Freud's biographer, that I am in possession of this new material.²

¹ See Alma Mahler, *Gustav Mahler: Memories and Letters*, London, 1946, pp. 146-7.

² See Ernest Jones, *Sigmund Freud: Life and Work*, Vol. II, London, 1955, pp. 88-9. Dr. Jones was good enough to provide me with the material that formed the basis of this broadcast in advance of its publication in the second volume of his immaculate biography. I am happy to pay tribute once more to his generosity.

First a word about the meeting itself. In 1910, Mahler became seriously alarmed about his relationship to his wife. He was advised to consult Freud, wrote, was given an appointment—cancelled it. He cancelled his appointment—significantly—no less than three times. Finally the meeting took place in Leyden, Holland, towards the end of August. The two men met in a hotel, and then, in Dr. Jones' words, "spent four hours strolling through the town and conducting a sort of analysis". The interview over, Freud caught a tram back to the coast, where he was on a holiday, and Mahler returned by night train to the Tyrol.

Apart from what was said, it is impossible not to be intrigued by the very thought of this encounter between two men of exceptional genius. Mahler, of course, was an artist, Freud a scientist. Yet Mahler's incessant seeking after musical truth had something of the selfless passion with which Freud conducted his investigations; and no one, perhaps, either layman or expert, can fail to appreciate the consummate artistry with which Freud expounded his humane science. Perhaps it was this common ground, between psychoanalyst and patient that explains why Mahler, who had never before met with psychoanalysis, surprised Freud by understanding it with remarkable speed. Perhaps Mahler, in his turn, was surprised by Freud's analysis of himself—as partial as it had to be in the peculiar circumstances of the interview. In a letter of 1935 to Theodor Reik, Freud wrote: "In highly interesting expeditions through [Mahler's] life history, we discovered his personal conditions for love, especially his Holy Mary complex (mother fixation)".³ Mahler, his wife tells us, "refused to acknowledge" this fixation—the denial confirms rather than contradicts Freud's diagnosis—but it seems that the meeting had a positive effect and Mahler's marriage was stabilized for the brief remainder of his life.

It was doubtless during those "highly interesting expeditions through his life history" that Mahler—to quote Dr. Jones—"suddenly said that now he understood why his music had always been prevented from achieving the highest rank through the noblest passages, those inspired by the most profound emotions, being spoilt by the intrusion of some commonplace melody. His father, apparently a brutal person, treated his wife very badly, and when Mahler was a young boy there was a specially painful scene between them. It became quite unbearable to the boy, who rushed away from the house. At that moment, however, a hurdy-gurdy in the street was grinding out the popular Viennese air "Ach, du lieber Augustin". In Mahler's opinion the conjunction of high tragedy and light amusement was from then on inextricably fixed in his mind, and the one mood inevitably brought the other with it".

Mahler's confessions strike me as being of genuine musical significance and relevance. It is not possible to deal in this talk with all the questions they raise. We must overlook, for example, Mahler's estimate of his own achievements, remembering that composers are often the worst judges of their own value—what they value in themselves may not be at all what they are valued for by posterity; moreover, we do not know by what standards Mahler judged his own music. He may even, quite sincerely, have wanted to be another kind of composer altogether. In this context, his own comment on "noblest passages . . . spoilt by the intrusion of some commonplace melody" is of particular interest. Mahler himself seems to have regretted the conflict, to have viewed it as a disability, to agree, almost, with the views of his own critics. I, on the

³ See Theodor Reik, *The Haunting Melody*, New York, 1953, pp. 342 ff.

contrary, as I have already suggested, regard the inevitably ensuing tension as that main spring motivating his most characteristic and striking contributions to the art of music. But this, I feel, is not the moment to discuss whether Mahler was wrong or right about his own art, whether, in fact, the sublime in his music was fatally undermined by the mundane. I believe he was wrong, that he felt insecure about his music, that in a sense he did not even fully understand it himself. It would certainly not be unnatural for an artist in the grip of a violent tension from which he was unable to escape to curse it rather than to praise it, to imagine that to be rid of it would necessarily be an improvement. I am inclined to share Ernst Krenek's opinion that "it is possible . . . for an innovator not to grasp fully the implication of his venture into the unknown. He may sometimes even be unaware of having opened a new avenue . . .", that "the disconcerting straightforwardness of Mahler"—"his regression to primitive musical substances"—"is a striking foretoken of the great intellectual crisis which with extraordinary sensitivity he felt looming in the oncoming 20th century".⁴

But it is not my purpose this evening to attempt a critical evaluation of specific features of Mahler's music. I only hope to show how frequently in his music, though by very various means, he re-enacted his traumatic childhood experience, how the vivid contrast between high tragedy and low farce, sublimated, disguised and transfigured as it often was, emerged as a leading artistic principle in his music, a principle almost always ironic in intent and execution.

Mahler himself confused the issue by crudely over-simplifying it. It would be easy to point to the parallel between his music and his childhood experience if comedy always relieved tragedy, or a commonplace thought succeeded every noble one. But his music, mercifully, is more interesting than that: the trauma assumes complex shapes. However, in his first symphony, in the slow movement, we have a clear instance of the basic conflict at work. The movement is a sombre funeral march. Mahler's use of a round, "Frère Jacques", as the basis of the march is symptomatic of both his ironic intention and of his ability to make old—even mundane—musical material serve new ends by reversing its established meaning. [SI 3 p. 78. Start of mvt. to Fig. 3.]

Already in the movement's first section, the funeral mood has been interrupted by outbreaks of deliberate parody. In the gloomy recapitulation, the very march itself is juxtaposed with these mundane invasions, not quite hurdy-gurdy music perhaps, but close to it. The result is almost a literal realization of the tragic mood inextricably mingled with the commonplace. [SI 3. p. 89. 2 bars after Fig. 14 to Fig. 17.] Many like examples of this kind of simultaneous expression of seeming opposites could be found in Mahler's early music. As he matured, the gap between his contrasts narrowed. There is a greater degree of thematic and formal integration. One might say that in disciplining his tension, Mahler succeeded in subduing the most strident features of his contrasting materials. The seventh symphony's first movement offers an interesting instance. The movement begins with an exalted, mysterious slow introduction. [SVII 1. p. 1. Start of mvt. to Fig. 3.] This compelling mood is abruptly terminated in a passage in Mahler's favourite march rhythm which bumps us down to earth—a common function of Mahler's march-inspired

⁴ See Bruno Walter and Ernst Krenek, *Gustav Mahler*, New York, 1941, pp. 163-4, p. 207.

motives. [SVII 1. p. 5. bar 1 to p. 6, bar 3.] The sudden drop in the level of harmonic tension and the sudden change in the character of the musical invention are, I think, striking. That the march motive grows thematically out of the opening paragraph integrates the contrast but does not lessen its effect. It is rather as if Mahler were expressing the conflict in terms of pure music—demonstrating that even the most far-reaching and profound musical idea can have a commonplace consequent, and one, moreover, which is thematically strictly related. It is, so to speak, still his childhood experience; still the hurdy-gurdy punctures and deflates and makes its ironic comment. But now the experience is lived out at the subtlest artistic level. Even the mundane march motive is occasionally transformed into something sublime. For the most part, however, it ranges the movement as a free agent, as a saboteur, stressing a rough world's impingement upon the eternal. Here, as a final example from this work, the rudely triumphant march cuts across the ecstatic convolutions of the movement's lyrical second subject. [SVII 1. p. 69. 2 bars before Fig. 60 to p. 72, double bar.]

Perhaps the most significant musical consequence of Mahler's childhood trauma was this: that his unhappy experience meant that the hurdy-gurdy—the symbol of the commonplace—assumed a quite new weight. Its music became as charged with emotional tension as the tragic incident to which it was related. The conjunction of high tragedy and the commonplace meant that the commonplace itself, in the right context, could be used as a new means of expression; and here Mahler remarkably foreshadowed a main trend in 20th century art, not only in music, but also in the literary and visual arts. Undoubtedly this discovery of the potentialities of the commonplace vitally influenced Mahler's idiom. The first movement of his third symphony, a movement of massive proportions, 45 minutes long, symphonically elaborated and organized to a high degree of complexity, largely draws its material from the world of the military band, upon marching songs and military signals. These mundane elements derive their tension from the new context in which they are placed. The movement's development is typical. The commonplace is made to sing a new and unprecedented song. [SIII 1. p. 59. Fig. 43 to p. 72, Fig. 51.]

In the third symphony, Mahler, as he had done in the funeral march of the first, obliged the commonplace to serve his own singular purpose—the contrast between means and achieved ends could hardly be stronger. Elsewhere, we have seen how he used the mundane as comment upon nobler conceptions. Mahler, however, was nothing if not thorough in his contradictions, and his attitude to the commonplace itself was often sceptical. In the fifth symphony we see this reverse process in action. The work's scherzo first offers an unblemished, winning, slow waltz. [SV 3. Figures 6 to 7.] But just as the tragic mood aroused its opposite, so too does even this kind of attractive commonplaceness undergo savage transformation. We do not have tragedy, it is true, but ironic comment on the deficiencies of the commonplace, on its musical unreality, on its inability to meet the realities of a tragic world. If the mundane often succeeds the tragic drama, Mahler seems to say, there is no guarantee that the easeful security of the commonplace is anything more than a deceitful fantasy. [SV 3. 11 bars after Fig. 14 to 5 bars after Fig. 17.]

I hope I have shown some of the ways in which Mahler in his music actively and, I believe, fruitfully reacted to that central event of his childhood which I have discussed. There is little doubt to my mind that it played a main role

in the formation of his musical character, in the creation of that tension which is so conspicuous a feature of his art. It was, I think, the basis of his musical conflict and certainly responsible for the remarkable irony of his utterance. If there were another tension of almost equal weight which played a part in determining the nature of his art, I should suggest it was the conflict he witnessed, felt and registered between the old concept of musical beauty and the emerging new. But while not excluding the influence wielded by historical circumstance, I cannot but believe that an analysis of Mahler's personality is the surer guide for those bent on discovering why his genius took the shape it did.

The relationship of psychology to the art of composing has as yet been little investigated. Perhaps, as Hindemith wrote in "A Composer's World", "we are on the verge of entering with our research that innermost field in which the very actions of music take place: the human mind. Thus psychology, supplementing—in due time perhaps replacing—former mathematical, physical and physiological scientiæ, will become the science that eventually illuminates the background before which the musical figures move in a state of meaningful clarity".⁵

KILENYI-MAHLER MEDAL AWARDED TO WILLIAM STEINBERG

In appreciation of his efforts to create greater interest in the works of Gustav Mahler, the Directors of *The Bruckner Society of America* awarded the Mahler Medal of Honor, designed by the eminent sculptor, Julio Kilenyi, for the exclusive use of the Society, to William Steinberg.

Mr. Steinberg conducted the "Nachtmusiken" from Mahler's VII at a concert broadcast by the NBC Orchestra on November 9, 1940, and a year later included the Nocturnes at a concert by the Buffalo Philharmonic. Mahler's I under his direction was performed by the Los Angeles Philharmonic, Chicago Symphony, and Pittsburgh Symphony; Mahler's II by the San Francisco Symphony, Chicago Symphony, Buffalo Philharmonic, and Pittsburgh Symphony; Mahler's V by the Cleveland Orchestra and Pittsburgh Symphony; "Kindertotenlieder", with Marian Anderson as soloist, by the Pittsburgh Symphony; and "Das Lied von der Erde" by the Chicago Symphony, Los Angeles Philharmonic, and the Pittsburgh Symphony in Pittsburgh, Pa., Hartford, Conn., and New York City.

Acting on behalf of *The Bruckner Society of America*, Mr. Charles Denby, President of the Pittsburgh Symphony, made the presentation of the Mahler medal to Mr. Steinberg after a performance of Mahler's V in Pittsburgh on April 6, 1956.

⁵ See Paul Hindemith, *A Composer's World*, Harvard University Press, 1952, pp. 24-5.

ENTR'ACTE WHEN THE SHEEP BLEATS

by ERNEST NEWMAN

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Music criticism has never been held in universal esteem, which is hardly surprising, considering how often and how woefully it has blundered. It is too often forgotten, however, that the public must take its share of the general opprobrium, for "the critic" means, in the broader view, not only the professional but the lay deliverer of a verdict on a given work or performance. Everyone these days, in fact, is a "critic" of something or other; and perhaps the time is approaching when no one will listen to anyone else on any subject under the sun because he himself will be too busy talking. It is not for me to say whether that will be a desirable state of affairs or not.

Assuming, however, that professional musical criticism still has some years of bustling life before it, is it not time that we who practise it began to ask what it is that is often wrong with it and, by inference, with us? I make a distinction between "music criticism" and musicology. The latter is concerned with the history of music, the study of periods, styles and so on. By "criticism" I mean what the term has gradually come, in practice, to mean — the giving by all and sundry of good or bad marks to works and composers.

In the last resort this means no more than that the critic is talking about himself *à propos* of someone or something or other; and it is "criticism" in this sense of the term that has brought criticism into dis-repute. The craft is obviously sick, and this being so, is it not time that the craftsmen themselves made an effort to trace the malady to its source?

Surely the first thing to do is for each critic to ask himself frankly in virtue of what faculty within himself he allots praise or blame, gives good marks or bad. Surely to every thoughtful critic there must come a time when he feels it necessary to operate critically on himself, to begin a search for what I have called, in Kantian terminology, a Critique of Criticism, to attempt to discover, if he can, what it is in his own constitution that determines the standards by subconscious reference to which he decides upon his acceptances and rejections, his allotment of good marks or bad. A few literary critics of former days, such as Hennequin and John M. Robertson, have addressed themselves seriously to this problem of self-understanding through self-analysis. It would be well for all of us to try to do so: the results should be instructive.

What we call our critical judgment on a particular occasion is a balance struck by a number of hidden forces within us; the object put before us is instinctively referred by us to a complex of elements in ourselves — temperament, intellect, knowledge, experience and so on — and our final approval or disapproval is the expression, in quantity and quality, of the results of that impact; and there is so little fundamental resemblance between these subtle complexes in different individuals that it is little wonder that each of us has

his own system of "marking" that is only partially valid or quite invalid for others.

For the professional critic the problem is complicated by the frequent necessity of having to deliver himself of a judgment on a big new work, or a new presentation of an old one (such as Wieland Wagner's "Fidelio") immediately after his first contact with it: for few newspapers are much interested in problems of aesthetic, while all have an almost religious reverence for "news." Now when the thoughtful critic begins, on an occasion of this kind, to investigate what is going on within him he is likely to come upon some curious facts. One of them is this, that his attention to the work (or the production) in hand has been curiously intermittent. It is here that I can make it clear to the reader what is meant by the title of this article.

There is a proverb somewhere to the effect that every time the sheep bleats he loses a mouthful of grass. I submit that every conscientious critic, professional or lay, will recognise that his intellectual processes on a "first night" are generally an alternation of bleating and nibbling.

He hears or sees something against which the whole complex of forces within him to which I have referred reacts instinctively in a hostile way. This counter-action he regards as vital, as indeed it is for him; and if he has to do an article on the subject for the next issue of his paper he not only fastens this unfavourable reaction of the moment firmly in his memory but, as likely as not, searches for the ideal verbal expression of it; unconscious of the fact that while he is thus bleating he is losing, perhaps, not merely one but several mouthfuls of grass in the immediate neighborhood; while his colleague in the next seat, not having been moved to bleat just then, is getting the greatest delight out of some first-rate nibbling in the vicinity. And if this sort of thing goes on the whole evening, as it well can do, need the public be surprised if next day or next week it reads two wholly different estimates of the work or the production?

KILENYI-MAHLER MEDAL AWARDED TO KLAUS PRINGSHEIM

Klaus Pringsheim, for a number of years head of Musashino Academy, is a pupil of Mahler who has shown lifelong devotion to the Austrian master's works. Professor Pringsheim has given Mahler performances whenever an opportunity presented itself. He has conducted all the Mahler symphonies in Japan. In 1955 Professor Pringsheim included Mahler's Fifth on a program in Osaka and in December of the same year he led the orchestra and choruses of Musashino College of Music and the Children's Chorus of Egota Primary School in a performance of Mahler's Eighth in Hibiya Hall, Tokyo. Reviewing the event in *The Mainichi* on December 12, 1955, Mr. Robert Gartier called it "one of the most thrilling occasions that have of late graced the Tokyo concert stage".

In appreciation of his efforts to spread Mahler's message in the Far East, the directors of *The Bruckner Society of America* awarded the Kilenyi-Mahler medal to Professor Pringsheim. The presentation was made on behalf of the *Society* by Mr. Walter Nichols, Field Supervisor of the U. S. Information Service, at a reception held in Tokyo on December 26, 1956, to celebrate the twenty-fifth anniversary of Professor Pringsheim's arrival in Japan.

BRUCKNER'S *TE DEUM*

The following article was part of the program notes for a concert given in New York by the *Concert Choir* under the direction of Margaret Hillis on March 5th, 1956 and is reprinted by permission of The American Choral Foundation, Inc., and the author.

by Dika Newlin

The Vienna of the 1880's was anything but a bed of roses for Anton Bruckner, that simple, devout worshipper of God and Wagner who had lived in the Imperial City since 1868, yet never felt comfortable amidst its airs and graces—not to mention its artistic intrigues. "That I keep on composing is nothing but pure idealism!" he once despairingly exclaimed; and, indeed, he can hardly be blamed for having said so, under existing circumstances. Bruckner's bugaboo, the dread critic Hanslick (Wagner's Beckmesser) controlled a substantial portion of Vienna's public opinion—at least, that of the "best people"—through his witty and scathing feuilletons and reviews in the *Neue Freie Presse*. While Hanslick was certainly not the caricature of a critic which later generations have made of him—often after having read only a few quotations from his most biased writings about Wagner—it can easily be understood that he did not greatly help the mental state of the sensitive Bruckner by delivering himself of the opinion that this composer's Third ("Wagner") Symphony was "a vision of Beethoven's Ninth keeping company with Wagner's *Walküre* till it was trampled to death by her horse's hooves." Such sentiments were hardly calculated to endear Hanslick to the fierier spirits of the *Akademischer Wagner-Verein*. Fortunately, however, rough treatment did not deter Bruckner from continuing to turn out symphonies, or from submitting them to conductors. His persistence was rewarded when, on February 20, 1881, his *Fourth* ("Romantic") *Symphony* finally achieved—and in Vienna, at that!—the world premiere for which it had waited since 1874. Hans Richter, basically a loyal Wagnerian though a bit too much inclined to blow hot and cold depending on the prevailing winds of the press, conducted the Vienna Philharmonic. We may imagine that he smiled a little during the performance, remembering the rehearsal after which the beaming Bruckner had rushed up to him and pressed a silver *Taler* into his hand, exclaiming, "Here, take this and have a beer on me!" Whether because of or in spite of the beer, the performance was a resounding success. Even the *Neue Freie Presse* had to admit that the rafters rang with applause! As always, Bruckner's deep sense of gratitude turned towards his God. Returning to his former home-town of Linz for Easter, and occupying his old place on the organist's bench of the cathedral, he was inspired to a grandiose improvisation as he preluded before the Easter Sunday services. Many such improvisations by him are lost. The theme of this one, however, remained with him, and from May 10 to 17 he proceeded to sketch a *Te Deum* based upon it. The new work had to be put aside in favor of the even more urgent demands of symphonic creation; so it was not until September 23, 1883, that—the monumental Seventh Symphony completed—Bruckner could resume work on his song of praise. It was finally completed on March 7, 1884.

The influential court conductor Joseph Hellmesberger, who had been encouraging the composition of the *Te Deum* as he was anxious to have it for the *Hofkapelle*, now gently suggested to Bruckner that it would be a nice idea to dedicate it to the Emperor. But Bruckner, never much of a courtier, pleasantly replied that, though he would love to, he was no longer free to do so, since he had already dedicated it "to dear God in gratitude for having survived his sufferings in Vienna." (The title page bears the initials O.A.M.D.G. — *omnia ad majorem Dei Gloriam.*) Perhaps this — and not the long-suffering composer's unwillingness to allow some of his choicest passages (including the luscious tenor solo *Te ergo quaesumus*) to be cut in performance — is the real reason that the *Te Deum* somehow did not turn up in the *Hofkapelle* after all. However, it did not have to wait five years to be heard in Vienna, as Max Auer — one of Bruckner's semi-official biographers, ever ready to defend his hero against slights real and fancied — avers. The ever-faithful *Wagner-Verein* arranged for a performance with two-piano accompaniment, which took place in the small *Musikvereinssaal* on May 8, 1885, under the composer's direction. And a little less than a year later, on January 10, 1886, there came the first performance with orchestra, in one of the *Gesellschaftskonzerte*. Hans Richter, who had in the meantime come under fire from the most ardent Brucknerites for not performing Bruckner oftener, was again at the helm. He must have come through with a convincing performance, as even Hanslick noticed that this work sounded more logical, clear and unified than what he was accustomed to hearing from Bruckner's pen. All other Viennese critics were, for a change, outspokenly enthusiastic. Ludwig Speidel, in the *Fremdenblatt*, even felt that the work should be saved for performances on great state occasions, or after the Emperor's victorious battles! (The handwriting on the wall must not have been very easy to read in 1886.)

