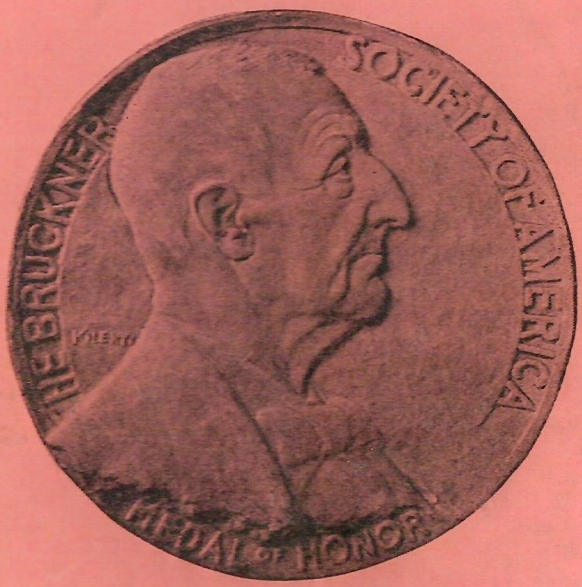
CHORD AND DISCORD



THE KILENYI BRUCKNER MEDAL

1960

This issue of *Chord and Discord*
is dedicated to the memory of
DR. MARTIN G. DUMLER
whose activities in and devotion to
The Bruckner Society of America, Inc.,
for over a quarter of a century enhanced
the effectiveness of its work.

IN MEMORIAM

MARTIN G. DUMLER

President of the Bruckner Society of America

Martin G. Dumler was born in Cincinnati on December 22, 1868, less than four years after Lee had surrendered at Appomattox.

His rise in the business world reminds one of a Horatio Alger story. In 1883 he gave up the munificent salary of five dollars a week to become the office boy for the Cincinnati firm, Chatfield & Woods Sack Company, at four dollars a week, because he was promised a better chance of advancement—a promise that was fulfilled and culminated in his election to the presidency of the firm in 1929, the office which he held at the time of his death.

His talents were not confined to business for he was also a painter and a musician. Some of his paintings have been exhibited in museums. Paintings, a number of them his own, hung on the walls of his home and of his office in the modern factory of Chatfield & Woods Sack Co. The idea of building a modern factory originated with Dr. Dumler.

Music was an integral part of his life. For many years he led the choir of St. Francis de Sales Church where he began his musical training as a choir boy. He led the choir for the last time at the Midnight Mass, Christmas 1957, after he had passed his eighty-ninth birthday. The music for the Mass had been composed by him.

Dr. Dumler attended Xavier University in Cincinnati. He received his formal musical education at the College of Music in Cincinnati, where he studied voice, harmony and composition. He was graduated in 1901. To honor a distinguished alumnus on the fiftieth anniversary of his graduation, the College gave a concert devoted entirely to music composed by him.

The Rose F. and Samuel B. Sachs Prize was awarded to him for his *Ballet Scenes* performed by the Cincinnati Symphony during the season 1943-1944.

Although Dr. Dumler composed in various forms, he is best known for his settings to music of religious texts. His *Missa Latreutica* was recommended by the Society of St. Gregory in America as a model of liturgical music for the Roman Catholic Church. His *Stabat Mater* and *Te Deum* were performed at the Cincinnati May Festivals in 1935 and 1946 respectively. After the premiere of the *Stabat Mater*, A. Walter Kramer, *Musical America*, wrote in part:

> Dr. Dumler writes with remarkable naturalness, with a sure hand in his choral parts, contrapuntal dexterity, and a really admirable feeling for orchestral investiture.

In the opinion of the late Gabriel Engel, editor of CHORD AND DISCORD and contributor to the *Cyclopedia of Music and Musicians*, "the

unqualified success of this extended composition at an important concert performance stamps it as a work of universal art, a significant contribution of our own day to that proud, slender array of thoroughly human super-ritual scores that have found few worthy companions since the great religious compositions of Bruckner."

In May 1946, Mr. Howard W. Hess, *Cincinnati Times Star*, made the following observations:

> The premiere of Martin Dumler's *Te Deum* proved that work to be one filled with rich chromatic harmonies, splendid climaxes, complicated polyphonic writing, rich orchestral scoring and judicious use of the organ for special effects. . . .
>
> Dumler is an amazing man with many talents and his *Te Deum* was a powerful expression of a heart filled with praise.