But, as has so often happened to Viennese composers, Bruckner had to take his *Te Deum* abroad in order to win for it the kind of success he really wanted. The first performance of the work in Berlin, on May 31, 1891, under Siegfried Ochs, was one which he would never forget. "Never again will I hear my work done like that!" he wrote enthusiastically to the distinguished conductor afterwards. He was, though, to hear the *Te Deum* again — in fact, it was the last of his works that he ever heard. The circumstances were rather curious. In 1895, there was a change in the directorship of the *Gesellschaftskonzerte*. The new conductor, Richard von Perger, was definitely in the camp of the Brahmsians. When he was visiting Brahms one day, the aging master inquired whether he had yet paid a call on Bruckner, too. On receiving a negative reply, Brahms remonstrated, "But you certainly should go and see him; and I think it would be a good idea for you to do one of his choral works this season." Perger must have been rather surprised, but took Brahms' advice seriously enough to program the *Te Deum* on his first concert, January 12, 1896. Paying his duty-visit to Bruckner in order to inform him of this plan, he was coolly received at first, for Bruckner's experience with Hanslick had taught him a salutary caution when dealing with card-carrying Brahmsians! However, on hearing the conductor's plan he warmed up a bit. "Well, now", he responded in his broad upper-Austrian dialect, "you want to do my *Te Deum*, do you? Good! But what about one of the Masses?" Perger suggested that this project would be more suitable for the following season. "Oh God!" sighed Bruckner,

"I'll surely be dead by that time! My poor heart — it's not doing well at all. I have so many troubles — look here, the way they let go at me in a few of the papers, that really hurts. I never did anything to them — why should they have it in for me? Why can't they let me write in peace?" Perger, deeply moved by this scene, was confirmed in his intention of performing the *Te Deum* as soon as possible. The concert took place on January 12 as planned. The emaciated composer, no longer able to walk, was carried to his favorite seat in the first parterre box. There, he listened for the last time to one of his own works — and to the torrent of applause which followed it, as much a tribute to the dying master as to the immortal masterwork. But the belated public recognition in Vienna was, after all, of minor importance in the face of Bruckner's recognition that he had accomplished what he had set out to do in music as in life — to pay tribute to his God with all the single-mindedness of some medieval builder of cathedrals. "When God calls me to Him one day", he is supposed to have said, "and asks me, 'What hast thou done with the talents that I have given thee?' why, then I'll hold up the score of my *Te Deum* before Him, and surely He will judge me mercifully!" That Bruckner could and did mean this literally, in the midst of the skeptical and materialistic age into which he had anachronistically managed to be born, was his sustaining strength. And it is the sustaining strength of this music today, in an age even more skeptical and materialistic.

I. *Te Deum laudamus* (C major)

The *Te Deum* begins in a well-nigh barbaric blaze of glory. Against organ-like winds and a vigorous eighth-note background of strings sawing away at empty fifths and fourths (C-G-C) in heaven-storming tumult, the chorus, supported by trumpets, trombones and bass tuba, blares forth its great affirmation of faith, "*Te Deum laudamus! te Dominum confitemur.*" It is one of those massive, monumental, rocklike themes in which one cannot imagine one note changed. Strangely medieval — or strangely modern — is Bruckner's relentless insistence, in these opening bars, on the empty fifths and fourths of the C chord, with no conventionally "colorful" thirds. Gentler harmonies, leading into a chain of subtly varied sequences, are heard with the entrance of the solo voices; a tender duet between soprano and tenor, "*Tibi omnes Angeli*", is soon joined by the alto. Gradually the orchestra — which has been reduced to oboes, clarinets and upper strings during this transparent solo episode — disappears entirely as the three voices, singing of the Cherubim and Seraphim, rise to an F minor chord forte, then subside through one-and-a-half octaves. The full chorus re-enters: quietly at first with two invocations of the "*Sanctus*", then with primitive violence as the climactic "*Sanctus Dominus Deus Sabaoth*" is hammered home. Now Bruckner flings great blocks of harmony about, in bold yet logical juxtaposition. C major collides with B flat major — no formalities of modulation in this incessant cry of praise. Four times "*Pleni sunt coeli et terra*" is proclaimed, the fourth time driving the sopranos up to their high A, the loftiest point they have so far reached. The trumpet theme of the beginning marches relentlessly onward, always partnered by the driving eighth-notes; barbaric accents punctuate the forward surge, even as the drum-beat of the recurrent "*Te*" punctuates the text. The numbers of the Prophets, the armies of the Martyrs, the glorious company of the Apostles are summoned before our eyes in a musical scene that is hardly surpassed in vividness by the

famed "Resurrection" movement of Mahler's Second Symphony. It seems the impact of this perpetual motion cannot possibly continue — but with his sure theatrical sense, just as we might become tired of it Bruckner interrupts it: first with the mystical chords which describe the opening of the kingdom of Heaven to the true believers, then with one of those great "general pauses" by which he likes to herald a change in the musical scenery.

II. *Te ergo quaesumus* (F minor). Indeed, the change of scene is complete. Up till now, we have heard (with few exceptions) music of a harsh and superpersonal grandeur; now, everything is tender, warm, and personal. Accompanied by a pulsing repeated F in the violas with interspersed phrases in the cellos, basses and clarinets, the tenor sings what can only be called a highly emotional aria, embodying the plea of the individual soul for aid and support. The other soloists join him in typically Brucknerian devotional cadences. When the redemption by the Precious Blood is described, we are in the purest Austrian Baroque, illustrated by the festooned and gilded garlands (like those cast from angel to angel in many a baroque decor) of the solo violin. The transcendental mood blends into a simple hymn-like reiteration of "quos redemisti, quos redemisti" by all the soloists.

III. *Aeterna fac* (D minor). The relentless drive of the beginning returns as the words "aeterna fac, cum sanctis tuis" are pounded home again and again by the chorus in savage iteration, almost Stravinsky-like in its rhythmic emphasis. Swooping down from its high point of "gloria", the chorus gradually builds up to a second climax (a process in which Bruckner's favorite sequences play a valuable structural role) and ends in suspense with a half-cadence on the dominant, followed by another general pause.

IV. *Salvum fac* (F minor). There is a slight sense of shock as we are plunged back into F minor (the last preceding chord was an A major triad) and into the tenor's impassioned prayer, almost as if nothing has intervened. This time the exquisite violin solo adorns the words "et benedic". The solo bass implores, "et extolle illos usque in aeternum," plunging down into the abyss of eternity through an octave and a half of c minor and f minor broken chords. A hushed suspense "in eternity" over a G pedal-point — and once more the monumental theme of the *Te Deum's* opening bursts upon us, so fulfilling the demands of textual drama and of musical form. Gradually, then, the initial surge of sound subsides as we hear the gentle plea "miserere nostri Domine", and the thought of "hope in the Lord", about to triumph in the last movement, is foreshadowed.

V. *In te Domine, speravi* (C major). The grandeur of this section is scarcely hinted at by the naive harmonies which the solo quartet (punctuated by a slightly disconcerting "boomp" in the horns) sings in the opening measures. Bruckner, ever the master of contrast, seems here to express the idea of the wide gulf between the simple worshippers and the Supreme Commander whom they obey — a gulf which can yet be bridged by the power of Love. Playing in a deceptively simple manner (at first) with a rising G major line in the sopranos, Bruckner makes it into a model for one of his expressive sequential passages that sometimes lead to unexpected goals. And suddenly we are confronted with the full glory of the words "Non confundar in aeternum," as the whole chorus, supported by strings and brasses, trumpets forth its message in

brilliant B major. In a freely yet logically constructed fugue, new variants of the themes "In te, Domine, speravi" and "Non confundar in aeternum" are now combined and developed with ever-increasing tension. Suddenly the "chorale" theme, that deeply moving memorial to Wagner from the slow movement of Bruckner's Seventh Symphony, appears — first softly intoned by the solo quartet in flat keys, then, with one of Bruckner's stunning enharmonic changes, triumphally proclaimed by the whole chorus and orchestra in B major. This time, however, B major is not the end of the climax, but only its beginning. Relentlessly pushing his voices higher step by step, Bruckner drives through C sharp major, C sharp minor and D minor — up to the high B flat on which the sopranos are impaled over a quivering diminished seventh chord. *Fortississimo*, the voices prolong the suspense a little further as they hammer out "Non confundar in aeternum" one last time before we are swept into the *alla breve* roof-raising C major close — a triumphal orgy of life that will in truth "never be confounded in eternity".

KILENYI-MAHLER MEDAL AWARDED TO THEODORE HOLLENBACH

Despite the sensational success of Mahler's *Eighth* in Philadelphia and New York in a series of performances by the Philadelphia Orchestra under the direction of Leopold Stokowski in 1916, thirty-four years elapsed before this unique work was heard again on the Atlantic Seaboard. Once more it was Stokowski who conducted, this time the Philharmonic Symphony Orchestra of New York. Though Mahler's prophecy "My time will yet come" is gradually becoming a reality, the *Eighth* Symphony requires forces of such huge proportions that program committees, because of the heavy expenses involved, might hesitate to approve of its performance even if it had been composed by a master whose works are in the standard repertoire and not subjected to the criticisms of some *infallible* critics. It, therefore, requires unusual courage for a conductor of a major orchestra in one of our larger cities to suggest a performance of Mahler's *Eighth*, which the late Lawrence Gilman considered "one of the noblest scores of our time" and which, in the opinion of Leopold Stokowski, is "one of the greatest creations among the arts of our time". According to Dr. Stokowski, "it is great music, but more than that, it has a profound message for everyone".

Only a brave *visionary* with a burning conviction of the greatness of its message would dare propose this work for performance in a city of moderate size where the name Gustav Mahler is hardly known. Yet, this is exactly what Theodore Hollenbach, conductor of the Rochester Oratorio Society, did. Under circumstances which would have discouraged a man of lesser stature, Theodore Hollenbach turned the seemingly impossible into a resounding triumph for his organization and for Mahler. The difficulties he faced and the success of his daring are described in a letter from Carl C. Struever, Jr. on page 54 of this issue.

In appreciation of his efforts to bring about the realization of Mahler's prophecy, the Board of Directors of *The Bruckner Society of America* awarded the Mahler medal to Theodore Hollenbach. Acting on behalf of the Society, Mr. Thomas H. Hanks, Vice President of the Rochester Civic Music Association, made the presentation at a concert given by the Rochester Oratorio Society on April 26th, 1957.

MAHLER'S SECOND SYMPHONY

by PARKS GRANT

James Huneker once pointed out that the opening of Wagner's *Die Walküre* sounds like that of Schubert's *The Erl-King*. The opening of Mahler's Second or C Minor Symphony is reminiscent of both — though not for long; we quickly become aware that Mahler — not Schubert, Wagner, or a second-hand version of anybody else — is speaking. The cellos and double-basses enter in the second measure with a powerful, declamatory theme which continues for sixteen measures under a constant tremolo G in octaves. During the next fifteen measures the cellos and double-basses repeat this declamatory theme (with a slight change near the beginning) while higher instruments, mostly woodwinds, later violins, claim the center of our attention with another important theme. The restless bass figure persists, however, during quite a few measures to come. The rhythms it has already established, and to a lesser degree its melodic characteristics, dominate much of the entire movement.

The second theme or subordinate subject is presented in E major, harmonically a very distant relative of C minor, key of the first subject. Mahler ever so gently slips from one key to the other. The effect is sheer magic — as delightful as it is unconventional, and represents one of the happiest incidents in a symphony that is replete with them. (See example below.)

End of First Theme

Woodwinds
Horns and Trumpets

Strings

Cellos and Double-Basses

Beginning of Second Theme

The musical score is presented in two systems. The first system consists of three staves: the top staff is for Violins and Violas, the middle staff is for Horns, and the bottom staff is a lower register. The second system continues the music with three staves, each ending with 'etc.'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the strings and horns, with a prominent triplet rhythm in the lower staff.

Someone has written that the second theme seems to be "suffused with light" as it appears, *pianissimo*, chiefly in strings and horns. The cellos and double-basses meanwhile keep muttering away at a melodically-compressed fragment of the first theme, with its characteristic triplet rhythm. By causing a part of the first subject to serve as an accompaniment to the second, Mahler insures a subtle and subconscious connection between them on the listener's part; different as the two are in spirit and tonality, they convincingly belong together.

The comparatively short and peaceful second theme moves toward a climax and cadence in E-flat minor. If we have been lulled away into any day-dream, Mahler rudely shatters it with an abrupt loud G-natural, which jars against the just-released G-flat of the E-flat minor triad (E-flat, G-flat, B-flat) on which the theme has just cadenced. The composer's method of bringing us back to the grim business of the first theme (for as will be seen, that is his purpose) is truly a brusque one, but memorable none the less.

It must be borne in mind that in the typical sonata-allegro movement which

forms the first movement of any normal symphony, the section consisting of the two themes (known as the exposition) is almost always enclosed in repeat-signs, though actually the practice of repeating the enclosed material often becomes "a custom more honoured in the breach than the observance." Mahler insures the re-hearing of his two themes by the simple expedient of writing them out again, though it is no mere literal repetition; on the contrary he varies them tremendously. Undoubtedly their growth during the second presentation is his real aim, not merely their restatement.

The first subject in its new form is at first highly compressed, but then continues with fresh material freely derived from that of the first presentation, so the result turns out to be one of expansion rather than abridgement.

Mahler leads to the second subject by way of a quiet connecting passage in G minor over a steadily-moving bass, during part of which two oboes in unison carry a melody with accompaniment by trumpets—just one of the innumerable unexpected but ingenious orchestration-effects which are scattered through all of the composer's works, reflecting his vast experience as an orchestral conductor.

The second presentation of the second theme occurs again in strings and horns, *pianissimo*, but this time more soberly (though not prosaically) in the key of C major, and with no restless bass beneath it. It soon moves however to its former key, E major (the key-signature is just one sharp, but the tonality is clearly E major), and there is much admixture of new and freely-derived material, including the prominent motive first given out by the English horn.



So closely-knit is the structure at this point that it would be well-nigh impossible to lay one's finger on the exact spot where the development-section begins. The writer's nomination of the third measure after rehearsal-figure 9 (see the Kalmus Edition miniature score) is only a personal opinion. As the tension gradually mounts, material derived from the two themes and free extensions of them holds sway in passages of sweeping power. There are a number of memorable moments—one in C-sharp minor featuring wedge-like movement by unison horns and trumpets against two trombones, violas, and cellos; a startling crash from the cymbals unaccompanied, followed by a fortissimo uproar; a gentle, quiet reference to the second theme, starting in the flute over a delightful moving harp figure and continuing in a solo violin; and a brief bit in B major where two trumpets briefly suggest the style of a drinking song.

The energy of the movement seems to disintegrate in a short, tearing passage in E-Flat minor. Then hesitatingly, seeming barely able to drag, the music gradually lifts itself out of its exhaustion. Psychologically—and Mahler nearly always utilizes form at least partially for its psychological as well as architectural possibilities—the composer's intention is to lead to a climax of tremendous violence. As this climax gradually builds there are very brief references to two of the themes which are later destined to be associated with the idea of "resurrection" which forms the triumphant apex of the last or fifth movement. Naturally, only the person already familiar with the symphony

can detect the presence of these all-but-hidden fragments. The violence grows, predominantly in the dark key of E-flat minor, when a sudden downward chromatic scale spills us into C minor. Fortissimo brass and timpani hammer out one of the most dissonant passages in Mahler's writings, by forcefully repeating the dissonant chord



then by banging away at the even more dissonant chord



The tension built up by the latter is almost unbearable, but Mahler quickly resolves it to the tonic chord of C minor (i.e. to C, E-flat, G), and the recapitulation of the two themes is at hand.

Before discussing the recapitulation let us pause to examine the second of these two dissonant chords, which probably stands unique up to the appearance of the modernist movement in music — and very rare even then. It is a complete dominant-thirteenth chord of C minor, built of stacked-up thirds complete to the fifteenth or double octave, and contains every note of the C minor scale. (The famous chord in Beethoven's Ninth Symphony which contains every note in the D minor scale has an effect not nearly so dissonant, due to being widely dispersed, of short duration, and to containing certain tones more weakly scored and hence less prominent than others; that is, Beethoven's chord is very imperfectly balanced — intentionally so, perhaps — while in Mahler's the tones are of equal strength, thus accentuating the dissonance.)

The recapitulation of the first subject is highly abbreviated, compared with either of its hearings in the exposition, but contains all the necessary elements that make it a distinctive musical idea. The already-mentioned magical transition passage again leads from C minor to E major to usher in the recapitulation of the second theme, the statement of which is eloquently lyrical.

By the simple expedient of changing a tremolo E to E-flat, Mahler returns to the original tonality — C minor — for a long coda. It begins very softly and wearily. Almost inaudible references to earlier motives creep in in the violins (at first marked *ppppp*), until during the course of a crescendo and a compensating diminuendo the fabric interweaves many of the already-presented motives in brief or perhaps not-so-brief references. For a moment it looks as though the movement will close in C major, but by again changing an E to E-flat, Mahler converts the C major triad (C, E, G) into a C minor triad (C, E-flat, G), after which a fortissimo downward chromatic scale brings a conclusion suggesting disillusionment.

At the end of the first movement Mahler writes, "Here follows a pause of at least five minutes."

After a long, tense, and stormy opening piece, something unruffled, gently lilting, and reposed is surely in order. The second movement, in A-flat major, $\frac{3}{8}$ time, marked *andante moderato*, fulfills these needs. Its style at first reminds one of Schubert, yet those who know Mahler's works will agree that it is pure Mahler.

The form is roughly ABABA; that is, a song-form with repeated trio (middle section); but Mahler's well-nigh invariable custom of employing varied repetition, and hence allowing for natural organic growth, produces a form-scheme more accurately described as $A^1 B^1 A^2 B^2 A^3$.

The charming A section is first heard in the strings. The B theme, busy with triplets, begins very softly, and too late strives toward a semi-climax that does not quite succeed in crossing the hump. Psychological use of form again! We shall soon discover that Mahler has bigger plans for the B subject in its later appearance.

After a short hesitating passage, the muted violins make the second statement of the A theme while below them half of the cellos (not using mutes), sound an engaging countermelody, thoroughly Mahleresque.

The second statement of the B theme begins loud, bold, and agitated. It is much longer than the earlier appearance, and this time its climax seems to achieve its destiny; it gets over the hurdle it failed to cross before.

Again there is hesitation, and the A section is heard for the final time, beginning quietly in pizzicato strings. The non-sustained character of this portion makes a delectable contrast with what has preceded and with what is to follow. The movement reaches its height of eloquence in a passage where the principal theme is played by the low woodwinds and low muted strings, while above them the divided first violins have a varied form of the countermelody previously allotted to half of the cellos. Some clashes that occur at certain spots between these two melodies are really fairly harsh, yet they pass quite unnoticed due to the inherently logical movement of both melodies as they pursue their separate ways. (See example below.)

The image shows a musical score for piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The bass line features a rhythmic pattern of eighth notes with accents (gamma symbols) and rests. The treble line has a melodic line with triplets and other rhythmic figures. The score is marked 'etc.' at the end of each line.

Here surely is the "linear counterpoint" so important in the music of Mahler's great contemporary Richard Strauss, not to mention later composers.

The conclusion is dainty and winsome, not without just the faintest hint of gentle humor.

Like Schubert before him, Mahler occasionally used material from one of his songs as the basis for an instrumental work. The third movement of Symphony No. 2 is in large free rondo form and fulfills the function of a scherzo. Much of its material is borrowed from Mahler's song *Des Antonius von Padua Fischpredigt* (St. Anthony of Padua's Fish Sermon), the text of which was drawn from *Des Knaben Wunderhorn* (The Boy's Magic Horn), a noted

anthology of German folk-poems collected by Ludwig Achim von Arnim (1781-1832) and Clemens Maria Brentano (1778-1842). Here deprived of its mocking text, the satire of this third movement was doubtless more apparent to the composer than to anyone else, yet its parodistic spirit is not to be missed.

It opens with some abrupt, short solos on the timpani (incidentally this symphony requires two sets of kettle-drums) which might well be derived from the symphony's opening theme. Running sixteenth-notes in $\frac{3}{8}$ time make an early appearance and are encountered in nearly every measure. There are passages which burlesque the style of the *Ländler* (a German country dance), grimacing solos for the E-flat clarinet, scattered notes for the strings to be played *col legno* (with the back of the bow), and occasionally a brief piccolo solo. For contrast there is a more sober though equally homely theme in F major.

After a transitional passage for cellos and double-basses under a long-held flute and piccolo octave C, the horns and trumpets announce a short, bold, fanfare-like theme in D major; the just-mentioned connecting material forms a moving bass, and the violins and violas persistently continue with the steady sixteenths. This, like the rest of the middle of the movement, is new material — not taken from the previously-mentioned song. Another transition, featuring flute, solo violin, and pizzicato cellos, and sounding for all the world like something from Bach's pen, leads to a second statement of the short fanfare theme, just as bold as before, but this time in E. A delightfully vulgar though lyrical melody, also in E, is sounded by the first trumpet, accompanied by three other trumpets, both harps, and strings. Mahler loved to write music which was good-naturedly "corny," yet whose very bucolicism is distinguished. After another transition the principal idea returns, sardonic as ever.

About two-thirds of the way through the movement the fanfare-theme returns beginning in C, and now in all seriousness appears a striking message (see example below) of great significance, destined to return with such telling effect at the beginning of the last movement and again at its climax.

The image displays a musical score for a fanfare theme in D major. The score is written in 3/8 time and consists of four staves. The top staff is marked 'gva' and contains a series of chords. The second staff shows a moving bass line with a steady sixteenth-note accompaniment. The third staff features a rhythmic pattern of eighth notes. The bottom staff shows a rhythmic pattern of eighth notes. The score is in D major and features a complex texture with multiple staves.

Things gradually quiet down, and a long transition leads to the final version of the principal theme, the close being practically note-for-note the close of the song on which the movement is based.

The form might be analyzed thus: A¹ B¹ A² W C¹ X C² D Y A³ B² C³ Q Z A⁴. In this scheme, W, X, Y, and Z are all transitional passages derived mostly from A, and Q represents the music foreshadowing the fifth movement. The fourth movement follows without pause.

If the third movement is based on a song, the brief fourth part is a song—a deeply moving, placid song in D-flat major for contralto and orchestra. Entitled *Urlicht*, which might be translated "Primordial Light" or "Eternal Light," its text is drawn from *Das Knaben Wunderhorn*. It is by far the shortest of the symphony's five movements. The opening, with its quiet brass instruments, suggests a chorale. With 21 changes of time-signature in the first 35 measures, coupled with a very slow tempo, it seems almost rhythmless; but it is exactly what is needed after the music that has preceded and in light of that which is to follow.

About two-thirds of the way through there is another of Mahler's amazing strokes in orchestration. During a passage in A minor a piccolo plays a high, soft countermelody to the singer's solo, soon joined by a second piccolo a third lower; two solo violins double the two piccolos in the octave below. Only a man who knew the orchestra inside out could have conceived that the ordinarily whistling, shrill piccolo could if necessary sound so delightfully ethereal.

This lovely movement, so charged with mysticism and resignation (as are so many of Mahler's songs) leads without pause into the finale.

The fifth and final movement—one of the longest in any symphony—was beyond question influenced by the finale of Beethoven's Ninth Symphony and has a general plan in common with it: it opens in pessimism, which increases and then reaches a turning-point; optimism then conquers, steadily gains ground, and finally attains a triumphant conclusion.

Long as this part is, only a person who did not know it would be rash enough to brand it "too long." The writer's long-held (though completely unsupported) private opinion is that the finale was originally planned to be even longer—that its form as we know it actually represents a slight condensation.

The uproar of the opening suggests the day of judgment as surely as any music ever can. The quotation already mentioned in conjunction with the third movement (page 81) is powerfully stated. However there is an immediate quieting down and this motive



associated later with the idea of "resurrection" is heard tentatively. (The casual hint of it in the first movement has already received mention. The other theme that was so briefly foreshadowed appears soon.)

In general, it may be said that the first part of the finale consists of a series of comparatively brief and not-closely-connected sections, a bit fragmentary in effect. Several spots stand out in the listener's consciousness, (some of them are not the principal themes, but rather fascinating episodes), namely: (1) A

fanfare-like theme for horns, played not in the orchestra but off-stage so that the sound appears to reach us from a great distance — almost like a barely-recalled memory, or perhaps suggesting a dimly-perceived glimpse into our future. (2) A chain of trills in parallel triads which is strongly suggestive of the style of the French impressionists. In view of the fact that musical Impressionism was barely becoming established at the time this symphony was written (1894), it seems likely that this resemblance is a thought-provoking coincidence rather than imitation. (3) A short but agitated section suggestive of a desperate pressing to overcome some obstacle, but which quickly collapses. The failure is only temporary, for this theme is destined to turn up twice later, once at the beginning of a passage which does indeed lead across the turning-point of the movement, again as a short contralto solo with a text of reassuring tone. (4) A section based on fanfare-like material accompanied by many trills, slow and majestic, yet brilliant.

The next part of the movement brings the first passage of any sustained length. A terrifying crescendo for nothing but percussion instruments — decidedly unusual considering when it was written — suggests the gates of hell opening. The music that follows is a wild march — urgent, desperate, at times hard-bitten, and only occasionally buoyant or confident. Mahler's favorite rhythmic pattern — eighth-note, sixteenth-rest, sixteenth-note — is prominent for the first time in this movement. Sometimes the music suggests an inexorable drive toward an unwelcome fate. The music dissolves in wild collapse; again there is a failure to surmount an obstacle. The above-mentioned agitated theme returns, and this time grows, becomes eager and urgent. It unfolds amid many changes in meter. Meanwhile off-stage there is barely audible fanfare-like material played by two trumpets, triangle, bass drum, and cymbals; it seems to be military music carried to our ears by the wind. The mounting crescendo of the rest of the orchestra swallows it up, and soon a bold fortissimo sweeps us to the grand climax of the movement, at whose peak Mahler states (in a different key) the chord-progression already heard in the third movement and again at the start of the present movement (Example page 81). Here is music that is a climax in every sense — not merely a tremendously loud passage but a genuine turning-point as well. A few quiet measures suggestive of dawn lead to perhaps the most remarkable spot in a symphony truly laden with remarkable spots. It is unique; one can search musical literature in vain for anything else even slightly like it. Trumpets and horns, both off-stage, play fanfares of magical character; in the orchestra there are bird-like twitters from flute and piccolo and underneath occasional rumbles from the bass drum or off-stage timpani. Surely if nature had the gift of composing, the result would sound like this! Mahler has specified that of the four trumpets used, two should be placed to the left, two to the right.

The long-awaited entrance of the chorus follows, in music of solemn, reposed dignity. It will be noticed that both here and twice later, out of the chorus there gradually emerges a solo voice, in this and the following instance the soprano, in a still later passage the contralto. Not unless one consults the score can he say exactly where the soloist is detached from the rest of the chorus. Mahler's effect is fresh, striking, yet simply achieved. The spirit from now on is by turns solemn, hopeful, restful, reassuring, and wildly triumphant; it has been purged of everything bitter, desperate, and frustrating. The listener is swept into one brilliant cadence after another. Toward the end an organ lends its plangent support to the already powerful chorus and

orchestra. The symphony concludes in a blaze of jubilation, the key being E-flat major.

The text employed in the finale is partly by Friedrich Klopstock¹ (1724-1803) (slightly altered by Mahler) and partly by the composer himself. In all fairness it must be said that from a literary standpoint Mahler was no match for Klopstock, one of the great names in German literature, but whose verses extolling the idea of resurrection do not carry as far as Mahler's needs demanded.

It is pertinent to mention that the composer first became interested in this text — indeed first conceived the idea of the symphony itself — when he heard it at the funeral of the great pianist and conductor Hans von Bülow (1830-1894). Thoughts of death were something of an obsession with Mahler (verging on the neurotic at times); hence the thought of another life to come fascinated him as it has many others, for mankind has been intrigued by this idea since the dawn of recorded time.

Some believe the purpose of this symphony is one of "telling a story," in other words, that it is program music. However the composer has left no official hints other than those implied in the texts he has used and the moods he has created. At the time he wrote Symphony No. 2, the symphonic poem was at the height of its popularity, and Mahler was sometimes pressed for explanations of the "meaning" of his work. It is well known that these inquiries annoyed yet somewhat amused him. He even gave out conflicting "stories" on various occasions, there being no better illustration than the first movement of his symphony. On one occasion he described it, rather fittingly, as a "death celebration," but on another he declared it represented a growing seed trying to push its way up through the soil! To say that he made the latter statement in scorn is probably superfluous.

Donald Ferguson states in his *A History of Musical Thought*² that Mahler's Second Symphony is the first instance of a genuine five-movement symphony in the history of music. Dr. Ferguson probably means that earlier works which are nominally cast in five parts (such as Beethoven's Sixth Symphony) could perhaps be reasoned as actually being in four, and that what is nominally one of the movements is in reality just an introduction to one of the others, while with the present work there is no getting around the quintuple division — no explaining it away as a structure which "might" be reasoned otherwise than as marked by the composer.

Symphony No. 2 by Gustav Mahler, known as the "Resurrection" Symphony, calls for one of the most elaborate outlays of musical forces of any work.

The mixed chorus and solo soprano appear in the fifth movement only, the solo contralto in the fourth and fifth. The orchestral forces of course include the usual string section — first and second violins, violas, cellos, and double-basses — plus the following woodwind, brass, and percussion instruments:

- 4 flutes, all alternating with piccolos.
- 4 oboes, the third and fourth alternating with English horns.
- E-flat clarinet.

¹ Mahler used the first two of the five stanzas of "Die Auferstehung" (The Resurrection), one of Klopstock's *Geistliche Lieder* (Spiritual Songs) — not one of the *Odes* as is often stated.

² Appleton-Century-Crofts, New York, 1935 and 1948.

- 4 clarinets, the third alternating with bass clarinet, the fourth with second E-flat clarinet.
- 4 bassoons, the third and fourth alternating with contrabassoon.
- 10 horns (however Mahler makes provision for performance by only 6).
- 10 trumpets (but provision is made for performance by only 8, or even 6).
- 4 trombones.
- Tuba.
- Organ.
- 2 sets of timpani, plus an additional single drum off-stage.
- 2 bass drums, one off-stage.
- 2 pairs of cymbals, one off-stage.
- 2 gongs, one of (relatively) high pitch, the other low.
- 2 triangles, one off-stage.
- Snare drum (preferably more than one).
- Glockenspiel.
- Bells (Mahler requires that they be steel bars of deep, indefinite, but widely-differentiated pitch).
- Ruthe.
- 2 harps (with two or more players to each part if possible).

Since it is an unusual instrument, it might be well to speak briefly about the Ruthe (also spelled Rute; literally "rod"). Made of many pieces of rat-tan, it looks like a large clothes-brush or a small broom, and is used to play the bass drum (sometimes on the shell of the instrument). It is used only in the third movement, perhaps because the composer had already employed it in the song from which this was derived. Although Mozart wrote for the Ruthe, comparatively few composers have called for it. Mahler also included it in his Third, Sixth, and Seventh Symphonies. As will be gathered from the foregoing, it is not so much an instrument as a special implement used in playing one of the instruments.

KILENYI-BRUCKNER MEDAL AWARDED TO CARL SCHURICHT

During November and December 1956, the Vienna Philharmonic visited the United States for the first time in its long history. Its conductor, Professor Carl Schuricht, included Bruckner's Seventh on programs in the following cities: Washington, D. C., Nov. 5, 1956; New York City, Nov. 7, 1956; Cincinnati, Ohio, Nov. 13, 1956; Lafayette, Ind., Nov. 16, 1956; East Lansing, Mich., Nov. 19, 1956; Dayton, Ohio, Nov. 23, 1956; and Boston, Mass., Dec. 2, 1956. The Bruckner symphony aroused great enthusiasm among audiences as Bruckner always does on the still all too rare occasions when any of his works is performed.

In recognition of his efforts to create greater interest in and appreciation of this Austrian master in the United States, the Bruckner medal, designed by Julio Kilenyi for the exclusive use of *The Bruckner Society*, was awarded to Professor Schuricht. The presentation of the medal was made by Robert G. Grey, Executive Secretary of the Society, at a reception given in honor of Professor Schuricht at the Mannes College of Music on Dec. 6, 1956.

BRUCKNER, VIENNA-STYLE

by WINTHROP SARGEANT

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The great Anton Bruckner was a composer who, in his music, talked very simply and earnestly about very profound things—mostly about faith, love, the beauty of the world as he saw it, and the glory of God. His symphonies do not contain any trace of technical display for its own sake, or of the bitter, passionate critical faculty that lends spice and color to the work of more restless, revolutionary, and egocentric nineteenth-century composers. His musical language is everywhere notable for its vast sincerity. He says what he has to say in the most unabashed and direct terms, pushing his message home with long, leisurely phrases and punctuating these phrases with exclamation points that often strike the over-sophisticated listener as pretty obvious. There is, nevertheless, a certain grandeur in nearly everything he ever wrote—a grandeur of a sort that, to my mind, is matched only in the religious compositions of Johann Sebastian Bach. No one, having once encountered this grandeur, is likely to forget the experience, or to regard Bruckner as anything less than a supreme master of deep musical communication. The trouble is that, in order to encounter it, the listener must have before him a performance as sober and dedicated as the music itself, and such performances, in this age of speed, polish, and superficial brilliance, are by no means frequent.

In its American début at Carnegie Hall on Wednesday evening of last week, the Vienna Philharmonic, under the baton of Carl Schuricht, offered New York concertgoers a performance of this kind. The symphony was Bruckner's Seventh, the most often performed of all his works (if one can use the word "often" in connection with any Bruckner composition), and one that has been done here in the past by various orchestras and maestros of considerable distinction. The fine Viennese ensemble and its courtly seventy-six-year-old conductor succeeded, however, in adding a new dimension to Bruckner interpretation as we know it, and the symphony emerged with a coherence, warmth, and eloquence that very rarely fall to its lot. Perhaps this new dimension was, in part, a result of the painstaking traditions of the orchestra, which is obviously better acquainted with the work of its fellow-Austrian than is any other ensemble on earth. But much of it was also a result of the orchestra's great emotional absorption in its task, and of the contribution of Mr. Schuricht, who has a way of turning himself into the ideal tool of Bruckner's thought. Nowhere did one feel that Mr. Schuricht was hastening or brightening up things by way of apology for Bruckner's leisurely method of expression. As a matter of fact, the opening and closing measures of the first movement were played slower and more deliberately than I had ever heard them played before, and there was an expansive plasticity about the conductor's tempos in general that gave Bruckner's melodic pronouncements the air of unhurried and serene majesty properly belonging to them.

When it comes to the virtues of the Vienna Philharmonic as compared to

those of the numerous other admirable ensembles that have visited us recently, I should say they lie in the direction of exquisite refinement of phraseology and extraordinary mellowness of tone. These virtues showed themselves not only in the Bruckner work but in an early Mozart symphony (K. 181) and in Beethoven's "Egmont" Overture—the items that preceded it on the program. The orchestra's strings, in particular, have luminous sonority and suavity of articulation that are, as far as I am aware, unique, and the rapport among the various choirs—strings, woodwinds, and brasses—is remarkably well balanced and intimate. Where sheer flash and energy are concerned, there are undoubtedly orchestras that surpass this one, but it was pleasant the other night not to be bowled over by mere exuberance, and to find, instead, the sort of mature artistry that makes its appeal through charm and elegance, rather than supercharged virtuosity. In Mr. Schuricht, moreover, the orchestra has a conductor of great sensibility and modest demeanor, whose gestures produce the maximum musical result while remaining visually as unpretentious as possible. Altogether, the evening that their collaboration provided was a continuous delight.

(*The New Yorker*, Nov. 17, 1956)

WALTER'S FAREWELL

by DIKA NEWLIN

"Was du geschlagen,
Zu Gott wird es dich tragen!"
Klopstock, *Auferstehungsode*.

To the initiate, it was really not necessary to read the brief newspaper announcement that Bruno Walter would, after this 1956-57 season, no longer be returning as regular guest conductor of the New York Philharmonic-Symphony. The mere listing of the programs he would conduct, which had been published in September, 1956, was enough to tell the story. Bruckner's Ninth, the composer's heartrending farewell to a world which had not always been kind, coupled with heaven-storming adoration of the "lieben Gott" to Whom this music explicitly, as all his music implicitly, was dedicated: Mahler's Second, also striving passionately towards a God of Whom the composer had sometimes lost sight, but Who is wellnigh visibly present at the symphony's close in the triumphant cry of the chorus: "Die I must, that I may live!" To one who had followed Walter's career for nearly two decades the symbolism of these choices was almost painfully obvious. Yet with all the sadness of such an occasion there was mingled a feeling of satisfaction that Walter had chosen *this* way to say his farewell.

It was a rather subdued audience which gathered on the evening of February 7, 1957, for the first of these farewell concerts. A vivid performance of the overture to *Der Freischütz* and a gentle, mellow interpretation of Schubert's *Unfinished* somehow seemed like a prelude to the real events of the evening. And this feeling proved to be justified; for when, after the intermission, the first, almost inaudible D of the Bruckner symphony began to emerge as though from nowhere, we were plunged into a new world of sound. We have heard Walter conduct this symphony on other occasions, but never as inspiredly; and the Philharmonic really outdid itself in following where he led. The mighty proclamations of the brass choir were not merely flawlessly technical, but truly evocative of the heavenly visions which had inspired their composer. The work of the string section and of the solo winds in the more delicate sections of the fantastic Scherzo and Trio was of exquisite grace and lightness. As for the Adagio, with its touching reminiscences of the themes Bruckner had loved (his own Mass in D and Seventh Symphony, and the Magic Fire Music) and its almost frightening premonitions of what was to come (Mahler's Tenth and even early Schoenberg), Walter extracted every ounce of emotion from its pages. The final bars, in which Bruckner lovingly takes leave of one theme after another like someone taking leave of a beloved place and tenderly touching each object which he knows he will never see again, were quietly breathtaking. The moment of silence before the audience had to relieve its feelings in a heartwarming and lengthy ovation was the truest tribute to this unforgettable human and musical experience.

A rehearing of the Bruckner (this time appropriately preceded by the

Siegfried Idyll) on the broadcast of Sunday, February 10, deepened these impressions and whetted the appetite for the feast of Mahler to come in the following week. (Incidentally, heartfelt thanks are due to CBS and the Philharmonic for making possible the full broadcast of a Bruckner and a Mahler symphony on two successive Sundays. It was not ever thus!)

About the following Thursday's performance of Mahler's Second it is hard to write objectively. Quite simply, it was a revelation. From the opening viciously accented tremolo of the *Totenfeier* it was evident that this was going to be an interpretation of uncommon intensity even by Walter's own standards. Nothing which followed changed that impression. We were allowed a little relaxation in the delicate *Andante* (like a faded charming vignette from our grandfathers' world) but with the *Scherzo* we were back again on the meaningless treadmill of daily life which Mahler had so aptly depicted in the busy theme of *St. Anthony's Sermon to the Fishes*. The audience might have been tempted into unconventional between-movements applause (which it had already spontaneously given after the *Andante*) if the composer's intent had not been rigorously fulfilled as, without pause after the *Scherzo*, statuesque Maureen Forrester rose to sing the deeply moving *Urlicht*. Her voice had the warmth and velvety surface needed to bring out the tenderness of this song—an oasis of beauty in the surrounding apocalyptic wilderness. The violent opening crash of the *Finale* was as startling as one could wish and from that moment to the entrance of the chorus there was no relaxation of the ever-mounting tension. Episode after episode unfolded with almost scenic vividness, each set forth with a vigor which belied the conductor's eighty years. A visible shock ran through the audience as, at the hair-raising utmost climax of the souls' Judgment Day march, the scarlet-robed Westminster choristers sprang to their feet in unison—their flash of intense color unforgettably accenting the surge of the music. Then an awe-inspiring moment: after the crumbling of the world into nothingness—only a solitary bird-call remaining as a message of life in the midst of the universal devastation—the huge chorus began almost inaudibly to whisper, "Aufersteh'n, ja aufersteh'n." Maria Stader's small silvery voice, which had sounded a little tentative in the Mahler songs (*Wo die schönen Trompeten blasen*, *Ich atmet' einen linden Duft*, and *Ich bin der Welt abhanden gekommen*) of the concert's first half, now soared out gloriously above the choral mass and, in the duets, blended exquisitely with Miss Forrester's richer tones. Slowly and inevitably this "heavenly" scene (a forerunner of the *Faust* finale of the Eighth) rose to its overwhelmingly triumphant climax. Except for the bells which, partly because of unfavorable placement on the stage, did not ring out as brilliantly as one might have wished, and the well-known wheeziness of the Carnegie Hall organ, this climax was in every way the crown of all that preceded it. Not just of this transcendent evening of music, but of a whole career which, like Mahler's symphony, had encompassed sorrow, even catastrophe, to culminate in triumph. So it was both to the music and to its chosen interpreter—hardly separable in this climactic moment—that the audience responded with cheers and tears, calling the beloved conductor back on stage till he would appear no more.

The Sunday afternoon performance was no anticlimax—rather a renewed affirmation of faith (with more security in the playing of some individual brasses and winds than had been manifest on Thursday), received in an exalted spirit by the sold-out house. Once more the triumphal close was cheered to the echo and we were left in happy anticipation of the Columbia

recording which was to result from this series of performances. Alas, this anticipation must be postponed, for we are told that Walter succeeded in completely recording only the fourth and fifth movements of the symphony before his heart attack put a stop to all conducting for the time being. But we may still be allowed to hope that one of the "extraordinary occasions" for which he has promised to return to the Philharmonic may turn out to be another of his monumental Mahler re-creations!

BRUCKNER AND MAHLER IN THE FIRST DECADE OF LP

by JACK DIETHER

For the millions of music-lovers who read no music, the names of Bruckner and Mahler have become almost exclusively associated, except in the largest musical capitols, with the phonograph. There is nothing quite like the discrepancy between the almost total coverage of their output in the American LP catalogs and their almost total neglect in all but a few of the world's concert halls. Thus the varying merits of the existing recorded versions of their works tend to assume an altogether disproportionate significance in forming popular judgments of the works themselves. Where only one version of a work is available, that work is absolutely at the mercy, for an indefinite time to come, of the immediate circumstances surrounding the recording session. In the previous issue of this journal I had occasion to note how the accident of a certain tenor's laryngitis on a certain date in 1932 resulted in a last-minute adjustment which gave record listeners a distorted picture of Schoenberg's *Gurre-Lieder* that could not be superceded until 1953. Similar accidents have occurred in the presentation of Bruckner and Mahler also, such as the church bells in Ormandy's 1934 recording of the Mahler *Second*, which gave that symphony a ludicrously bitonal ending, the key of D contending with that of E flat! But since what we have on vinylite is, for the vast majority, all there is, a serious consideration of the overall picture is vital. In the following article, only the American manufacturers' names and catalog numbers are listed; most of the same recordings will be found abroad in other identifications.