Dr. Dumler's admiration for Bruckner dates from his stay in Vienna when he was twenty-one years old. There he heard Bruckner's music for the first time and became an ardent Brucknerite. His efforts brought about the American premiere of Bruckner's F-Minor Mass in St. Francis de Sales Church on July 15, 1900. Dr. Dumler participated in that performance.

In 1907, Dr. Dumler met Mahler in Vienna. He never forgot a magnificent performance of *Tristan* under Mahler's direction. Furthermore, he developed an interest in Mahler, the composer, and became a champion of Mahler's music in this country when Mahler was still extremely unpopular.

To further the aims of the Bruckner Society of America, an organization founded primarily to create greater interest in and appreciation of the music of Bruckner and Mahler, Dr. Dumler gave unstintingly of himself. Due to his efforts, works by these neglected masters were included in programs of the Cincinnati Symphony and the May Festivals, among them Bruckner's *Third* and *Seventh* symphonies and the *Te Deum* as well as Mahler's *Resurrection* and monumental *Eighth* symphonies. In his capacity as President of the Society, he presented the Bruckner Medals of Honor, designed by Julio Kilenyi for the exclusive use of the Society, to Eugene Goossens, Josef Krips, and the late Fritz Busch in recognition of their work to create a better understanding of the music of the neglected Austrian master. Dr. Dumler's enthusiasm never flagged.

Dr. Dumler was not only a creative artist but also an active member of a number of organizations. He was a member of the Executive Committee of the Society of St. Gregory in America, a member of the Board of Directors of the Cincinnati Musical Festival Association and for a number of years Chairman of its Executive Committee. He was Vice President of the College of Music, a member of the Salmagundi Club, and an active member of the Cincinnati Arts Club.

In 1924, the College of Music bestowed an honorary M. A. degree upon him, ten years later an honorary Mus.D. In 1927, he received an honorary LL.D. from Xavier University.

An outstanding success in the business world, a composer, a painter, a patron of music and art, a respected member of his community and known far beyond its borders, Martin G. Dumler impressed those who knew him with his modesty, his gentleness, his deep religious convictions. He was an outstanding personality.

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TABLE OF CONTENTS

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THE CYCLIC PRINCIPLE IN MUSICAL DESIGN, AND THE USE OF IT BY BRUCKNER AND MAHLER

by WARREN STOREY SMITH

In his almost embarrassingly adulatory study of César Franck that master's pupil, disciple, and relentless propagandist, Vincent d'Indy, had this to say of the Violin Sonata of 1886: "From this moment cyclical form, the basis of modern symphonic art was created and consecrated."[1] That a musician of d'Indy's stature and scholarship could have made a pronouncement so palpably false is hardly less astonishing than the fact that so many have been willing to accept it. It only goes to show, as Adolf Hitler said, only he put it somewhat differently, that if a misstatement is sufficiently erroneous it will receive general credence. There is, of course, cyclic treatment in the Sonata, but it is the sort of thing that has to be ferreted out: it does not, so to speak, strike you in the face, as does the literal transference of thematic and melodic material in the D minor Symphony, begun in the same year and completed two years later. Thanks to this bald and obvious instance of movement interrelation — and also to d'Indy — "the cyclic form of Franck" is a catchphrase that has since been on the lips of far too many writers, teachers, and today radio commentators, who no doubt get the idea from the notes on the record envelope. To be sure, a new school of musicology has been showing us that the method in question antedated Franck, and his followers, not by years but by centuries, yet the attribution of it to him still persists.

It was in 1886 that d'Indy himself produced, in what bids fair to be the most enduring of his works, the *Symphony on a French Mountain Air*, for orchestra and piano, in which the chief theme of each movement is a most ingenious variant of the haunting folk tune stated in the Introduction; and there is another cyclic quirk, reference to which will be made later. Now it was the variation, not merely of a theme but of a whole piece or movement, that, to make a poor pun of it, started the cyclic ball rolling. As far back as the fourteenth century we find, in the so-called *Lamento di Tristano* and *La Manfredina*, two "dances" for solo viola, the second of which is a variation of the first, although both are in triple meter.[2] However, in the sixteenth and early seventeenth centuries, there appeared, under various titles, paired dances, the first in slow double meter and the second a faster variant of it in triple. Along with the familiar pavane and galliard[3] came other designations.

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[1] *César Franck*, John Lane, London and New York, 1910, p. 171.

[2] These dances (and other pieces to be discussed presently) are shown in Arnold Schering's *Geschichte der Musik in Beispielen*, Leipsig, 1931, No. 28.

[3] *Ibid.*, Nos. 91 and 134.