It is not only the limited scope of recording activity that tends to distort the picture somewhat. There is also the chaotic state of the printed scores and parts themselves. In Bruckner's case, most of the symphonies were known almost up to the present generation only in one amended edition, and the eventual production of a complete critical edition has been attended by some controversies over which of several possible versions represents his truest wishes. In Mahler's case, we still await the appearance of a critical edition, and the interim picture is equally chaotic in a different way. Bruckner's difficulties arose from his susceptibility to the suggestions of well-meaning friends who continually advised him on how to do his work, won his approval of some of their changes, and even went on making them on their own. Mahler, however, made frequent changes prompted mainly by his revolutionary manner of orchestration and his insistence of great clarity of detail, and as long as he lived the publishers, swayed by his commanding presence (and also by his willingness to put up the money himself), were fairly cooperative. But his death left many of his later emendations unengraved, and since then the same old uncorrected plates have continued to be stamped out year after year, to the enormous profit of everyone but the buying and listening public.¹ And so, ironically, the absolutely authentic Mahler revisions have not been printed, while the spurious or doubtful Bruckner revisions have. At the present time

¹ See, e.g., the essay "The Unknown Last Version of Mahler's Fourth Symphony", in Erwin Stein's *Orpheus in New Guises*, Rockliff, London, 1953, page 31.

there are few textual differences in the competing recorded versions of Mahler symphonies compared to those found in the Bruckner.

The ten years of LP recording whose consideration I shall apply to Bruckner and Mahler here can be roughly divided into two halves. The first half was characterized by a rapid expansion of the whole recording industry, and of the recorded classical repertory. It was a time in which almost anything was likely to be recorded, especially if it were a phonographic debut of the work, and standards of artistry and ideal reproduction were for the most part secondary. In Europe tape recorders were often set up in broadcasting studios, to take down and market whatever issued therefrom, and many broadcasts were even pirated off the air, to be sold under fictitious names. There was a time in this era when virtually everything performed in Vienna was automatically taped as potentially marketable.

The second half, extending through the present time, is the reaction to this, a period of consolidation and strong competitiveness, in which by far the major activity has been in duplicating previous recordings and trying to improve on them artistically and technically. In this period an "off-beat" composition is rarely presented for its own sake as before, but rather as a likely vehicle for the artist or the sound engineer, or preferably both. In Bruckner and Mahler, the first period saw the rapid multiple vinyliting of nearly all the principal works of Bruckner, and all the published works of Mahler (culminating in the first appearance of Mahler's *Sixth Symphony* in November, 1953), in recordings of widely varying merit. The second period has seen the gradual deletion of a few of these, and the equally gradual addition of a few more or less superior duplications. This seems fair enough, except that the less popular of their works tend to disappear first and reappear last. At any rate the hectic period in which new Bruckner and Mahler could be expected to appear every month is quite over and done with.

The first Bruckner work to be considered in chronological order is the *Overture* in G minor (1862-3). There are three LP versions, recorded, in order of release, by F. Charles Adler and the Vienna Philharmonia (SPA 24/5), Willem Van Otterloo and the Hague Philharmonic (Epic SC-6006), and Lovro Von Matacic and the Philharmonia Orchestra (of London) (Angel 3548-B or T-35359). Since in each case it is presented as a filler to a 4-sided album, it is quite unlikely that it will be bought for itself alone. It should therefore be sufficient to state that this effective and straightforward work is well presented in each case, with special honors going to Von Matacic for performance and to both SPA and Angel for clarity. In the Von Matacic, note especially the more effective contrast between the slow introduction and the *Allegro*, and the extremely beautiful pianissimo with which the *Allegro* commences. The orchestration is slightly different in this recording, and here the *Overture* also shares a side with the *Scherzo* from the "Nullte" *Symphony* (see below).

The *Mass No. 2* in E minor is available only in an ancient transfer from 78-rpm records (Max Thurn and the Hamburg State Opera Choir and Orchestra, Telefunken 66033), which has been reviewed in detail in *Chord and Discord* by Herman Adler (see Bibliography). A first recording of the original version of 1866 (edited by Haas and Nowak, 1940) is badly needed, as the edited instrumentation of the revised version used above bears all the distinguishing characteristics of Bruckner's later "advisers".² The deleted sole

² See *Chord and Discord*, 1950, pp. 60-1.

recording of the *Mass No. 3* in F minor (Ferdinand Grossmann and the Vienna State Philharmonic and Choir, Vox PL 7940) was reviewed here by Paul H. Little (see Bibliography). The *Mass No. 1* in D minor is now available on SPA.

The *First Symphony* in C minor makes a stunning single-LP hi-fi vehicle on the Unicorn label (LA-1015), with F. Charles Adler conducting the Vienna Orchestral Society. The pungent chromaticism of this audacious symphony, such as was not heard anywhere in Europe in 1868,³ has been recaptured by Adler and Unicorn in a really exciting manner. It is performed, with slight modifications, in the revised version of 1891 (published 1893). An earlier deleted LP of this work was by Volkmar Andreae and the Austrian State Orchestra (Masterseal MW-40).

"The *"Nullte"*, or *"Zero"*, or *"Youth"* *Symphony* in D minor, which according to late research is probably preceded by the *First*, has been recorded by Henk Spruit and the Concert Hall Symphony (CHS-1142), and the *Scherzo* therefrom by Lovro Von Matacic and the Philharmonia Orchestra (Angel 3548-B or T-35359). The complete recording is notable for its verve and sparkle, and for Spruit's very persuasive powers. And though the Philharmonia players are more finished executants, it should be noted that Spruit's *Scherzo* is actually the livelier of the two.

The *Second Symphony* in C minor lasts exactly an hour in the early Urania LP (402) by Ludwig Georg Jochum and the Bruckner Orchestra of Linz, but is spread out over two records, a fact naturally to its disadvantage. Another is the thinness of sound of the strings in this orchestra, which have been recorded with considerable distortion in wiry, burbly tone. This is a great shame, for Jochum gives a commendable performance in the Bruckner-Gesellschaft edition (ed. Haas 1938). This edition actually combines features of Bruckner's 1872 and 1876 versions, thus does not correspond to any actual Bruckner autograph;⁴ Hans Redlich, however, believes that none of the autographs "represents Bruckner's ultimate intentions".⁵ At any rate this version is 135 bars longer than the 1892 revision in which the symphony was formerly published and known, and quite different in orchestration. Thus it was obviously the desire of the Bruckner Orchestra to perform this longer version that led to the necessity of two records, and as an only attempt at this work it is too bad it didn't turn out better.

Of the *Third Symphony* in D minor (dedicated to Wagner), Bruckner produced no less than three different autographs between 1873 and 1877, long before the final heavily edited revisions of his symphonies occurred. The first two were never published, and the first version contained a number of actual quotations from Wagner which Bruckner later expunged. The third (pub. 1878) is the longest, and is the version of which Mahler made his famous piano-duet arrangement. This is the score which recently reappeared in the *Brucknerverlag* (ed. Oeser 1950). The final revision of 1889 (pub. 1890) is 175 bars shorter than this, many passages are completely rewritten or modified, and the orchestration "smoothed out" in the familiar manner. Redlich calls it "labored, artificial and essentially inorganic"⁶ compared to

³ Listen to the magnificent *Scherzo* and try to place it in that decade, even with *Tristan*.

⁴ Cf. discussion of the *Eighth Symphony* below.

⁵ H. Redlich: *Bruckner and Mahler*, Farrar, Straus & Cudahy, New York, 1955, pages 42 and 86.

⁶ *Op. cit.*, p. 88.

the 1878 version, and the structure of the finale especially is a mere shell of itself in this treatment.

Since, however, the three recordings presently available all utilize the 1890 score, Brucknerites may be as astonished as I was to learn that a deleted single LP issued by Allegro-Royale (1579) actually contained the 65-minute 1878 version intact. The recording was technically nothing to boast of, and it was performed by a conductor pseudonymously listed as "Gerd Rubahn". Whoever he may actually be, the gentleman here knows his Bruckner, though some of his *pp*'s were too soft for A-R's rough-and-ready methods to capture. Those unable to hear a copy of this recording have no way at present to compare the two versions. (The anonymous A-R annotator states categorically that the 1890 revision is "the one played today", quite unaware of what he is annotating, which surely shows that one can take nothing for granted.) Currently available are the Viennese recordings of Adler (SPA 30/1), Knappertsbusch (London LL-1044), and Volkmar Andreae (Epic LC-3218). Adler takes 2½ sides, the others two. Of these the Epic is especially recommended here for its incisive spirit and the clean flowing lines of the recording. Deleted recordings of this 1890 version were by Walter Goehr (Concert Hall 1195) and Zoltan Fekete (Remington 199-138, formerly Concert Hall 1065), of which the Goehr was possibly the liveliest of all, with an absolutely breathtaking *Scherzo*.

The *Fourth Symphony* in E flat major ("Romantic") was also composed in several early versions, though in this case they culminated in only one complete extant autograph (pub. 1936 ed. Haas, together with an alternate earlier *Scherzo* and *Finale*). The final revision (pub. 1889) is again a heavily edited and reorchestrated version of this, 105 bars shorter; it is a revision by other hands, to which Bruckner specifically denied his confirmation.⁷

The "Romantic" is currently available in no less than seven LP recordings, besides one previously deleted (Allegro). Four of these use the Haas edition: Paul Van Kempen and the Netherlands Radio Orchestra (Telefunken 66026/7), Herman Abendroth and the Leipzig Symphony (Urania 401), Otto Klemperer and the Vienna Symphony (Vox PL-6930), and Willem Van Otterloo and the Hague Philharmonic (Epic SC-6001). The other three use the revision: Hans Knappertsbusch and the Vienna Philharmonic (London LL-1250/1), Lovro Von Matacic and the Philharmonia Orchestra (Angel 3548-B or T-35359/60), and Wm. Steinberg and the Pittsburgh Symphony (Capitol P-8352). Vox and Capitol are 2-sided recordings, Urania 4-sided, and all the others 3. But in addition to using the shorter version, Steinberg makes a further cut of 60 bars in the reprise of the *Andante*, beginning 3 bars before letter G. Also, the fact that Van Kempen's version is dubbed from a 78-rpm recording brings about his downfall in the *Scherzo*: the 78 side containing the main section was to be repeated after the side containing the *Trio*, but on the LP, unaware of this, Telefunken's engineers have blissfully left the *Trio* high and dry at the end of the record.

The only satisfactory recording of the "original", and therefore the preferred version for most Brucknerites, is Van Otterloo's, a very sensitive reading, and well engineered. Klemperer gives by far the most eccentric interpretation, for in the *Andante* he uses a *solo* viola in place of the *ensemble* violas in both occurrences of the long second subject, entirely altering its

⁷ For an excellent, detailed comparison of the editions, see Andrew Porter's review in *The Gramophone*, Sept., 1955.

character. The movement is also too rushed. Abendroth is exceedingly pedantic, and impedes the flow of the *Scherzo* quite ludicrously. That should settle matters in favor of Epic, but there are in fact a couple of things to be said about two of the other versions. Angel and Capitol are both superior, more up-to-date recordings than any of the issues of the "original", and in addition the players of the Philharmonia (Angel) perform exquisitely here. I would call their *Scherzo* about the most virtuoso piece of Bruckner playing I have heard on records. Secondly, Steinberg (Capitol) makes a far more exciting thing, for me, out of the finale than it usually is at more sedate tempi, and the effect is abetted by dramatic timpani sound and agile string work. The Knappertsbusch also has fairly up-to-date sound, but I don't care as much for his work. In short, the situation of the "Romantic" is thoroughly complex and discombobulated, and for the Brucknerite no Utopian answer is forthcoming. The one thing it cannot complain of is neglect. A further recording of the original version is due from Eugen Jochum.

The *Fifth Symphony* in B flat major is the first of three (5, 6 and 9) which were published posthumously in versions differing widely from Bruckner's original autographs, and which revisions must today be considered especially inadmissible by those who care what the composer really intended. And without his participation, the revisers of 5 and 9 especially have really given themselves some rope. As Redlich puts it, the orchestral layout has been radically altered throughout, "with the result that Bruckner's original conception of a terraced, organ-like orchestral sound has had to give way to an orchestration based on Wagner's principle of mixed colors."⁸ Of all cuts in Bruckner, the most serious is the virtual disemboweling of the fugal core of the finale of 5 (122 bars).

However, as Donald Mitchell writes in the album notes for the London *Fifth* (LL-1527/8, Knappertsbusch and the Vienna Philharmonic, revised version): "Comparisons of the symphonies in their original and edited versions offer us a significant glimpse into the workings of Bruckner's mind and shed much light on the sonorous ideals of his contemporaries — ideals often at variance with his own." As an *apologia* for presenting the revision of No. 5, this could not be better put, and those willing to expend the extra cash to convince themselves or others how much better the Urania version (239, Gerhard Pflueger and the Leipzig Philharmonic, original score) is in every respect could not do so more effectively than by purchasing the London also. For Pflueger, giving one of the really great Bruckner performances on records, is eloquently convincing at every turn. Knappertsbusch entirely lacks a strong hand in holding this great work together, and in the *Adagio* saunters through a relatively glib reading which should be especially evident on direct comparison. The recording by Urania is also clearer and more forceful, especially in the bass. Urania's album cover is one of their most hideous, but the sight of it still gives me some pleasure by conditioned response to what it contains. A deleted version by Eugen Jochum and the Hamburg Philharmonic (Capitol P-8049/50, repressed from Telefunken 78's) also used the original score, but was handicapped by the leaden pace of the finale that took most of the urgency out of the final chorale.

The *String Quintet* in F major has two recent and excellent recordings, by the Koeckert Quartet and George Schmid, viola (Decca 9796), and by the Vienna Konzerthaus Quartet with Ferdinand Stangler (Vanguard 480). The

⁸ *Op cit.*, p. 44.

Vienna recording includes in addition to the regular *Scherzo*, the so-called *Intermezzo* which Bruckner composed to replace it when Josef Hellmesberger prematurely termed it unplayable. The Bavarian players are much more spirited than the Viennese, and the texture of their recording is cleaner too. The latter, though good enough in isolation, sound positively slack and listless on direct comparison along with the score; a major triumph for the Koeckert ensemble. They should now perform the *String Quartet* in C minor, which has never been recorded, but was recently published by the Bruckner-Gesellschaft.

In the Urania recording (7041) of the *Sixth Symphony* in A major recurs the same problem as in the other recording of the Bruckner Symphony of Linz under L. G. Jochum. Here the strings sound so few in number as to seriously distort the music, and their recaptured sound is ugly and wiry. In this case we have beautiful string sound from Westminster for comparison, and one need only play the opening of the *Adagio* to get the full contrast. Also, Urania has missed the two opening bars of the finale. The Westminster, originally a 3-sided issue now repressed on 2 sides with improved sound (WN-18074), is by the Vienna Symphony under Henry Swoboda. The latter, unfortunately, is not in all respects the polished Brucknerite that Jochum is, though both perform the original version (ed. Haas 1935) and make a really exciting thing of it. Though Swoboda's *Scherzo* may be "*Nicht schnell*" as the score directs, I hardly believe this is what Bruckner had in mind. Neither makes much of the fantastic *Trio*.

The *Seventh Symphony* in E major has fared the best on vinylite, with three excellent recordings, of which the two currently available in the U. S. are by Van Beinum and Van Otterloo (3 sides each). Each of these can be heartily endorsed, for both have a broad, firm grasp of this enchanting score. In both performance and recording qualities, however, Van Beinum's has the slight edge, on a scale of excellence set very high. He has the Amsterdam Concertgebouw (London LL-852/3), Van Otterloo the Vienna Symphony (Epic SC-6006). The London sound is more impressive, and so are the players, both of which aspects can be rapidly tested and compared through one easily accessible passage: the quartet of Wagner tubas which open the *Adagio*.

In the *Finale* Van Beinum has one personal idiosyncrasy which comes off quite well: the very retarded opening of the final passage at letter Z. Van Otterloo uses the original version (ed. Haas 1944), Van Beinum the revised (pub. 1885),⁹ but in this case the differences of orchestration are neither extensive nor important, and there is no difference in length. The other good but deleted recording was by Carl Boehm and the Vienna Philharmonic (Vox PL-7192). A further recording of the original version is due from Eugen Jochum.

It is well to consider Bruckner's last two major choral works, the *Te Deum* (1881-4) and the *150th Psalm* (1892), together, for as Redlich says, "both works are in the key of brazenly triumphant C major", both are "inspired and indeed carried away by an almost pagan feeling of triumph".¹⁰ However, to call one a Latin and the other a German version of the same text, as Red-

⁹ Thus Van Beinum introduces the controversial cymbal clash at the climax of the *Adagio* (letter W), but for all the effect it makes in this recording it might just as well not be there. Herman Adler calls this discreet, but a discreet *fff* cymbal clash is as vile as Tovey's 30-foot pyramid.

¹⁰ *Op. cit.*, pp. 74-5.

lich does, is stretching literary inattentiveness to a ridiculous extreme: the titular lines, "We praise thee, Lord" and "Praise ye the Lord" respectively, are just about all the actual texts have in common. The *Te Deum* is composed for solo quartet, chorus, orchestra and organ *ad lib.*, the *150th Psalm* for the same without the solo voices, excepting a brief soprano solo. One immediately precedes, the other follows, the composition of the *Eighth Symphony*.

The *Te Deum* has been recorded by Eugen Jochum and the Munich Radio Orchestra and Chorus, with Cunitz, Pitzinger, Fehenberger and Hann (Decca DX-109), and by Bruno Walter, the New York Philharmonic Symphony, and Westminster Choir, with Yeend, Lipton, Lloyd and Harrell (Columbia ML-4980). The Jochum version is an object lesson in the advantage of recording with a smaller chorus of extreme flexibility in acoustically live surroundings, rather than with a monolith like the Westminster Choir in spacious but deadening circumstances. Almost everything is clearer and more plastic in the Jochum, and also more dramatic. The Walter soloists are so acoustically remote that they make little effect, and some of their lines are quite indistinguishable. In addition, Walter turns the organic structure of the work almost inside out, making the opening *Allegro* more ponderous and then speeding up the succeeding lyric section. Finally, the Decca sound is quite beautiful and free of Columbia's overloading. A deleted LP by Messner and the Salzberg Festival Orchestra and Chorus (Festival 101) is unlamented.

The *150th Psalm* has only one recording, by Henry Swoboda, with Hilde Ceska and the Vienna Symphony and Chamber Choir (West. WN-18075, formerly WL-5055). The performance is adequate, but the recording doesn't do justice to the contrapuntal rigors of this work, being, in balance, weak on the orchestral side, especially the bass. The *ad libitum* organ is not in evidence. The same record side also contains the *112th Psalm* (another "Praise ye the Lord" psalm) for chorus and orchestra, composed 30 years earlier (1863), and revealing "vividly at a glance", as Gabriel Engel says in the album notes, "Bruckner's growth in artistic stature during the three decades." But again, to describe the underlying texts as "virtually identical in content" may cause misunderstanding in those lacking the enterprise to pick up a Bible and check for themselves, as neither German nor English texts are provided by Westminster. Psalm 112, far from being a wild jubilation, is actually a dissertation on righteousness and charity. In addition to Bruckner's soprano solo in the *150th*, Swoboda chooses to allot certain choral passages to concerted solo voices in both works. Westminster has placed the later Psalm first, presumably for technical reasons. Both of these works now deserve re-recording.

The 1955 Vox recording of the *Eighth Symphony* in C minor is the first to utilize one of the newer post-war editions of the Bruckner-Gesellschaft edited by Leopold Nowak (and in the very year of its publication). In the present work this is significant, for as Joseph Braunstein says in the lucid and extensive album-notes: "Nowak's categorical rejection of the method Haas applied in this particular case, and to the *Second Symphony*, one must add, is a declaration of war against the editorial policy hitherto followed in the Complete Edition." The "method Haas applied" (1939) was actually to use Bruckner's second version of 1890, but to add to it 48 bars derived by Haas himself from Bruckner's first version of 1887, which was a good 150 bars longer than the second, contained a different *Trio*, and differed in a number of

other respects, notably in using only duple rather than triple woodwind. The 48 bars were termed by Haas "organically vital" to the second version.¹¹ This, according to Nowak (1955), must be considered a Haas compilation rather than a critical edition, for it bears "no true relation to either of the two versions"; the latter are different sources which "according to principles for the working out of critical complete editions, may never be intermingled".

Obviously what is now needed is both the publication and recording of the 1887 version *per se* (the version whose rejection by Hermann Levi brought about a profound shock and serious illness to the composer), as both this and the 1890 version may be considered valid "originals". The latter, incidentally, was published in 1892 with a number of the usual discrepancies and alterations. What we have now, ostensibly, is one recording of the Nowak edition and two of the Haas. The former, as I have said, is by Vox (PL-9682, Jascha Horenstein and the Pro Musica Symphony of Vienna, 4 sides); the others are the Decca (DX-109, Eugen Jochum and the Hamburg Philharmonic State, 5 sides, an early LP transfer from Deutsche Grammophon 78's),¹² and the Epic (SC-6011, Van Beinum and the Concertgebouw, 3 sides).¹³

The Vox set is further significant in being actually the first and only Bruckner recording so far issued in the U.S. whose annotator has really come to grips with the textual problem and discussed it in full. Most often the edition used is not even identified (and many of the identifications made above may not be found elsewhere), nor the fact that there is a textual problem even mentioned. One feels in these cases that the annotator either has not heard the recording of the work he is discussing, or would be none the wiser if he did, since the limits of his interest are defined in a generalized acclamation of Bruckner anyway.¹⁴ Braunstein is a veritable beacon in this murk, whether or not one agrees with his remarkably favorable conclusions regarding the relationship of the defenceless composer to his many eager advisers-after-the-fact. At least they are mentioned! Of those "eminent musicians and distinguished conductors" (but no creators), one nearly killed Bruckner by his solid lack of comprehension of this very *Eighth Symphony*; however, the composer recovered and proceeded to increase the size of the orchestra!

Of the three recordings, my own preference is for Vox-Horenstein in the *Trio* and the *Adagio*, and Epic-Van Beinum in all the faster movements. The latter's more propulsive finale, coupled with a furious onslaught of brass and timpani sound, make it truly exhilarating in the same way I find the finale of Steinberg's *Fourth*. In other respects I prefer the sound quality of the

¹¹ In the 1950 *Chord and Discord*, Robt. Simpson, trustingly referring in his analysis of the *Eighth* to this edition as an *Urfassung*, found (pp. 50 and 53) 30 of these 48 bars indispensable to Bruckner's design. This may be a tribute to Haas' astuteness or to the hypnotic power of the term *Urfassung*, which in any event has certainly been applied loosely to this publication.

¹² The 10-bar Haas interpolation in the *Adagio* (just before letter Q), which Simpson specifically describes (on p. 50) as included in the Jochum recording, is definitely not in the American Decca pressing of it at least, thus anticipating Nowak.

¹³ Even in the 1955 Epic release, though the Nowak score and preface appeared in March of that year, Klaus G. Roy still writes that "the restoration of the original, without cuts or other emendations . . . the '*Urtext*', or pristine version, is the one followed in the present performance."

¹⁴ Naturally the pre-Bruckner-Gesellschaft scores give no information either, since everyone was supposed to assume in those days that there could never be another edition and things were as pristine as they could get.

Vox, which is very beautiful. The harp, making its sole appearance in all Bruckner with a series of upward arpeggios in the *Trio* and the *Adagio*, is given its full effect by Vox. On the other hand we have again Van Beinum's men of the Concertgebouw, quite unmatched in this sort of thing, to further balance the scale. Their Wagner tubas are again the height of artistry. There is really no excuse for any true Brucknerite not to own both of these outstanding sets. Jochum's version is very slow in the *Adagio*, but otherwise is not far from Van Beinum's overall interpretation, which is high praise. Certain specific shortcomings pointed out by Adler (see Bibliography) and Simpson (*Op. cit.*, p. 55) are probably not as decisive as the fact that the recording is technically superceded, and sold in a 3-record set (which, however, includes the magnificent *Te Deum* reviewed above, and which now deserves to be issued separately).

If ever Bruckner's scholarship may be said to have paid off in pure gold, it was in the unearthing of the original score of the *Ninth Symphony* in D minor. This is the one case where the alterations made were eventually taken squarely on the shoulders of the man who made them, and that man was Ferdinand Loewe. After hearing the restored original of the three completed movements in 1934, Lawrence Gilman called the revision (pub. 1904) "an astonishing perversion and distortion of Bruckner's intentions". While the wholesale conventionalizing of contour and orchestration is quite incredible from beginning to end, one can safely say that the emasculated effect of what Loewe does to the climactic chord of the *Adagio* is equal in loathsomeness to the denaturing into a cadence chord of the climactic interruption and scream in old-fashioned concert versions of the *Liebesnacht*. The whole story is now well known, especially in *Chord and Discord*, and may be followed in detail in L. Biancolli's article in the 1946 issue. The irony of the whole pitiful situation, which prevailed for 30 years, is that, as Biancolli points out, "it was probably modesty that restrained Loewe from divulging the changes he had made . . . He regarded the task as a labor of love." At the time of publication in 1904 he even pretended that Bruckner had left the manuscript an incoherent mass which he had been trying in the intervening years to decipher, though Bruckner was known to be fastidiously neat.¹⁵

Thus we are today in a very fortunate position compared to Brucknerites of only 25 years ago. We are also fortunate in that the Loewe version has been recorded, by SPA, and clearly identified as such, and that it can be directly compared with either of the two recordings of the original version, both also clearly identified. No obscurantism here. The only aspect in which obscurantism does emerge is in the habit of referring to the three completed movements simply as "*Symphony No. 9*", without any qualification to indicate that they were never intended to be a complete work, and indeed cannot be within Bruckner's consistent understanding of what constitutes a symphony, in view of which any pretence that they perform that function in a higher sense is sheer sentimentality. The very ending in a different key is as un-Brucknerian a phenomenon as may be imagined.

The Loewe recording is by Adler and the Vienna Philharmonia (SPA 24/5), the others by Horenstein and the Pro Musica Symphony (Vox PL-8040) and by Eugen Jochum and the Bavarian Radio Orchestra (Decca DX-139). Each is a magnificent performance in its way, and Jochum is to be commend-

¹⁵ Cf. the example after page 100 of H. Redlich, *Op. cit.*

ed on a really integrated reading this time. His very slow *Adagio* (27 minutes against Horenstein's less than 21) is convincingly rendered to the last detail, and to me is not, as some feel, funereal. In other respects, however, Horenstein is sometimes the stronger interpreter, e. g. the first movement coda: It is curious that Jochum's coda should sound comparatively rushed, losing its uncanny inexorability. The Bavarian radio orchestra sounds surprisingly polished,¹⁶ but its string leaders are in fact the commendable Koeckert Quartet (see *String Quintet in F*). Adler does very well, but his *Trio* is impossibly slow, and this is not Loewe's fault, since the direction is "*Schnell*" in both scores. The true contrast with the pounding main section lies not in tempo, but in its gossamer, *Midsummer-Night's-Dream-like* texture. With Adler's beat the Mendelssohn *Scherzo* would sound just as foolish. The Decca recording is the clearest and fullest, but the SPA excels in a few woodwind details. The Vox is also the first Bruckner recording available on commercial monaural tape (Phonotapes PM-125).

A recording of the finale sketch, up to the point of its being broken off, should be undertaken. This manuscript, except for a few bars, is complete in full score as far as the beginning of the coda,¹⁷ thus providing a complete head and torso for Bruckner's largest and possibly finest instrumental movement. Such a recording would help immeasurably to put the *Ninth Symphony* as a whole into a more accurate perspective.

The first work of Mahler to be considered in chronological order is *Das klagende Lied* (1878-1900). This is the only published work by Mahler that has so far never been publicly performed in America, so here is a prime example of what I referred to as a composition entirely at the mercy (as far as most of us are concerned) of a single recording. And the recording in question was made for Mercury (MG-10102) in the earliest days of LP, in rather limiting circumstances. Zoltan Fekete conducts, with Ilona Steingruber, soprano, Sieglinde Wagner, contralto, Ernst Majkut, tenor, the Vienna State Opera Orchestra and Chamber Choir.

Actually, *Das klagende Lied* should be taken seriously by the best of Mahler interpreters, not left to be picked up by anyone who happens to be around. There is some really good choral singing here, but neither the conductor nor soloists pass much beyond the sphere of the tentative, casual and inquiring. There is a persistent lyricism in this work that belies its grisly subject, but this is a positive quality to be studied and developed persuasively. The solo vocal lines include some of the most difficult Mahler ever wrote, and demand the best singers available. For the present I must say that, whatever the reason may be, I have seldom heard so much slightly hoarse *parlando* tone outside of a Blitzstein opera.

Each of the two parts of the cantata is about 20 minutes long, so there is no reason except inertia why this attractive work should not become a natural and popular choice for single-LP recording. The second orchestra off-stage, in a couple of passages, is a problem for recording, and cries out for stereophonic treatment. Here the tape editing is rather obvious and intrusive, and the sound, though fairly spacious and pleasant, could be greatly improved on today.

The 14 *Lieder aus der Jugendzeit* for voice and piano (1883-92) are given

¹⁶ It was even mistaken by Winthrop Sargent (*Saturday Review*, April 27, 1957) for the Berlin Philharmonic.

¹⁷ A curious way Bruckner has with this symphony. Cf. Redlich, *Op. cit.*, p. 105.

complete on one LP side by Ilona Steingruber, soprano, with Herbert Haefner (SPA-20/2), and on two sides by Anny Felbermayer, soprano, and Alfred Poell, baritone, with Viktor Graef (Vanguard 424). The former recording comprised the 6th side of an SPA set containing the *Third Symphony*, which was later superceded by a 4-sided pressing (SPA 70/71) of the symphony alone, thus eliminating the songs from circulation. The Vanguard is superior anyway, though it annoyingly fails to follow the published order of the songs as the SPA did. The alternation of voices is appropriate, as this is just a collection of songs, not a cycle, and Miss Felbermayer and Dr. Poell are exquisite interpreters of them. On this collection as on the later Mahler songs, it should be borne in mind that Dietrich Fischer-Dieskau is undertaking to record them all in time.

Desi Halban, soprano, sings a selection of 8 of the 14 songs, with Bruno Walter (Col. SL-171), a repressing from a 78-rpm set. These interpretations are bettered by the Vanguard artists, and so by far is Columbia's recording in which the piano frequently sounds almost as if it were coming from an adjoining room. On Vanguard 421, four of the songs, with the accompaniments variously orchestrated by Robert Heger and Lothar Windsperger, are sung by Felbermayer, in alternation with the five Rückert songs (see below) sung by Poell, with the Vienna State Opera Orchestra under Felix Prohaska. The record bears the general title "Early Songs from *Des Knaben Wunderhorn* and Last Songs from Rückert", a rather precious idea. What is alternated here is of course two groups of songs in widely differing styles, and the folklike early songs, in their borrowed dress, seriously detract from the introspective mood of the orchestral *Lieder* which Mahler composed in his maturity. They should have been pressed on opposite sides of the record, but it is good to be able to compare some of the individual songs in such disparate versions. Also included on 421 is Josef Woess' arrangement (not credited to him) for soprano and orchestra of the *Wunderhorn* song for contralto, women's chorus, boys' chorus and orchestra from the *Third Symphony* (*Es sungen drei Engel*).

The best conductor of the *Lieder eines fahrenden Gesellen* (1883-5) I have yet heard is Eduard Van Beinum, who has recorded this work twice. The first was made in 1947 with Eugenia Zareska, contralto, and the London Philharmonic on English Decca 78's, and was never transferred to LP; the second was in 1957 with Nan Merriman, mezzo-soprano, and the Concertgebouw (Epic SC-6023). Van Beinum's searching concept of this song-cycle remains intact and immediately identifiable after the ten intervening years. There is, however, a considerable difference in the singers. Zareska's was one of the truly great Mahler interpretations of our day, with a tragic intensity in the lower register and a pure, clear beauty in the upper that was quite unforgettable. Merriman comes nowhere near this, though she benefits immensely from the sure guidance of Van Beinum and gives a splendid account. Epic's sound quality is quite the best that has been produced for this work, revealing every intimate detail of Mahler's iridescent orchestration.

Mahler's text for this "Wayfarer" cycle is of course intended preferably for the male voice, and well up on top of the male versions is Fischer-Dieskau, with the Philharmonia Orchestra under Wilhelm Furtwaengler (HMV ALP-1270), which as this is written is due shortly for American pressing by Angel. This collaboration of the young baritone with the veteran conductor shortly before the latter's death has been preserved in a remarkably fine recording. The version of Norman Foster (baritone) and the Bamberg Symphony under

Horenstein (Vox PL-9100) is also very good, except for some top notes transposed downward by Foster (as permitted by Mahler), but Foster does not stand well in company with Fischer-Dieskau. The deleted LP's by Ludwig Metternich, Carol Brice and Blanche Thebom were not such as to be regretted in view of what we have, and a Flagsted version is also due.

The *First Symphony* (1885-8) has become the most favored of Mahler's works on LP, due to the facts that (1) it is, like the *Fourth*, about standard length for a present-day single record, (2) its style, both lyric and dramatic, is readily accessible in comparison to later works, and (3) it has even become something of a hi-fi war-horse. It is good, therefore, that amid the general clamor to "beat it out" for maximum immediate effect, there has been preserved at least one interpretation with values of a more thoughtful and searching nature. This is the recording of Horenstein and the Pro Musica Orchestra, which unfortunately is at present out of print on disc (Vox PL-8050) in the U.S., but is enjoying a unique position as the first Mahler recording available on monaural tape (Phonotapes PM-114).

The legend "complete recording" inscribed on this version refers to the fact that this is one of the only two out of nine whose conductor observes the expository repeat in the first movement (the other being an otherwise undistinguished performance by the "ubiquitous" "Gerd Rubahn": *Allegro-Royale* 1554). This is structurally a very important repeat, and its observance characteristic of Horenstein's uniquely serious intent, above and beyond the call of duty. However there are no actual cuts in any of the other versions, except for 24 bars inexplicably cut from the coda of the finale in the recording of Paul Kletzki and the Israel Philharmonic (Angel 35180), at an important point of modulation (cues 57 to 59). Horenstein's subtle *pianissimo* effects are especially beautiful, and his ethereal D-flat *cantabile* in the finale demonstrates the exact opposite of Mitropoulos' swollen emotionalism at that point (Entre RL-3120). And Horenstein alone seems to comprehend the timing of the *ritardandi* before the D-major sections of this movement.

Hermann Scherchen (West. 18014) is also excellent in the crucial D-flat section, as is Bruno Walter (Col. SL-218), and these two versions are quite exceptional in their own ways. Walter is inclined to go after the maximum effect of each passage, regardless, so that the overall design and continuity are sometimes choppy. Scherchen, on the other hand, is structure-conscious to the *n*th degree, and not very flexible here. Other competing versions are by Borsamsky (Vanguard 436 and Urania C-7080), Kubelik (London LL-1107) and Steinberg (Capitol P-8224), and testify more to the astonishing vigor of this work than to their especial insight. Most of the recordings, as I have hinted, are hi-fi with a vengeance, with Vox the liveliest in sound, and Columbia and Vox the clearest.

In utter contrast to the *entente cordiale* between vinylite and the *First* stands the solitary *Second Symphony* (1888-94) of Otto Klemperer (Vox PL-7012, 4 sides), as dismal an electronic effort as one will find. Vox is scarcely to be blamed for keeping such a wretched thing in the catalog as long as it is without competition, but those who have not otherwise heard this symphony are warned against jumping to any conclusions. The dimensional effects encompassed by this score again cry out for stereophonic treatment, and the final chorus, from the first barely audible entry to the final peroration with organ and deep bells, calls for the utmost in sonic versatility. There

was actually a good deal more of the latter in Victor's 1934 recording (a pioneering effort engineered by Charles O'Connell) than in Vox's 1950 recording, though Ormandy's slick interpretation would not pass in this slightly more enlightened Mahlerian age. Bruno Walter, who is currently engaged in a protracted taping of the *Second* for Columbia, has a far better interpretation than either Ormandy or Klemperer, but is hardly a pioneer in sonic matters either. I had occasion to observe at a recording session how a recalcitrant Westminster Choir paid absolutely no heed to his injunctions, and was shocked to hear the printed instruction "greatest possible number of horns blown very loudly and placed at a great distance" (finale, cue 3) embodied by two horns playing *mezzoforte* behind a closed door. Until the day when someone with the will is given also the wherewithal, I predict a gloomy phonographic future for the *Second Symphony*.

Vanguard 412/3, a 4-sided LP album issued in 1950, contained the two volumes of orchestral songs from *Des Knaben Wunderhorn* composed between 1888 and 1899, plus the two later *Wunderhorn* songs originally published with the *Fünf Lieder nach Rückert* as *Sieben letzte Lieder*, plus *Urlicht* from the *Second Symphony*. These 13 songs were later reissued on two sides (Van. 478) with no loss in sound, as they last only 50 minutes. They are sung alternately by Lorna Sydney, mezzo-soprano, and Alfred Poell, baritone, with the Vienna State Opera Orchestra, under Prohaska. Again Vanguard does not follow the printed sequence of the songs, but this is almost the only disadvantage in a lovely and attractive recording.

Prohaska emphasizes the strongly rhythmic propulsion behind each song with telling effect. Miss Sydney's warm and tender tones infuse with highest art the most hauntingly beautiful of Mahler's songs, *Wo die schönen Trompeten blasen*, a conception so lovely that it can move one to tears in a D-major passage in lilting $\frac{3}{4}$ time! Dr. Poell gives of his best in the two last and greatest of these songs, *Revelge* and *Der Tamburges'sell*. He maintains an almost unbearable intensity in the former, seeming to sum up a nightmare of our time, an inexorable, relentless marching into the unknown. In the *Urlicht*, Miss Sydney outsings Hilde Roessel-Majdan in the Klemperer *Second* by maintaining a light buoyant tone of expectancy.

The *Third Symphony* in six movements (1895-6) is even longer than the *Second*, but much easier to handle sonically. The brief interlude with women's and boys' choirs (*Es sungen drei Engel*), once more stereophonic in intent, as is the posthorn solo in the *Scherzando*, offers none of the problems associated with the full-scale chorus in the *Second*. Like Vanguard in the *Knaben Wunderhorn*, SPA, which has alone undertaken to record the *Third*, has utilized the principle of the variably pitched groove to reissue its previous recording on fewer and more compact sides. As mentioned earlier, the 5-sided version (SPA 20/2) has been replaced by the 4-sided (70/1), to the advantage of all concerned. This grand and neglected symphony is performed by F. Charles Adler and the Vienna Philharmonia Orchestra and chorus. As in the *Second*, there is a contralto solo (*O Mensch, gib acht* from Nietzsche's *Also sprach Zarathustra*) which is again sung by Hilde Roessel-Majdan, in a profoundly compelling manner. The players are in close rapport, and recorded with spaciousness and generally admirable balance. The concluding *Adagio* is played very slowly, and sustained better than performances I have heard on the faster side. It is a true *Adagio* in the Beethovenian sense, the responsibility for the full realisation of which falls largely on the sustained

bowing ability of the string players. It is then a moving statement of affirmation and love.

The *Fourth Symphony* (1892-1900), originally called a *Humoreske*, is the lightest in orchestration of any of Mahler's symphonies (notably dispensing with trombones), and along with the *First* is also the shortest. Its four movements are also perfectly balanced on two LP sides, so it is by all odds the most ideal for present-day recording. On the other hand it has few of the hi-fi demonstrational potentialities of the *First*, and to further point up the difference, its finale is a strophic song for soprano which ends with no brass peroration, but dies away in the lower register of the solo harp! This really separates the Mahlerites from the pure unadulterated audiophiles, and naturally makes its appearance a little rarer occasion.

Its spirit is delightfully caught by Van Beinum and the Concertgebouw (London LL-618), aided and abetted by the lively English soprano Margaret Ritchie who sang and gayly embroidered her way through Scherchen's audacious *Messiah*. The qualities of sudden magic and more sudden sarcasm that lurk in the *Fourth* are counterpoised with ease by Van Beinum, where his colleagues tend to stumble or plod by comparison. His first movement is faster in its main tempo, opening a door into a strange magical world. The second Netherlands orchestra to record this work, the Hague Philharmonic (Epic LC-3304), has equally superb musicians, but in Van Otterloo it has not quite the equal of Van Beinum in special finesse. The soprano here, Teresa Stich-Randall, gives a cool, classical shapeliness to her exacting part.

Bruno Walter (Col. ML-4031) outlines the work with loving care, but the New York Philharmonic is not quite as good as the Dutch orchestras, and the recording, an early reissue from '78's, is quite inferior; singer Desi Halban is unfortunately partly inaudible as well. Also technically inferior are a Supraphon import (LPM 51/2) under Sejna (another transfer from '78), and a Royale concoction (1308) under that "person" of apparently many styles who is listed as "Gerd Rubahn". Of greater interest than these, but unfortunately deleted, was the only known example of Mahler himself as a recording artist, playing the *Finale* on the piano, through the medium of the dynamically sensitive Welte piano roll (Col. ML-4295). He seemed to have been rather nervous and emotionally intimidated by the strange mechanism, but this only made more moving and human the preservation of a unique occasion. A new recording of the symphony is due by the Saxon State Orchestra of Dresden under Leopold Ludwig with Anny Schlemm.

The *Fifth Symphony* (1901-2) has been recorded only twice, and the results are so utterly different that I urge all Mahler enthusiasts to acquire both for intensive comparison. The versions are by Walter and the New York Philharmonic Symphony (Col. SL-171), and Scherchen and the Vienna State Opera Orchestra (newly reissued as West. XWN-2220), both occupying three sides. Here Scherchen's architectonic approach really pays dividends, to say nothing of his affinity with and concern for the razorlike distinctness of instrumentation which Mahler always sought above all, beautifully reinforced by Westminster's recording techniques. Walter is more concerned with big effects and telling climaxes, and for me it adds up here to a superabundance from which the real peaks sometimes fail to emerge. The chorale in the second movement, e. g., is just another incident in an overcrowded movement under Walter, but under Scherchen is revealed as a summit achieved by love and tenacity.

Scherchen's *Allegro* passages in the first two movements have been criticized for excessive speed, which completely changes the internal proportions of both movements through the relation between *Allegro* and alternately slower tempi. These new proportions also apply to the work as a whole. Since the opening movements are both shorter in duration, while the *Scherzo* is a little slower, the latter now becomes the longest movement in the symphony (18 minutes). Scherchen begins it in a more relaxed and offhand manner, building it up gradually into a tremendous and quite fathomless work: Mahler's greatest *Scherzo*. Now we can see why Mahler could think of nothing else after the first rehearsal of the *Fifth* in Coblenz. There are some slight differences in the editions used in regard to orchestration. Scherchen pays more careful attention to Mahler's exact markings, with one very mysterious exception. The second movement ends with a blow on the timpani reproduced like a pistol shot that should be the envy of every sound engineer, but for one thing: Mahler marked it "*pianissimo*".