While these duplex compositions were generally written for lute or clavier, Schering shows a Ronde and Saltarello by Tilman Susato for four instruments.[4] Since, in connection with the Bruckner Fifth, I shall be referring to the German *Tanz* and *Nachtanz*, I am calling the reader's attention to a delightful specimen presented by Carl Parrish and John F. Ohl in their *Masterpieces of Music Before 1750*, with the dual names *Der Prinzen-Tanz; Proportz*.[5] Incidentally, it takes two measures of the second to make one of the first, as it does in the case of the Bruckner movements.

From the paired dances, which could also be thematically independent, there evolved, quite naturally, the suite of dances; and here too we find the variation idea, whether applying to some or to all of the movements.[6] To look ahead momentarily, Karl Geiringer, in his *Haydn, a Creative Life In Music*,[7] while in the process of discussing the six *Feldpartiten*, composed in the 1780s, quite rightly gives special consideration to the one in B-flat, the second movement of which is based on the old Austrian pilgrims' song, "Chorale St. Antonii," destined to be appropriated by Brahms for his "Haydn" Variations. Dr. Geiringer, who edited the piece in 1932, observes that the four movements are melodically related and that three of them are, in effect, variations on the aforesaid Chorale. He points out that this procedure looks both backward to the old German variation suite, of the seventeenth century, and forward to the "cyclical form," of the nineteenth.

The temptation to linger unduly over these origins is one that I shall sternly resist, contenting myself with the general statement that the principle of unification, integration, or whatever you wish to call it, was also applied by the seventeenth century composers in their canzonas, sonatas, etc. Those who wish to pursue the matter further are herewith referred to *The Harvard Dictionary of Music* by Willi Apel[8] where they are discussed under the respective headings of Cyclic form and Variation; to *The Harvard Anthology of Music*, by Davison and Apel,[9] where they will find an instructive example of the variation canzona; and to *The Sonata in the Baroque Era*, by William S. Newman.[10] The last-named treatise pays considerable attention to the matter of similar beginnings, or incipits, extending for from two to six measures, and this practice was continued to a certain extent by both Bach and Handel.[11]

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[4] *Ibid.*, No. 119.

[5] W. W. Norton & Co., Inc., New York, 1951, No. 22.

[6] See Schering Nos. 157 and 207. See also in Vol. 1 of Schirmer's *Early Keyboard Music*, Louis Oesterle, ed., the Third Suite of Kuhnau, in which the Courante is a variation of the Allemande.

[7] W. W. Norton, 1946, p. 257.

[8] Harvard University Press, 1947.

[9] Harvard University Press, 1950.

[10] University of North Carolina Press, 1957, esp. pp. 77-79.

[11] Compare the Allemande and Anglaise in Bach's French Suite in B minor, No. 3, and the Polonaise and Minuet (imitation by inversion) in the E major suite, No. 6. As for Handel, note the pointed resemblance between the Allemande and Courante in the D minor Suite (No. 4 of the second set) and the more fleeting resemblance between the Minuet and Gavott in No. 8.

The abundance of cyclical treatment in the Baroque era was countered by a comparative dearth of it in the succeeding Classical period — that is, until we come to Beethoven — though prying eyes will always unearth thematic resemblances, some of them, undoubtedly, fortuitous. There can, however, be no uncertainty regarding Haydn's intent, when in the string quartets Opp. 20, No. 4 and 76, No. 5 he begins two successive movements with the same four notes. And observe in the quartet Op. 50, No. 6, nicknamed "The Frog," the striking similarity between the Trio of the Minuet and the first theme of the Finale.

It was unquestionably the example of Beethoven that prompted his successors to continue in the same direction, and I shall note cases where his cyclic methods were deliberately copied. Many have called attention, in the *Pathetique* Sonata to the identity of the four notes that begin, respectively, the second theme of the first movement and the chief theme of the Rondo; but to trace this motive back to the Introduction, as some have done, seems farfetched. Let us rather pass to the *Sonata Quasi una Fantasia*, Op. 27, No. 1, where the expected final statement of the Rondo theme[12] is replaced by a six-bar reminiscence of the theme of the preceding Adagio. We have here, by the way, an interesting anticipation of Franck's trick, in the Finale of his Symphony, of replacing the second theme, in the recapitulation, with the chief theme of the Allegretto. And in this he was anticipated by d'Indy (see above) in the aforementioned *Symphonie Cevenole*, only the latter uses, not the chief theme of the middle movement, but the second subject.