Besides the *Lieder eines fahrenden Gesellen*, the *Kindertotenlieder* cycle (1901-4) is the only Mahler work of which the finest version was never on LP. This is the 1932 Polydor recording of Heinrich Rehkemper (baritone), recorded in Munich with an orchestra under Horenstein, an incredible realization of Mahler's most astonishing lyric creation. The best available version is that of Fischer-Dieskau and the Berlin Philharmonic under Rudolf Kempe (RCA-Victor LM-6050). This fine singer has to reach for effects that lay already under Rehkemper's innately expressive voice, but he reaches with the highest artistry and care. Norman Foster (Vox PL-9100) and Herman Schey (Epic SC-6001) are not comparable, but they keep the repertory of this song cycle on a very high level, and the Hague Philharmonic in the Epic is especially beautiful. Kathleen Ferrier, with the Vienna Philharmonic under Walter, is by far the finest of the women, and gives a haunting rendition. Marian Anderson (RCA-Victor LM-1146) is very ill-at-ease in this work, while deleted versions by Vera Rosza (Mercury 10103) and Lori Lail (Urania 7016) are valiant but unsuccessful attempts from the earlier uninhibited days of LP. Vox, Epic and the newer RCA have all beautifully caught the chamber-like qualities of the score. Flagstad is to be our next interpreter of this cycle.

The *Fünf Lieder nach Rückert* (1901-4) have been represented on LP by two complete recordings and one partial one. The incomplete version is that of Ferrier and the Vienna Philharmonic under Walter (London LL 625/6), which is a pity, for this is the best of the three versions. She sings *Ich atmet einen linden Duft*, *Ich bin der Welt abhanden gekommen*, and *Um Mitternacht*, and omits *Blicke mir nicht in die Lieder* and *Liebst du um Schönheit*. This is the only version which solves the difficult problem of orchestral balance in the climactic stanza of *Um Mitternacht*, so at present it is necessary to own two versions in order to have this brief but significant collection adequately represented. First choice for the complete cycle is Alfred Poell, with the Vienna State under Prohaska (Van. 421). The recording suffers from the interspersing of these *Lieder* with the early songs as discussed above. But the interpretation is a fine one, and the two songs not sung by Ferrier are excellently rendered here. The deleted version by Ilona Steingruber (Mercury 10103) is weak.

The *Sixth Symphony* in A minor (1903-4) is the most difficult of Mahler's purely instrumental works to handle sonically. This is the largest orchestral apparatus he ever used except in support of the chorus, and the percussion

department alone is, as one album annotator puts it, "an orchestra in itself". Percussion, especially in large and varied doses, is the most notoriously difficult of the sections to record satisfactorily, and the two present versions offer no exception to this. Of all recording units, Westminster's engineers seem to be the most aware of the importance of percussive sounds, which being mostly intermittent rather than sustained sounds must often be slightly ahead of the other sections in decibels in order to be distinguished. In its handling of the *Fifth*, which is somewhat preparatory to the *Sixth* in this respect, Westminster showed a keen awareness of this problem, but unfortunately it has not yet entered the lists on behalf of the *Sixth*, and the Epic and SPA versions, though very good, still leave much to be desired in this heroic, tragic work.

In one respect, indeed, I am convinced that the *Sixth* should be approached from an experimental lab viewpoint. I refer to the famous *Hammerschlag*, the mighty blow of fate sounded three times during the long finale, the materialization of which Mahler never solved to his satisfaction in the concert hall, but which is ideally suited to sound-engineering experimentation for recording purposes.¹⁸ "A short, powerful, but hollow blow of non-metallic quality" is the way Mahler expressed it in his mind, and the engineers who have in the past few years produced all manner of fantastic sounds could have a field-day with this — a wonderful opportunity so far missed. I stress this single effect because it is of great structural importance. It should be both louder and quite different from the other percussive climaxes in the finale; then its three occurrences will be landmarks along the way, taking an active part in the unfolding drama. These conductors may simply omit it because it is scored in unison with other percussion, but in so doing they destroy the superstructure.

The rest of the percussion prospers variably in the two recordings, but the more distinct bass line in the SPA, a very important consideration, sets it ahead of its rival. The two conductors, Eduard Flipse (Rotterdam Philharmonic, Epic SC-6012) and F. Charles Adler (Vienna Philharmonia, SPA 59/60), are too alike in their approach to offer much real chance of comparison. This approach is of the stolid type that avoids all extremes of tempo and concentrates on clarity of presentation and outline. The rather slow *Scherzo* common to both pounds its grotesque rhythms unforgettably into the brain, but its intricate system of tempo changes is thrown quite askew by the simple fact that the main section is made just as slow as the "contrasting" *Trio*. Thus, e.g., the indication "*Tempo I subito*" is greeted with no change at all. The lovely *Andante moderato* is quite breathtaking in both versions, but Adler imparts an added tenderness to the principal theme. All the players come through magnificently, especially the Rotterdam. There are slight differences in the editions used. It is hoped that the next recording of the *Sixth* will finally give us the expository repeat in the first movement,¹⁹ but above all the *Hammerschlag*.

The apparatus of the *Seventh Symphony* (1904-5) reverts to the size of the *Fifth*, i. e. it is not exceedingly difficult to record, just extremely. The two versions both appeared in 1952, one by Scherchen and the Vienna State (newly reissued with enhanced sound as West. XWN-2221) and the other by Hans

¹⁸ My idea is of course that the sound should be worked out alone on tape, then added to the recording as the cannon and church bells were to Mercury's "1812". This technique would also benefit some of the typical low bell sounds indicated by Mahler and Wagner, which are below the pitch of most present-day concert bells. They could be made an octave lower on the tape by reducing its speed.

¹⁹ Cf. Gabriel Engel, "With Hammer and Cowbells", *Chord and Discord*, 1948, p. 7.

Rosbaud and the Radio Berlin Symphony (Urania 405). The latter recording bears the symphony's unofficial subtitle "Song of the Night". The performances are quite different, and both interesting as interpretations, but the orchestra under Rosbaud (consistently referred to by Urania as "Rosbaud") is so poor that his apparent intentions don't always come off. I prefer his slower tempo in the wonderful *Adagio* introduction, so unique in its harmonic idiom and its sombre beauty, but it is a difficult tempo to sustain in execution, and here the phrasing is so sloppy that it doesn't succeed. He allows the very first bar to run into the second, utterly destroying the rhythmic impulse, as one may see from the score. The solo brass players struggle to fill their long bars in this opening creditably, but they must have felt naked. This is obviously a radio presentation.

Scherchen keeps the three fast odd-numbered movements all going at a fair clip for better contrast with the two intervening movements (the famous *Nachtmusiken*). In the second movement Rosbaud's tempo is slower, and should achieve a higher degree of slashing sarcasm, yet Scherchen somehow excels in this by phrasing alone. Even more bite would have been in order. But Scherchen's *Andante amoroso* (fourth movement) is simply *too* slow to be amorous or even just lyrical; its flow is exceedingly labored. Rosbaud's mandolinist is to be commended for strumming the long notes instead of plucking them once; this is more idiomatic, and also keeps the melodic line clearer. Scherchen's *Scherzo* is extremely fast, yet he miraculously contrives to make every point more strongly than Rosbaud. In the *Rondo-Finale* Rosbaud makes more effective *ritardandi* than Scherchen, who goes all-out to keep it rolling, and for the most part succeeds brilliantly, though with a couple of ill-fitting joins (most unusual for him).

Westminster's recording is infinitely preferable, yet the Urania should be studied for a greater prominence of the woodwinds which sometimes lets entirely different sounds be heard in this very contrapuntal work (e.g., the gurgling of the low clarinets at the start of the moonlit B-major episode in the first movement). This is Mahler's most sensuously beautiful symphony, and its kaleidoscope of nocturnal sounds is endlessly fascinating. The guitar chords are not distinct enough in either recording to give the serenade its proper rhythmic basis, and in the finale neither solves the problem of balance after the bells come in.

The *Eighth Symphony* in E flat major (1906-7) is a far more difficult proposition sonically than the *Second*, for here the antiphonal double chorus, the eight vocal soloists and the huge orchestra are in constant use or alternation. Furthermore, the basic problems are of depth as well as size, since the texture varies from these heroic proportions to exceedingly chamber-like delicacy, with many small and special sounds like the mandolin and the harmonium. What is needed at the very least is an efficient resonating chamber large enough to hold the thousand or so performers and not much larger, plus an ultra-sensitive microphone to catch every last whisper, plus a relatively unlimited amount of rehearsal time. It can and I believe will be done, but not until the recording industry has to take Mahler as seriously as RCA had to take the problem of producing a Beethoven *Ninth* acceptable to Toscanini. From an artistic standpoint the *Eighth's* antiphonal choruses also make it a logical priority item for stereophonic recording, but here artistic and commercial logic are virtually galaxies apart.²⁰

²⁰ Westminster, pioneering once more, has recently released on duo-track tape "A

Basically what is wrong with the existing recordings is that they both had to be made at public performances, in one case without the conductor even being aware that a recording was in the process! This is the recently deleted version of Scherchen with the Vienna Symphony and choruses (Col. SL-164), whose strident, distorted sound is actually, physically painful to the ears. After this, the second version, quite beautiful in its overall sound, is an intense relief, even though it solves few additional problems of balance and perspective, and lacks indeed just as many essential sounds as the earlier version, though different ones. This is the 1954 Holland Festival recording by Eduard Flipse and the Rotterdam Philharmonic and choruses (Epic SC-6004). Epic provides some extensive and excellent album notes by Henri-Louis de La Grange, very badly proof-read, but does not even list the names of the soloists!

Scherchen's work is rather routine, since this was for all he knew a thoroughly routine occasion, with miserable, badly allocated soloists, one doing double duty. Flipse has a total personnel of 1100, and no less than 11 soloists rather than the minimum of eight called for, all acceptable and several performing magnificently (e.g. Herman Schey as *Pater Ecstaticus* and Gottlob Frick as *Pater Profundus*). Within the limitations of his conception of the work, Flipse gives us a carefully modelled and quite moving rendition. Neither Flipse nor Scherchen give the vital joyous reading that characterized the Stokowski performance of recent memory,²¹ and the two major American recording companies, both of whom rejected the opportunity of issuing a recording of this great performance because of the large fees involved, have notably retarded the cause of Mahler thereby, much to their indifference. It could still be issued should the occasion arise.

In midsummer of 1957 appeared, at long last, the first technically adequate recording of Mahler's vocal masterpiece, *Das Lied von der Erde* (1908-9), and, with reservations noted, possibly the finest interpretation of it as well. This recording (Epic SC-6023) is by Van Beinum and the Concertgebouw, with Nan Merriman, mezzo-soprano, and Ernst Haefliger, tenor; it is the fourth time *Das Lied* has appeared on records, but only the second recording currently available.

Let us consider the conductors and orchestras first. Bruno Walter has led the Vienna Philharmonic, both pre- and post-Hitler (1936 and 1952), in *Das Lied*, and Klemperer recorded it with the Vienna Symphony in 1951. The latter (Vox PL-7000) is out of print in the U.S., and the 1936 version (Columbia) has never appeared on LP, though its processing was once begun for the Entré series. Thus the 1952 Walter (London LL-625/6) is Epic's only current competitor. Klemperer took 52 minutes to Walter's 58, and though the result fitted nicely on a single LP, a feeling of hurrying predominated. Now Van Beinum uses a round 60 minutes, and his interpretation, beautifully defined and modelled, is fully the equal of Walter's classic rendition. I personally feel that his more just appreciation of *caesurae*, sardonic contrasts, and other Mahlerian devices makes it even more ideal. Amsterdam possesses a Mahler tradition quite as illustrious as that of Vienna herself, and the musicians of the Concertgebouw seem to live and breathe this music as naturally as they eat and drink. The great orchestral interlude near the end, which Neville Cardus declared to be a dirge which by comparison "makes all other

Stereophonic Study in Double Choruses", featuring German and Italian Baroque music sung by the David Randolph group.

²¹ Cf. *Chord and Discord*, 1954. p. 21.

dirges merely so many public ceremonials or State occasions for the expression of a commonplace grief",²² acquires a perfection of line and structure here that raises it to an almost unbearable intensity.

When we come to the singers, however, the picture is not quite so ideal. In the opening salvo of Oriental pessimistic epicureanism, *Das Trinklied vom Jammer der Erde*, Haefliger does not strain in the too familiar manner for the passionate intensity called for in the score, but he does not quite achieve it, either. Despite some inevitable bawling, Julius Patzak (London) is more compelling. In his two later, more lyrical songs, *Von der Jugend* and *Der Trunkene im Frühling*, Haefliger is quite at home. But it is the performance of Nan Merriman that attaches the most serious reservations to Epic's album. Her singing in the longest (28-minute) section, *Der Abschied*, is far too loud almost throughout, as can be seen by a few simple facts. Of the total of 230 vocal bars in this movement, only 26 are indicated to rise above *piano*, yet Miss Merriman sings *forte* most of the time (including the several passages marked "very tenderly"), usually increasing to *fortissimo* near the top of the stave. At "O sieh, wie eine Silberbarke", the poignant major third between voice and first clarinet is not even perceived. I cannot understand how a man of Van Beinum's sensitivity could permit this, especially in a recording session, as distinct from a public performance, and after beautifully sculptured renditions of her other songs, *Der Einsame im Herbst* and *Von der Schönheit*. *Der Abschied* therefore has yet to be done adequately on LP, for both Kathleen Ferrier (London) and Elsa Cavelti (Vox) share this fault to a considerable degree, only Kerstin Thorborg (Col.) remaining in memory as an indication of what can be accomplished.

On the technical side, there is no contest. The Columbia suffered from concert-performance shortcomings for which Dr. Walter was moved to apologize in the album-notes. The Vox was from that company's undernourished period, especially lacking in bass. On London, an even more unfortunate circumstance attendant on Miss Ferrier's too loud singing in *Der Abschied* was a serious degree of technical distortion on nearly all high notes on side 3, which no re-pressings could remove. At the beginning of the final passage, "Die liebe Erde allüberall", which Mahler pleadingly marked "ppp! Without crescendo. N.B.", and which Miss Ferrier and Miss Merriman both sing *fortissimo*, the ugliness of London's sound is quite unbearable; the Epic engineers have taken it all in their unswerving stride and reproduced this artistic distortion with as perfect fidelity as they have rendered everything else in this ravishing score.

The revered first recording of the *Ninth Symphony*, dramatically timed on January 16, 1938, and thus the last collaboration of Walter and the old Vienna Philharmonic before the *Anschluss*, was briefly available in our LP era on RCA-Victor LCT-6015 (3 sides). Second is the 1952 version of Horenstein and the Vienna Symphony (Vox PL-7602, 4 sides), and lastly the 1955 issue of Paul Kletzki and the Israel Philharmonic (Angel 3526-B and T-35181/2, 3 sides). This score makes extreme virtuoso demands on nearly all the players, and it is the glory of all three versions that the respective musicians are all eminently adequate to it, with the special palm going to the superb Israelites. Not unexpectedly, there is also a slight overall improvement in sound qualities with each successive version, and Angel has done a truly fabulous job

²² N. Cardus: *Ten Composers*, Jonathan Cape, London, 1945, p. 74.

considering the many difficulties. When it comes to interpretation, however, Angel's double advantage is wiped out by the inadequacies of Kletzki. Regarding the very complex opening movement, an English critic remarked that if one could imagine pursuing the opposite of every piece of advice in Erwin Stein's essay "Organizing the Tempi of Mahler's *Ninth Symphony*",²³ one would have a fair approximation of Kletzki's effort. In the next movement he makes a "convenient" (i.e. painlessly lethal) cut of 115 bars (beginning at *Tempo III*). Such high-handedness is in no sense acceptable to those who have progressed to including the *Ninth* in their experience, and one must therefore turn to Walter and Horenstein.

The former takes 70 minutes, the latter 84. Each movement is a little more broadly conceived by Horenstein, and benefits in clarity thereby. The closing *Adagio*, e.g., begins at exactly the same tempo under both, but Walter speeds up before he has reached the twelfth bar, while Horenstein remains faithful to his chosen tempo throughout, and does not shy away from the frightening admonition "*Adagissimo*" in the coda. Schoenberg once said to me regarding this that Walter feared the audience's impatience, which reminded me of Wagner's advice that if an *Adagio* is in danger, it is better to slow it down than speed it up. Kletzki is also steadier than Walter, and almost redeems his *Adagio*, until he reaches that final page. In the preceding *Rondo-Burleske*, Walter's faster opening makes a more daemonic initial effect, but again he fails to sustain his tempo. Kletzki's tempo, even faster, is so utterly frenzied from the start that he can make no further acceleration on reaching the final *Presto!* As in the *First Symphony*, Horenstein produces most exquisite *pianissimi* throughout, and he keeps the contrapuntal texture marvelously clear. As Henri de La Grange writes in a Parisian review: "*Je ne saurais assez conseiller aux amateurs la superbe version de Jascha Horenstein.*"²⁴

Of Mahler's 5-movement posthumous work, the *Tenth Symphony* (1910),²⁵ the public at large is as yet familiar only with the two movements edited by Ernst Krenek in 1924 and published and performed in that year. The recently completed contrapuntal filling-out and orchestration of the other three movements by J. H. Wheeler, not yet performed, will offer a new revelation of Mahler's last and richest period, for they are quite unique even in such a fantastic output as Mahler has given the world. Meanwhile we have two recordings of the opening *Adagio* and one of the central *Intermezzo*, which Mahler entitled *Purgatorio*. It is characteristic that neither in the American study score (Associated Music Publishers) nor on either of the recordings is editor Krenek's name inscribed or mentioned, though the album notes make vain pretences at a musicological approach. And, as with the Bruckner *Ninth*, both recordings are simply presented as "*Symphony No. 10*", as if the two movements in the one case and the single movement in the other represented a complete work.

The two movements are performed by Adler and the Vienna Philharmonia (SPA 30/1, 1½ sides), the *Adagio* only by Scherchen and the Vienna State (West. XWN-2220, 1 side). The earlier and superceded limited edition by Franz Schmidt and the Zurich Tonhalle Orchestra (Gramophone Newsreel 101) also contained both movements. There is again considerable difference in tempo. Adler's *Adagio* takes 23½ minutes, Scherchen's 29, and my own

²³ *Op. cit.*, p. 19.

²⁴ *Disques*, December, 1955.

²⁵ Cf. *Chord and Discord*, December, 1941, p. 43, and p. 17 of the present issue.

preference is for the latter, for its more contemplative beauty and just contrast. The sound of Mahler's strings, which becomes more luxuriant through complex polyphony than before, is embodied about equally well in both cases by the Viennese players. Westminster captures their fullness even a little better, though one might easily deny that this would be possible on hearing the SPA first: a most excellent pair of recordings. The brass is a little more audible against these wonderful strings in Westminster, the woodwinds in SPA. Adler favors a more stinging *sforzando*. The first trumpet has more trouble with his long high A under Adler. In the brief *Intermezzo*, with its sinister reminder of the "Mill of Life" rhythm from *Das irdische Leben* (*Wunderhorn* song, see Vanguard 478), Adler gives a fine alternately delicate and dynamic reading, except for the last three bars, where the brass does not sound its sudden warning forcefully enough. We shall understand both of these great movements better when we know the others.

BIBLIOGRAPHY

- Adler, H.: "Bruckner on Records", *Chord and Discord*, 1950.
Copland, A., and Diether, P.: "A Basic Mahler Library", *Hi-Fi Music at Home*, April, 1957.
Little, P. H.: "Bruckner and Mahler on Long-Playing Records", *Chord and Discord*, 1954.
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THEIR TIME HAS NOW COME

Webern and Bruckner in New York, November 12, 1957

While not so advertised, the New York concert of the Pittsburgh Symphony under William Steinberg might well have been billed as "The History of the Viennese School in Three Episodes". The juxtaposition of Haydn (*Surprise* Symphony), Webern and Bruckner in a single program was indeed a daring, surely not an uncalculated, enterprise. Its success was attested to by the enthusiastic response of the audience, which might have been larger had a more familiar program been announced, but could scarcely have been more forthcoming in its welcome to the seldom-heard music and to its able performers.

It is ironic that Anton Webern, the "quiet one" of the Schoenberg disciples, who so shunned publicity during his lifetime, should have become the object of such a cult after his death. Interest in his work has become so great as to justify the issuing of a record album of his complete works (Columbia K4L 232) and the reprinting of the scores of most of them (to be had through Associated Music Publishers, 1 West 46th Street, New York City.) Thus Mr. Steinberg's choice of the *Six Pieces for Orchestra*, Op. 6—written in 1910, but only now receiving its first New York performance!—was most astutely timed. (Incidentally, the same pieces will be performed by the New York Philharmonic under Mitropoulos on January 16, 17, and 19, 1958—the last named a broadcast performance.) On the present occasion, we could fully appreciate Webern's musical and spiritual inheritance from Mahler, manifest in his highly individualized use of the instruments of a large and varied orchestra and in his intense expression of moods often deeply pessimistic. The fourth movement (a funeral march) was the high point in this respect. Beginning with almost inaudible sounds in the bass drum, tam-tam and low chimes, it rose inexorably to a shattering climax in winds, brasses and percussion, which left the audience breathless. Here, the implications of certain portions of Mahler's Sixth Symphony seem developed to their fullest extent. It may seem strange to compare Webern's pieces, which last 9 minutes all told to Mahler's symphonic colossus—this simply points up anew that *length* is not the important thing about Mahler! Mr. Steinberg conducted the difficult score with complete devotion, and won for it far more than mere respect.

Following intermission, we were treated to an energetic, dynamic, and ecstatic performance of Bruckner's 8th which showed the orchestra at its very best, particularly in the augmented brass section whose glowing tone was a feast for the ear. If we must make a reservation as to this performance, it is in the matter of *cuts*, with which Mr. Steinberg was generous in the Adagio and Finale. Also, the Finale was taken at an uncommonly fast tempo; this made for a stimulating and exciting interpretation, but detracted from the breadth and dignity which belong to Bruckner's style even in fast movements. Admittedly it is a problem to present this symphony in its entirety and still restrict the concert to a normal length; but I feel this might better be solved by not attempt-

ing to present so many other compositions with it—by preceding it with an overture only, or even allowing it to stand alone. Nonetheless, this was an uplifting performance in which neither the spiritual or the technical difficulties of the music were slighted. Once more friends of Bruckner and Mahler have every reason to be grateful to Mr. Steinberg and to anticipate with pleasure his future program plans.—Dika Newlin.

MY RECOLLECTIONS OF GUSTAV MAHLER

by KLAUS PRINGSHEIM

While living in my native Germany and in neighboring Austria, I had the privilege of meeting personally some of the great musicians there. The greatest among them, the greatest of his time in my judgment, was Gustav Mahler, the composer and conductor. More than that, he was a great man—a very great man. Whereas his creative work, especially his symphonies, was highly controversial throughout his lifetime—"He deserves two years in jail," was the summary verdict of a Viennese critic after the premiere of his Third Symphony—there could have been none face to face with him who was not fascinated by the penetrating look of his eyes and by the grandeur of his sterling personality.

A man of irresistible willpower, uncompromising to the utmost where music was concerned, but broad-minded and kindhearted (most of his considerable earnings used to go to his less fortunate relatives); a person unprejudiced, unpretentious, and tolerant in all matters of daily life, of simple tastes and habits, yet endowed with an almost childlike capacity for enjoying the trifling pleasures his day—filled with struggle and hard work—yielded; a passionate hater of hypocrisy and insincerity and of all the evils of human society (though with no political inference), ever contemptuous of the self-complacent, self-conceited and easily self-contented mediocrities, unapproachable by flattery or superficial compliment, still most sensitive to sympathetic comprehension of his artistic intentions; a restless thinker, possessed of a keen intellect, and a devout seeker of truth, approaching the problems of eternity with a philosophical mind yet with deeply religious humility—filled with all-embracing love of mankind: such are some features in the picture of the man, Gustav Mahler, as I knew and still see him more than forty years after his death.

No other musician had so profound and lasting an influence on the inner course of my life; to none do I owe so much of what true insight into musical things, beyond mere technical knowledge and understanding, I have perhaps been able to acquire. I was a boy of fifteen, attending middle-school in Munich, Bavaria, when I first saw him as a guest conductor with the "Kaim-Orchester", the program including one movement only of his Second Symphony (for lack of rehearsal time) as well as some music by Berlioz, Beethoven's Fifth, which I have never heard so magnificent, so transporting in performance. After that evening I dreamt, or rather I fancied, it would be my destiny to come under the guidance of this master who seemed to wield some magic power over the orchestra he directed.

However, it took seven years before my dream came true. Meanwhile, I thoroughly familiarized myself with all his symphonic scores so far published and missed no opportunity whatever that might arise to hear them interpreted by him. Eventually, the momentous hour arrived when I was received at his office by him—then the almighty director of the famous Vienna Court Opera—and he granted my request to serve with him as an assistant conductor, an atmosphere of most informal cordiality prevailing throughout the time we were

talking. To describe that very first impression I got of his personality, I have no words.

There was another great moment in my life when, some time later, he offered me his friendship. It occurred on a train from Vienna to some provincial town in Austria where he was to conduct his First Symphony. I had made it a habit to accompany him on such trips. What prompted him so to honor an insignificant young beginner, I have often asked myself in vain. Maybe, the lonely man—lonely in his art—who met with lack of understanding, distrust, and stubborn opposition almost everywhere, appreciated the intense and deeply sincere admiration for his work I manifested on many occasions, and which, indeed, was all I had to offer him. I have no other explanation.

There is no room here to elaborate on what those two years I spent in Vienna in the double role, as it were, of Mahler's friend and disciple meant to me in terms of human experience and musical education. It became my privilege to be admitted as the sole listener to all his rehearsals, even when they were held in his private room, regarded as a kind of sanctuary by the opera personnel—not to speak of the unique object lessons presented time and again by his directing of performances of such works as "Don Giovanni", "Marriage of Figaro", "Fidelio", "Tristan and Isolde", "Iphigenie in Aulis", to mention but a few, none of which I would have failed to attend.

Once, at noon, I happened to meet him at his office when he was just about to leave and he asked me to accompany him on his way home. When we parted in front of his residence, located within walking distance from the opera-house, he proposed that we should make this a daily habit, and so we did, forthwith. On our walks, sometimes resumed in the afternoon and extending over hours, he used to discuss exhaustively any musical problem I would bring up. Indeed, those daily-recurring conversations assumed in my education the importance, but through the immediacy of our personal contacts did much more than fill the place of what conventional lessons in a classroom could possibly have been. And it was on such occasions that the most lovable, most delicate traits of his character revealed themselves. Once, while we were walking on the Kärtnerstrasse, it occurred to him that his young wife, whom he adored, would like to have some of those delicious Viennese toffees; but then after he made the purchase he wouldn't allow me to carry the small package. "Why," he said, "if I happen to let it slip in the mud, that would be just a minor incident; if you did, it would make you feel much embarrassed."

I left Vienna when the incessant intrigues by his enemies had eventually succeeded in getting him ousted from the office he had held for ten years; so came to an inglorious end one of the most brilliant eras in the history of European opera. Still in later years, part of which he used to spend in New York with the Metropolitan Opera and also conducting the concerts of the N. Y. Philharmonic Orchestra, I saw him on several occasions. The last was one of the most triumphant musical events I ever witnessed: the world premiere in Munich, at that time the most anti-Mahlerian among German music centers, of his gigantic Eighth Symphony, generally known under the name—though not given it by the composer—of "Symphony of a Thousand". (In Tokyo it was performed sometime ago under the direction of Kazuo Yamada.) When I was bidding him farewell at the Munich Central Station, he told me of his latest works, still unpublished, the Ninth Symphony and the "Song of the Earth." That they were conceived in a mood somehow portentous of his near

death, he would not say. Nor could I know that this was to be a farewell forever. Half a year later he returned from America a sick man, soon to die in his beloved Vienna at the age of 51, leaving behind him a gap that will never be filled.

PITTSBURGH GROUP RECEIVES OVATION

by LOUIS BIANCOLLI

Reprinted from *New York World-Telegram and Sun*, Nov. 13, 1957.

The visiting Pittsburgh Symphony Orchestra was given a royal reception in Carnegie Hall last night. So was its dynamic and masterly conductor, William Steinberg.

Wherever there was a chance, during the pause between movements or at the end of a performance, warm and spontaneous applause broke out. Any baseball hero would have been proud of Mr. Steinberg's personal acclaim.

The response was all richly deserved. This is a solid and splendid orchestra, versatile in style and technic, and its conductor has imprinted upon it the stamp of his own strong personality.

The program was all Viennese, but scarcely the Vienna of gypsy barons and champagne polkas and moonlight nostalgia; rather the Vienna of Haydn, Anton Webern and Bruckner—three geniuses of widely different quality.

For the Vienna of Haydn's "Surprise" Symphony, Mr. Steinberg evoked the full courtliness and classic strength of the music, an ever-fresh marvel of freedom and design perfectly balanced.

If there was any "surprise" about the Haydn symphony, it was the kind and duration of the music that followed it—six orchestra pieces by the tragically neglected Webern.

These are perhaps the shortest symphonic pieces on record—some lasting scarcely 30 seconds. Yet they are wonders of artistic compression and daring.

Though Webern composed them in 1908, they bear the startling impact and novelty of today in their boldly planned intervals and colors. They pack everything that can be packed into a short space—and more.

From the compact brevity of Webern, the program moved, as if from pent-up energy, into the far-flung terrain of Bruckner's Eighth Symphony, a contrast as startling as it was Viennese.

Still, for what Bruckner set out to say only the wide vistas were possible. Where Webern used the microscope, Bruckner used the telescope.

What a grandly conceived symphony this is—spread out, as it seems, all over creation. It is as much Bruckner's soaring piety, as his artistic inclination, that gives it such vast elbow room.

In Mr. Steinberg's reading, the symphony rang out in true prophetic fervor.

A GAP IS FILLED
BRUCKNER'S D MINOR MASS IN DISC DEBUT¹

by DIKA NEWLIN

When I expressed, in my article on *Bruckner's Three Great Masses*², my hope that the omission to record the D minor Mass would soon be rectified, I did not know that my wish would so quickly be fulfilled! Now, for the first time, we have a recording of this great symphonic Mass; simultaneously we may welcome the reactivation of the SPA label from which we have heard little news for some time.

It is not surprising that the man to achieve this notable "first" should be F. Charles Adler, whose services to Bruckner and Mahler should be most familiar to *Chord and Discord* readers. One must admire his continuing devotion to this cause, a devotion which has added a number of worthwhile albums to our record shelves. One cannot, however, claim that in this particular recording he has given us the last word on the D minor Mass. I sometimes noted a certain slovenliness in the ensemble of orchestra ("Vienna Orchestra", presumably members of the *Wiener Symphoniker*) and chorus (unnamed). Patricia Brinton's somewhat shrill soprano, Sonya Dracksler's rich alto, William Blankenship's edgy tenor, and Frederick Guthrie's powerful but often vibrato-marred bass do not form the best possible blend for a solo quartet. The recorded sound is rather rough in comparison with the best available Bruckner recordings. Unfortunately, there has to be a break in the middle of the *Credo* between sides 1 and 2. But, at least, it is made at a harmonically possible place.

The record jacket does not state which version of the Mass Mr. Adler is using. However, I noticed no deviation from the "revised" score.³ Mr. Adler has previously indicated his preference for the "revised" versions of the symphonies. There are, happily, no cuts.

In spite of its defects, this record is naturally at present a "must" for anyone who wants a complete Bruckner disc collection. Let us hope that, now that the recorded Masses are finally available to us complete, the record-buying public's interest will be sufficient to justify the issuing of a number of competitive recordings of each Mass, as has come to be the case with most of the symphonies. Both Bruckner and the listener can only benefit thereby.

¹ SPA 72.

² See above, p. 3.

³ For bibliographical reference, see above, p. 16.

LIST OF PERFORMANCES

SEASON 1953-1954

BRUCKNER

- IV San Antonio Symphony Orchestra, Victor Alessandro, Musical Director; San Antonio, Texas, Jan. 23, 1954.
- VII Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., Dec. 16 and 20, 1953.
Philadelphia Orchestra, Eduard Van Beinum, Conductor; Philadelphia, Pa., Jan. 19, 1954.
Chicago Symphony Orchestra, Bruno Walter, Guest Conductor; Chicago, Ill., Feb. 11 and 12, 1954.
- IX Philharmonic Symphony Orchestra, Bruno Walter, Conductor; New York City, Dec. 24, 25, and 27, 1953.

E MINOR MASS

Dallas Symphony Orchestra, Walter Hendl, Conductor; The Choral Union of Southern Methodist University of Dallas; Dallas, Texas, March 8, 1954; Fort Worth, Texas, March 9, 1954.

TE DEUM

New York City College Chorus and Orchestra; Broadcast over WNYC on Feb. 3, 1954.

Summit Community Chorus, Ralph Burrier, Director; Summit, N. J., Dec. 16, 1953.

Christus factus est

New Jersey Choral Society, David Randolph, Director; Morristown, N. J., May 5, 1954.

MAHLER

- I Philadelphia Orchestra, William Steinberg, Guest Conductor; Philadelphia, Pa., Jan. 1 and 2, 1954.
Philharmonic Symphony Orchestra, Bruno Walter, Conductor; New York City, Jan. 24, 1954; Broadcast over CBS.
San Francisco Symphony Orchestra, William Steinberg, Guest Conductor; San Francisco, Calif., Feb. 11, 12, and 13, 1954.
National Symphony Orchestra, Howard Mitchell, Conductor; Washington, D. C., March 24 and 25, 1954.
- II Hartford Symphony Orchestra, Fritz Mahler, Conductor; Edythe Spekter and Rosalind Elias, Soloists; The Connecticut Oratorio Chorale, Herbert A. France, Director; The New Haven Chorale, Alden Hammond, Director; Hartford, Conn., April 14, 1954.
- IV Boston Symphony Orchestra, Richard Burgin, Conductor; Anne English, Soloist; Boston, Mass., March 19 and 20, 1954.
- V University of Iowa Symphony Orchestra, Philip Greeley Clapp, Conductor; Iowa City, Iowa, Dec. 2, 1953.

Adagietto

Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; Birmingham, Ala., Jan. 20, 1954.

Drew University Chamber Series, Mary Canberg, violin; Dika Newlin, piano; Madison, N. J., Feb. 7, 1954.

- VII (*Three Movements*) Rochester Philharmonic Orchestra, Erich Leinsdorf, Conductor; Rochester, N. Y., Nov. 5, 1953.

- X Boston Symphony Orchestra, Richard Burgin, Conductor; Boston, Mass., Dec. 11, 12, 13, and 15, 1953.

DAS LIED VON DER ERDE

Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Elsa Cavelti and David Lloyd, Soloists; Pittsburgh, Pa., Jan. 8 and 10, 1954; Hartford, Conn., April 1, 1954; New York City, April 2, 1954.

SONGS

Chicago Symphony Orchestra, Bruno Walter, Guest Conductor; Hilde Gueden, Soloist; Chicago, Ill., Feb. 11 and 12, 1954.

SEASON 1954-1955

BRUCKNER

- IV Boston Civic Symphony, Paul Cherkassky, Conductor; Boston, Mass., Nov. 18, 1954.
Winnipeg Symphony Orchestra, Walter Kaufmann, Conductor; Winnipeg, Manitoba, May 5, 1955.
Inglewood Symphony Orchestra of L. A., Ernst Gebert, Conductor; Inglewood, Calif., Jan. 23, 1955.
- VI (*Original Version*) New Los Angeles Orchestra, Peter Jona Korn, Conductor; Royce Hall, U.C.L.A., Los Angeles, Calif., June 19, 1955.
- VII Philharmonic Symphony Society, Bruno Walter, Conductor; New York City, Dec. 23 and 24, 1954.
Los Angeles Philharmonic Orchestra, Alfred Wallenstein, Conductor; Los Angeles, Calif., Feb. 24 and 25, 1955.
San Francisco Symphony, Enrique Jorda, Conductor; San Francisco, Calif., April 14, 15, and 16, 1955.
- VIII Buffalo Philharmonic Orchestra, Josef Krips, Conductor; Buffalo, N. Y., Dec. 12 and 14, 1954.
- IX San Francisco Symphony, Bruno Walter, Conductor; San Francisco, Calif., March 3, 4, and 5, 1955.

E MINOR MASS

Collegiate Chorale, Ralph Hunter, Conductor; New York City, Dec. 15, 1954.
Glee Clubs of Sweet Briar College and Haverford College, Wm. H. Reese, Conductor; Haverford College, Haverford, Pa., April 17, 1955.

TE DEUM

Seattle Philharmonic and Choral Society, Don Bushnell, Musical Director; The Collegian Choir, Wallace Goleeke, Director; Soloists: Pamela Haas, Soprano; Dorothy West, Alto; Tommy Goleeke, Tenor; Wallace Goleeke, Bass; Seattle, Wash., Feb. 25, 1955.

PSALM 150

New Los Angeles Orchestra, Carlton Martin, Conductor; Los Angeles Symphonic Choir; Royce Hall, U.C.L.A., Los Angeles, Calif., June 19, 1955.

MAHLER

- I Concertgebouw Orchestra of Amsterdam, Rafael Kubelik, Conductor; Chicago, Ill., Oct. 31, 1954; New York City, Dec. 3, 1954.
Dallas Symphony Orchestra, Walter Hendl, Conductor; Denton, Texas, Nov. 12, 1954; Dallas, Texas, Nov. 15, 1954; Fort Worth, Texas, Nov. 16, 1954.
Kansas City Philharmonic Orchestra, Hans Schwieger, Conductor; Kansas City, Mo., Dec. 21 and 22, 1954.
- II Chicago Symphony Orchestra, Bruno Walter, Conductor; Chicago, Ill., Jan. 19 and 20, 1955.
National Symphony Orchestra, Howard Mitchell, Conductor; Washington, D. C., April 13, 1955; University of Maryland, College Park, Md., April 14, 1955.
- VI Philharmonic Symphonic Orchestra, Dimitri Mitropoulos, Conductor; New York City, April 7, 8, and 10, 1955. (*Air premiere over CBS on April 10.*)

DAS LIED VON DER ERDE

Philadelphia Orchestra, Eugene Ormandy, Conductor; Eunice Alberts and David Lloyd, Soloists; Philadelphia, Pa., Feb. 19, 20, and 21, 1955; New York City, Feb. 22, 1955.

Cincinnati Symphony Orchestra, Thor Johnson, Conductor; Carol Smith and David Lloyd, Soloists; Cincinnati, Ohio, Feb. 25 and 26, 1955.

The University Symphony Orchestra, Josef Blatt, Conductor; Arlene Sollenberger and Harold Haugh, Soloists; Ann Arbor, Mich., May 18, 1955.

KINDERTOTENLIEDER

Dallas Symphony Orchestra, Walter Hendl, Conductor; Soloist, Juanita Teal; Dallas, Texas, Dec. 26, 1954.

Elena Nikolaidi, Contralto, and Paul Ulanowsky, Pianist; Town Hall, New York City, Nov. 7, 1954.

Buffalo Symphony Orchestra, Josef Krips, Conductor; Will Rankin, Soloist; Buffalo, N. Y., March 27 and 29, 1955.

LIEDER EINER FAHRENDEN GESELLEN

The Little Orchestra Society, Thomas Scherman, Conductor; Elena Nikolaidi, Soloist; New York City, Oct. 25, 1954.

The Berlin Philharmonic Orchestra, Herbert Von Karajan, Conductor; Carol Brice, Soloist; Chicago, Ill., March 12, 1955.

Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; Elena Nikolaidi, Soloist; Birmingham, Ala., April 14, 1955.

SEASON 1955-1956

BRUCKNER

IV Montreal Symphony Orchestra, Josef Krips, Conductor; Montreal, Ont., Nov. 15 and 17, 1955.

Buffalo Philharmonic Orchestra, Josef Krips, Conductor; Buffalo, N. Y., Dec. 11 and 13, 1955.

Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., Feb. 17 and 19, 1956.

Buffalo Symphony Orchestra, Josef Krips, Conductor; Buffalo, N. Y., Feb. 19 and 21, 1956.

Buffalo Symphony Orchestra, Josef Krips, Conductor; Ottawa, Ont., March 12, 1956.

VII University of Michigan Symphony Orchestra, Josef Blatt, Conductor; Ann Arbor, Mich., Nov. 17, 1955.

Denver Symphony Orchestra, Saul Caston, Conductor; Denver, Colo., Nov. 29, 1955.

San Antonio Symphony Orchestra, Victor Alessandro, Conductor; San Antonio, Texas, Dec. 11, 1955.

Chicago Symphony Orchestra, Karl Boehm, Conductor; Chicago, Ill., Feb. 16 and 17, 1956.

TE DEUM

Chicago Symphony Orchestra, Fritz Reiner, Conductor; Chicago, Ill., Hilde Gueden, Jennie Tourel, Leopold Simoneau, and Donald Gramm, Soloists; Jan. 19 and 20, 1956.

New York Concert Choir and Orchestra, Margaret Hillis, Conductor; Hilda Gueden, Gloria Sylvia, Harry Jacoby, and Robert Falk, Soloists; Town Hall, New York City, March 5, 1956.

Sacramento Philharmonic Orchestra, Fritz Berens, Conductor; Mary Tudor White, Irene Hooper, Alec Gould, Frank Pursell, Soloists; Sacramento Philharmonic Chorus; Sacramento, Calif., March 8, 1956.

PRELUDE AND POSTLUDE ARRANGED FOR ORCHESTRA BY GANSTER

Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; Mary Lou Robinson, Organist; Birmingham, Ala., March 8, 1956.

QUARTET IN C MINOR

La Salle String Quartet at the College of Music Conservatory, Cincinnati, Ohio, April 3, 1956. The American premiere of the Quartet was arranged by Dr. Martin G. Dumler, President of The Bruckner Society.

F MINOR MASS

Cincinnati Symphony Orchestra, Josef Krips, Conductor; Naomi Farr, Nell Rankin, John Alexander, Kenneth Smith, Soloists; Cincinnati May Festival Chorus, Cincinnati, Ohio, May 7, 1956.

E MINOR MASS

Occidental College Summer Chorale, Allen C. Lannom, Conductor; Los Angeles, Calif., July 27, 1956.

MAHLER

I Boston Symphony Orchestra, Richard Burgin, Conductor; Boston, Mass., Oct. 28 and 29, 1955.