To return to Beethoven, he tried this interpolation scheme twice more, but not with the idea of replacing a theme with one from an earlier movement. In the Fifth Symphony we are returned, in the course of the Finale, to the second part of the Scherzo (which is generally considered to be derived from the "Fate" theme of the first movement); and in the Sonata, Op. 110, the progress of the final fugue is interrupted by an extensive flashback to the Adagio. These are not just fleeting reminiscences, like the return of a few measures of the chief theme of the first movement of Op. 101, *en route* from the broken-off Adagio to the Finale. Presumably Schumann had this one in mind when he did the same thing in his Piano Concerto.

The threefold reminiscence in the Finale of the Ninth deserves a paragraph to itself, since it was deliberately copied by Berlioz, in his *Harold in Italy*, by Bruckner, in his Fifth Symphony, and also by our friend Franck in his String Quartet. In order to appreciate fully how his imitators handled the situation — and my later concern will be with Berlioz and Bruckner only — it may be well to review Beethoven's procedure, familiar as it is to concert goers and record fans. The dissonant chord with which the movement opens is disgustedly rejected by the cellos and basses, in recitative. To placate them, if that is the word, the composer then proffers fragments of the preceding three movements, which are also turned down, but with diminishing degrees

[12] While not labelled Rondo, this Finale is clearly in the sonata-rondo form, with a development section replacing the second subordinate theme.

of disapprobation. Then comes a hint of the "Ode to Joy" tune, upon which the objectors-to-everything else gleefully pounce. It will be seen that of his imitators Bruckner came closer than did Berlioz to copying Beethoven's particular method.

Before parting with Beethoven I must mention the suggestion made by Paul Henry Lang, in his monumental *Music in Western Civilization*,[13] that in the second, third and fourth of the last five quartets we find the cyclic unity applying not merely to movements but to successive works. He finds something of the sort in the three quartets of Opus 59 but not, as in Opp. 130-132, carried to the point of "thematic and rhythmic concordance."

Since I am trying to observe a strict chronology, my next man is Schubert, who in the "Wanderer" Fantasy wrote the first piece of 19th century music to have the chief theme of every movement derived from the same motive. Moreover, the Trio of the Scherzo is plainly taken from the second episode in the first movement. Schubert was not as a rule a theme quoter, but he also did it, and with brilliant success, in the Finale of the E-flat Trio, Op. 100. Writes Robert Haven Schauffler, in his *Franz Schubert; the Ariel of Music*:[14] "The organic incorporation into it of the first theme of the slow movement . . . was a more important pioneer innovation than were the inorganic quotations from previous movements in Beethoven's Fifth and *Choral* Symphonies." While generally content to let whole themes remain where they originated, Schubert was quite decidedly a motive manipulator. Some have found in the three ascending tones that begin each of his last two symphonies the seeds, not only of their first movements, but of all that follows. The statement has been made that the last quartets are similarly unified, which is a little harder to prove, but it is not difficult to find strong family resemblances: as between the chief themes of the first, third, and fourth movements of the G minor, No. 9, and those of all the movements in its immediate successor. Beyond question there are many who have failed to take Schubert as seriously as he deserves. This "improviser" had a strong sense of organization, observable in all of his major works, if not in quite everything that he wrote.

Reference has already been made to the *Harold* of Berlioz, but in returning to it I am going to treat of it and the *Symphonie Fantastique* simultaneously, since Berlioz himself has done so. In writing about *Harold* he has this to say: "As in the *Symphonie Fantastique*, one principal theme (the first strain of the viola) is reproduced throughout the work, but with this difference, that in the *Symphonie Fantastique* the theme — the *idée fixe* — obtrudes itself obstinately in scenes wholly foreign to it, whilst Harold's strain is superadded to the other orchestral strains, with which it contrasts both in movement and in character, without hindering their development." (We have here the articulate

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[13] W. W. Norton, 1941, p. 770.

[14] G. P. Putnam's Sons, New York, 1949, p. 211. The issue is put even more strongly by J. A. Westrup, who says of this Finale: "The one redeeming feature is the quotation of the theme from the slow movement, a reminiscence so beautifully contrived that it makes the rest of the movement seem all the more tawdry." *The Music of Schubert*, Gerald Abraham, ed., Norton, 1947, p. 104.