- Winnipeg Symphony Orchestra, Walter Kaufmann, Conductor; Winnipeg, Ontario, Canada, Feb. 9, 1956. First performance of a Mahler symphony by Winnipeg Symphony.
- Los Angeles Philharmonic Orchestra, William Steinberg, Guest Conductor, Los Angeles, Calif., Feb. 9 and 10, 1956.
- Los Angeles Philharmonic Orchestra, John Barnett, Conductor; Redlands, Calif., Feb. 13, 1956; Santa Barbara, Calif., Feb. 14, 1956; and San Diego, Calif., Feb. 16, 1956.
- Chicago Symphony Orchestra, Georg Solti, Conductor; Ravinia Park, Chicago, Ill., July 20, 1956.
- Boston Symphony Orchestra, Richard Burgin, Conductor; Tanglewood, Mass., July 30, 1956.
- II Symphony of the Air, Leonard Bernstein, Conductor; Frances Yeend and Martha Lipton, Soloists; Schola Contorum, Hugh Ross, Director; New York City, Nov. 9, 1955.
- Philadelphia Orchestra, Eugene Ormandy, Conductor; Blanche Thebom and Marlys Watters, Soloists; Rutgers University Chorus, Austin Walter, Director; Philadelphia, Pa., Feb. 24 and 25, 1956. Last movement broadcast by CBS March 17, 1956.
- III Philharmonic Symphony Orchestra, Dimitri Mitropoulos, Conductor; Beatrice Krebs, Soloist; Westminster Choir, John Finley Williamson, Conductor; New York City, April 12, 13, and 15, 1956. The final performance was broadcast by CBS.
- IV Baltimore Symphony Orchestra, Peter Herman Adler, Conductor; Helen George, Soloist; Baltimore, Md., Feb. 15, 1956.
- V Kansai Symphony, Klaus Pringsheim, Conductor; Osaka, Japan, Oct. 10, 1955.
- Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., April 6 and 8, 1956.
- VIII Musashino College of Music Orchestra; Choir of Musashino College of Music; Pupils of Egota Primary School; Soloists: Kayoko Izaki, Tomoko Sugawara, Reiko Tokuyama, Sopranos; Sachiko Ogura, Setsuko Odano, Altos; Ryoe Kano, Tenor; Seichi Hayakawa, Baritone; Eishi Kawamura, Bass; Klaus Pringsheim, Conductor; Toyko, Dec. 5, 1955.
- Rochester Oratorio Society, Theodore Hollenbach, Conductor; Buffalo Schola Cantorum, Hans Vigeland, Conductor; Guido Male Chorus of Buffalo, N. Y., Herbert W. Beattie, Director; Monroe County Boys' Symphonic Choir, Charles Fowler, Conductor; Dolores Whyte, Nancy Cringoli, Patricia Berlin, Charlene Chadwick, Ray De Voil, William Duvall, Jon Vickers, Herbert Beattie, Soloists; Rochester Philharmonic Orchestra, Theodore Hollenbach, Conductor; Rochester, N. Y., April 28, 1956.
- DAS LIED VON DER ERDE**
- Atlanta Symphony Orchestra, Henry Sopkin, Conductor; Beverly Wolff and David Lloyd, Soloists; Atlanta, Ga., Nov. 22, 1955.
- KINDERTOTENLIEDER**
- Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Marian Anderson, Soloist; Pittsburgh, Pa., Oct. 21 and 23, 1955.
- LIEDER EINES FAHRENDEN GESELLEN**
- Seattle Symphony, Milton Katims, Conductor; Dorothy Cole Posch, Seattle, Wash., Nov. 9, 1955.
- Lincoln Symphony Orchestra, Leo Kopp, Conductor; Mildred Miller, Soloist; Lincoln, Neb., Jan. 10, 1956.
- Fordham University Glee Club Concert, Eudice Charney, Soloist; Town Hall, New York City, May 5, 1956.
- University of Iowa Symphony, James Dixon, Conductor; Herald Stark, Soloist; Iowa City, Iowa, June 28, 1956.

SEASON 1956-1957

BRUCKNER

- IV Chicago Symphony Orchestra, Fritz Reiner, Conductor; Chicago, Ill., Nov. 8, and 9, 1956.
- Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; Birmingham, Ala., Jan. 22, 1957.

- Philadelphia Orchestra, Eugene Ormandy, Conductor; Philadelphia, Feb. 8, 9 and 25, 1957; Baltimore, Feb. 27, 1957; CBS broadcast, March 23, 1957.
- VII Vienna Philharmonic Orchestra, Carl Schuricht, Conductor; Washington, D. C., Nov. 5, 1956; New York City, Nov. 7, 1956; Cincinnati, Ohio, Nov. 13, 1956; Lafayette, Ind., Nov. 16, 1956; East Lansing, Mich., Nov. 19, 1956; Dayton, Ohio, Nov. 23, 1956; Boston, Mass., Dec. 2, 1956.
- Denver Businessmen's Orchestra, Antonia Brico, Conductor; Denver, Colo., Jan. 17, 1957.
- Mannes College of Music Orchestra, Carl Bamberger, Conductor; Dec. 19, 1956.
- IX Philharmonic Symphony Society of N. Y., Bruno Walter, Conductor; Feb. 7, 8, and 10, 1957. The last performance was broadcast over CBS.

MAHLER

Finale (I) Honolulu Symphony Orchestra, George Barati, Conductor; Youth Concert, Honolulu, Hawaii, Nov. 9, 1956.

- I Honolulu Symphony Orchestra, George Barati, Conductor; Honolulu, Hawaii, Nov. 18 and 20, 1956.

New Orleans Symphony, Alexander Hilsberg, Conductor; New Orleans, La., Nov. 27, 1956.

Chicago Symphony Orchestra, Bruno Walter, Conductor; Chicago, Ill., Jan. 17 and 18, 1957.

- II Philharmonic Symphony Society of N. Y., Bruno Walter, Conductor; Westminster Choir, Dr. John Finley Williamson, Conductor; Maria Stader and Maureen Forerster, Soloists; New York City, Feb. 14, 15, and 17, 1957. The last performance was broadcast over CBS.

- IV Los Angeles Philharmonic Orchestra, Bruno Walter, Conductor; Irmgard Seefried, Soloist; Los Angeles, Calif., Nov. 21 and 23, 1956.

Boston Symphony Orchestra, Richard Burgin, Conductor; Nancy Carr, Soloist; Boston, Mass., Jan. 4 and 5, 1957; Brooklyn, N. Y., Jan. 11, 1957; New York City, Jan. 12, 1957.

Adagietto (V) Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; All Request Program, Birmingham, Ala., March 12, 1957.

NACHTMUSIKEN (VII)

Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., Nov. 4 and 5, 1956.

THREE SONGS FOR ORCHESTRA

Los Angeles Philharmonic Orchestra, Bruno Walter, Conductor; Irmgard Seefried, Soloist; Los Angeles, Calif., Nov. 21 and 23, 1956.

Philharmonic Symphony Society of N. Y., Bruno Walter, Conductor; Maria Stader, Soloist; New York City, Feb. 14 and 15, 1957.

KINDERTOTENLIEDER

Hartford Symphony Orchestra, Fritz Mahler, Conductor; Nan Merriman, Soloist; Hartford, Conn., Feb. 13, 1957.

DAS LIED VON DER ERDE

Los Angeles Philharmonic Orchestra, Eduard van Beinum, Conductor; Nan Merriman and Walter Fredericks, Soloists; Los Angeles, Calif., Jan. 10 and 11, 1957.

FIVE SONGS

Iowa City Civic Music Assoc., Lois Marshall, Soloist; Weldon Kilburn, Pianist; Iowa City, Iowa, March 1, 1957.

Birmingham Music Club, Lois Marshall, Soloist; Weldon Kilburn, Pianist; Birmingham, Ala., March 30, 1957.

LIEDER EINES FAHRENDEN GESELLEN

Cedar Rapids Symphony, Henry Denecke, Conductor; Betty Allen, Soloist; Cedar Rapids, Iowa, Jan. 28, 1957.

Philadelphia Orchestra, Thor Johnson, Conductor; Rise Stevens, Soloist; University of Michigan May Festival, Ann Arbor, Mich., May 5, 1957.

EMPIRE STATE FESTIVAL PRESENTS ELEKTRA

JULY 11, 13, 19, 1957

At City Center, Laszlo Halasz accomplished the seemingly impossible. Few would, perhaps, have been bold enough to stage *Salome* under even more promising circumstances; yet City Center's production of *Salome* with Brenda Lewis in the title role proved to be among the most thrilling performances of this masterpiece in the memory of this writer (See CHORD AND DISCORD 1948 issue).

The Empire State Festival Board demonstrated its pioneering spirit when it sanctioned the production of *Elektra*, one of the most difficult works in the literature of music drama, under Halasz' direction with the young American singer, Virginia Copeland, making her first appearance in the extremely exacting role of Elektra after having been coached by Halasz for several weeks. Previously she had sung the title role in Menotti's *The Saint of Bleacker Street*.

Like *Salome*, *Elektra* requires a conductor, a stage director, and singers of unusual intelligence and insight as well as an excellent orchestra. That these prerequisites had, on the whole, been met and that the singing actors and orchestra had been well rehearsed by the conductor, Laszlo Halasz, and the stage director, Leopold Sachse, was evident from the teamwork on the stage and the playing of the orchestra. It may be noted that each participant looked his or her part and, in general, acted in such a manner as to make each role believable. This may be said of Virginia Copeland, the neurotic Elektra with her feline-like gestures and facial expressions (though at times her movements seemed somewhat mechanical and her gesticulating overdone), of Ellen Faull, the Chrysothemis, the womanly sister of Elektra and Orestes, of Elisabeth Höngen, the corrupt guilt-laden Klytemnestra (mother of Elektra, Orestes, and Chrysothemis), of Orestes and Aegisthus, as well as of those who portrayed minor roles. Among the latter Mary Judd and Marc Flynn deserve special favorable mention.

Virginia Copeland gave a vivid portrayal of the brooding Greek heroine. Ghastly pale, filled with hatred of her mother, thinking only of avenging the murder of her father, Agamemnon, by Klytemnestra and Aegisthus, she, nevertheless, aroused pity on the part of the listener in the moving scenes with Chrysothemis and Orestes. She can sing softly and magnificently as was shown in the passage (among others) where she tells her mother: "you yourself are a goddess, you are like them (the gods)". When, however, the waves of sound surged forth from the orchestra pit, her beautiful voice carried into the audience. Miss Copeland is a singer who should make her mark.

Ellen Faull, already well-known to American audiences, deserves great praise for her interpretation of the timid, human Chrysothemis, who gains sympathy just because of these qualities. Her impassioned plea to Elektra to forego her hatred of their mother so that she and Elektra might be freed from their miserable existence in the servants' quarters of the palace was a highlight of each of the three performances which this writer attended. At the

second performance there was a spontaneous outburst of applause toward the end of the scene. Such outbursts at the wrong time are always very annoying.

The Klytemnestsra of Elisabeth Höngen was by far the most convincing characterization. One could understand practically every word; there were no superfluous gestures; her every movement had meaning. Her plea to Elektra for her help in her predicament: her description of her suffering caused by her fear and her feeling of guilt:* her expression of malevolent triumph: these were memorable moments in performances that remained on a high level from the opening bars to the end.

Michael Bondon, the Orestes and Marcello Di Giovanni, the Aegisthus, interpreted their respective roles well.

The Symphony of the Air proved itself equal to the great demands made upon it by the extraordinary score. From the first bar to the end of this relentless tragedy its role is as important as the action on the stage. Under Halasz' direction it lived up to the enviable reputation it had established during broadcasts extending over many years. What a pity that radio audiences have been deprived of hearing this outstanding orchestra!

The Empire State Festival Board may look back with pride upon this daring undertaking, which received tremendous ovations from the audience at each performance, and one may hope that it will keep alive its pioneering spirit by repeating *Elektra* and producing such masterpieces as *Salome*, *Otello* and *Boris* in the not too distant future.

ROBERT G. GREY

* "and between day and night when I lie with eyes open, something creeps over me; it is not a mood, it is not a pain, it does not press me, it does not choke me, it is nothing, not even a nightmare, and yet it is so terrible that my soul craves to be hanged and every bone in me cries out for death and yet I live and am not even ill."

STOKOWSKI CONDUCTS CANTICUM SACRUM
AND CARMINA BURANA

EMPIRE STATE MUSIC FESTIVAL
ELLENVILLE, NEW YORK

Leopold Stokowski ventured and won again at the Empire State Festival last night. He dared to pit two contrasting choral works against each other, neither known in these hills, and drew the largest crowd of the season through the magic of his name.

He was in his element. He had the Eastern U. S. premiere of Stravinsky's "Canticum Sacrum" to bewilder his audience and Orff's "Carmina Burana" to electrify it. That he did both successfully—with the symphony of the air, three soloists and the American Concert Choir—may be an old story but it is nevertheless stimulating.

Both scores are extraordinary for opposite reasons. The Stravinsky is the product of an ivory-towered attitude, aloof from human contact. The Orff springs from the people and is as earthy as anything could be. The Stravinsky expresses orderliness even when cacophonous. The Orff bubbles with variety and never hesitates to be obvious when the text demands it.

Many other contrasts could be detailed; such as, the workmanship in Stravinsky's counterpoint and the ingenious sensibilities of Orff's rhythms: the sophistication of Stravinsky and the worldliness of Orff. Both looked backwards — Stravinsky to the 14th Century for his canonic technique; Orff to the 13th Century for his texts. Orff appears to have been the more inspired by what he found.

Stravinsky's sacred song in honor of St. Mark is in five parts, punctuated by organ transitions. It uses a tenor and baritone soloist, chorus, and an orchestra minus clarinets, horns, violins, and cellos. It is 12-tone and sparsely orchestrated. Performed twice, it courted admiration for its craftsmanship but left this listener cold.

Orff's secular songs are 20 years young. From its dynamic opening to its brilliant close, "Carmina Burana" vibrated with life and wit and intensity. To hear it with Stokowski was a thrilling experience. The chorus outdid itself and the soloists, Ellen Faull, Rudolf Petrak, and Philip Maero served admirably, while the orchestra was as theatrically brilliant as possible. This concert of the "sublime" to the renegade, of the esoteric to the erotic, turned out to be an artistic triumph, thanks to Stokowski. It will be repeated tomorrow night.

—MILES KASTENDIECK
New York Journal-American
July 19, 1957

Opposite poles of contemporary creative practice were juxtaposed at Thursday's concert of the Empire State Music Festival.

The advanced, sophisticated way of Igor Stravinsky and the return to a

kind of rude primitivism as exemplified by Carl Orff were confronted on this program, conducted by Leopold Stokowski. They offered an absorbing contrast in the divergent approaches being taken by composers of our time in an effort to achieve fresh meaningfulness. And, of course, these are only two approaches; there are quite a few others.

Mr. Stravinsky, who at 75 may be justifiably termed an old master, has tried more different approaches than any living composer of his stature. He remains an amazing figure. For in the "Canticum Sacrum," which had its first performance in the East at Thursday's concert, he continues to be eager and youthful in his exploration of compositional devices.

The "Canticum Sacrum," which was written last year for the Venice Festival and which had its American premiere in Los Angeles last month, employs the twelve-tone technique. But Stravinsky could not touch any technique without placing the imprint of his own personality on it. In this work based on a sacred text he has given the serial technique an individual cast. He does not use it throughout the piece. And when he does, his ideas come closer to those of Webern than of any other dodecaphonist.

The writing is spare in texture. Violins, 'cellos, clarinets and horns are dispensed with. The instruments remaining in the orchestra are treated with the greatest economy. A few notes here, a short phrase there, but only rarely massed instrumental blocks. The chorus has impressive sections at the beginning and end, with the latter section employing the material of the former in retrograde motion. The baritone and tenor soloists are woven into the work with subtlety of design.

This nineteen-minute work is difficult to play and difficult to absorb. After conducting the piece, Mr. Stokowski suggested to the audience that in view of the music's complexity, a second hearing might help to make it clearer. He asked whether the listeners would like a repeat performance. The applause encouraged him to go ahead.

After these successive performances a woman was heard to say, "That was a good idea, I liked it better the second time." On the other hand, a young man remarked "It was as bad the second time as the first."

To this listener the "Canticum Sacrum" seemed a significant work. There is a searching expressive content in it. The idiom is austere on the surface, but underneath there is a touching, devotional mood. Mr. Stravinsky seems to reach special heights in his works on religious themes; witness the Symphony of Psalms and the Mass.

Mr. Stokowski conducted both performances with sovereign control and sympathy. The Symphony of the Air played well, and the American Concert Choir did a good job. Philip Maero, baritone, and Rudolf Petak, tenor, sang the difficult solo parts effectively.

In Orff's "Carmina Burana" the soloists were joined by Ellen Faull, soprano, who sang with sensitivity and delicacy of nuance. Mr. Stokowski gave this work with its almost overwhelming emphasis on rhythm a vital colorful performance. But brilliant as it was, it could not conceal the limitations of Orff's musical philosophy.

—HOWARD TAUBMAN
New York Times
July 19, 1957

NOTES ON CONTRIBUTORS

HERBERT ANTCLIFFE is an English writer on music and art who has lived for many years in Holland. He has contributed articles on these subjects to the *London Times*, *New York Herald-Tribune*, *Musical Quarterly*, *Music and Letters* and many other newspapers and periodicals. He acted as editor of the Netherlands articles in Cobbett's *Cyclopedic Survey of Chamber Music* and is responsible for many articles on Dutch (and other) music in two editions of *Grove's Dictionary of Music and Musicians*. His books include *Art, Religion and Clothes*, *Living Music*, *Short Studies in the Nature of Music* and *Muzik in Europa na Wagner*. He also is the composer of a number of church motets, some of which are published in the United States. He has been honored by Queen Wilhelmina with the Order of Officer of Orange Nassau for his work on behalf of Dutch music and by King George with a pension for his work on behalf of that of his own country.

JACK DIETHER lives in New York's Greenwich Village with his ceramicist wife and son (named after Bruckner), writing musical, dramatic and psychological articles and preparing a book on Mahler's works.

PARKS GRANT was born in a suburb of Cleveland in 1910. He has contributed frequently to CHORD AND DISCORD since the issue of March, 1934. At present he is Associate Professor of Music at the University of Mississippi at Oxford, Miss., where he is a fellow-townsmen of William Faulkner, the noted author. Dr. Grant has also taught at Temple University, Louisiana State University, and elsewhere.

He is a composer of note as well as a writer on music. Some indication of his versatility may be gained by pointing out that he is the author of a textbook for classroom teachers in the elementary school, relative to the teaching of music to young children; entitled *Music for Elementary Teachers*, it has been used in over two hundred colleges and universities.

DONALD MITCHELL is a music critic, born in London in 1925. His books include *Benjamin Britten*, co-edited with Hans Keller, 1952; *The Mozart Companion*, co-edited with H. C. Robbins Landon, 1956; *Mozart. A Short Biography*, 1956. At present he is working on the life and works of Mahler and a study of contemporary music. For many years he was London music critic for *The Musical Times*, in addition to contributing criticism to *The Times* and *Daily Telegraph*. He is a busy broadcaster.

DIKA NEWLIN was born in Portland, Oregon, in 1924, and holds a B. A. degree from Michigan State University, M. A. from the University of California, and Ph. D. in musicology from Columbia University (1945). Her work in California included three years of study with Schoenberg. At present Associate Professor of Music at Drew University, Miss Newlin held previous teaching positions at Western Maryland College and Syracuse University. While her greatest enthusiasm is composing, and her compositions have won equal success with her writing, Miss Newlin is best known for her book, *Bruckner-Mahler-Schoenberg*. In addition to this now standard work, she has translated Leibowitz's *Schoenberg and his School* and Schoenberg's *Style and Idea*. She has written for many periodicals including *Musical Quarterly*, *Saturday Review of Literature*, etc.

KLAUS PRINGSHEIM. See pages 114-116.

KLAUS GEORGE ROY was born in Vienna, Austria, in 1924. His early studies in music theory and piano were with the composer Frederick C. Schreiber, who now lives in New York. Mr. Roy came to this country in 1940. A graduate of Boston University and Harvard University with the degrees of Mus.B. and A.M., he was a student of Karl Geiringer in musicology and of Walter Piston in composition. Since 1948 librarian of the Boston University College of Music, he is also a contributing music critic to *The Christian Science Monitor*. Mr. Roy currently teaches courses in music criticism and composition at Boston University and gives radio broadcasts in various series. He is at present working on a book on the music of Walter Piston. Among his more than 70

sets of annotations for long-playing disks, there are several on works by Bruckner: the Fourth, Seventh, and Eighth symphonies. The majority of his compositions are in the media of vocal and chamber music; many of his choral pieces have been published and widely performed, and his first opera was recently premiered on television.

WARREN STOREY SMITH, born in Brookline, Mass., succeeded Olin Downes as Music Editor of the *Boston Post*, now discontinued. He has been a member of the faculty of the New England Conservatory since 1922 where he teaches the history and theory of music.

Among American artistic developments of recent years the rebirth of interest in the music of Bruckner and Mahler is second to none in significance. When *The Bruckner Society of America* was founded on January 4, 1931, performances of these two composers by our major musical organizations were not merely rare, but also ineffectual, because American music-lovers had no adequate approach to the proper appreciation of the art of either Bruckner or Mahler. Therefore the *Society*, having adopted as its chief aim the fulfillment of this void, published the first biographies of these composers in English and issued a magazine, **CHORD AND DISCORD**, devoted almost entirely to discussions of their works.

The *Society* solicits the cooperation of all who are interested in furthering this aim. Inquiries concerning membership may be directed to Robert G. Grey, Executive Secretary, 697 West End Avenue, New York 25, New York.

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