composer, who saves us the trouble of figuring out such matters for ourselves!) As for the reminiscences in the Finale, not only are they referred to in the double title of that movement, *Orgy of the Brigands: Memories of past scenes,* they are identified in the score and are somewhat more extensive than the corresponding *souvenirs,* as Berlioz terms them, in the Beethoven Ninth and the Bruckner Fifth. Not content with these flashbacks, Berlioz has an extra one just before the close, when two violins and a cello, "in the wings," play very softly a fragment of the "Pilgrims' March." This is immediately overcome by the music of the Orgy, as were all of the reminiscences at the beginning of the movement — that was not the method of Beethoven, nor of Bruckner. The cyclic plan of the *Fantastique* has already been mentioned, namely, the appearance of the *idée fixe,* or theme of the Beloved, in each of the five movements. Having served as the principal subject of the opening one, it forms an integral part of the second and fifth and is significantly quoted in the other two. Sometimes referred to as a *Leitmotiv,* it would be more properly described as a "leading melody"; and in changing its character the way he does, Berlioz steals a march on Liszt, whose own specialty was the ingenious metamorphosis of themes. He may even have put an idea in Wagner's head, but would not permit the latter to repay him. A revolutionist in some respects, he was a timid conservative in others. But without him, music would not have been the same.

Of the three remaining Romantic symphonists — Wagner's immature attempt hardly counts him as one — Mendelssohn is chronologically the first and, cyclically speaking, the least. There are, however, interesting and even prophetic features of the sort in the "Scotch" Symphony. The genuinely expressive Introduction begins, as does the theme above referred to in the *Pathetique* of Beethoven, with the "How dry I am" figure in minor. From it comes the chief theme of the first movement, which, since it is combined with the second subject, is much in evidence throughout the movement, at the end of which the first part of the Introduction returns. This four-note motive, a fact overlooked by most commentators, also begins the chief theme of the scherzo-like second movement. It is given a rest in the Adagio and the Finale-proper; but it is played up in what is sometimes called the independent coda, commonly held to be a reminder of the Introduction. We can add to all this the marked similarity between the second themes of the first and final movements, both of which begin (as does the Introduction) with an ascending fourth. To the last-named we might easily apply the term "basic interval," given by Fritz Stiedry to its omnipresent counterpart in the First Symphony of Mahler.

If our musical mentors would change their slogan and talk about the cyclic form of Schumann it would make more sense; while to say the cyclic form of Schumann and Liszt would be even more accurate — but I am getting ahead of my story. The D minor Symphony, composed in 1841, and actually the second of Schumann's four published works in the form, was put aside for ten years, given an overhauling, chiefly in the matter of orchestration, and presented to the world as No. 4. We must therefore disregard the so-called Second and describe it as Schumann's first, and altogether remarkable, attempt at the

yclic design. In that respect it went far ahead of anything that had een done before and of most that has appeared since. It is, in fact, ne of the most closely and cleverly integrated scores ever written. That it has seldom received its due may be attributed to a general lack f regard for its composer in academic circles, where, by the way, Liszt s held in even lower esteem. Apparently intimidated by the uncon-entional nature of the work, Schumann decided to call it a "Sym-honic Fantasy," and on its eventual appearance dubbed it an "Intro-luction, Allegro, Romanza, Scherzo and Finale in One Movement." As for the cyclic details, the Introduction reappears as the "B" theme n the Romanza and, attractively embellished, as the "C" theme as well. In the latter form, with a subtle rhythmic change, it makes the Trio of the Scherzo, while from its inversion was derived the chief heme of the Scherzo itself. Furthermore, the principal subject of the Allegro, which dominates most of that movement, serves as a bridge etween the Scherzo and Finale, the chief theme of which, having the Allegro's main motive in the bass, was first presented in that move-nent's working-out section! In its successor, which we call No. 2, here is again an introduction that provides material for subsequent se. An initial "motto" is heard in every movement but the Adagio hird; and its chief theme, inverted, is prominent in the finale. Another ne of the several episodes of which this freely-constructed movement s comprised comes from a motive in the Introduction that also figures n the bridge-passage in the ensuing Allegro.

These are all prophetic touches, especially this matter of thematic nversion, a favorite device of Bruckner, and one by no means ignored y Mahler. And there is one more that must still be noted: at the end f the Piano Quintet the chief theme of the first movement is combined with that of the Finale, a case, says Robert Haven Schauffler,[15] of the erpent biting its own tail. It will bite its tail again in the Bruckner Fifth and Eighth, and as for bringing back the chief theme of the first novement at the end of the work, that then-novel procedure looks for-vard collectively to the Bruckner Symphonies Nos. 3-8, the Brahms Third, the Tchaikovsky Fifth, the Mahler Seventh and Eighth, and he "New World" Symphony of Dvorak, not to mention the Franck D ninor.

If Franck was committed to the cyclic design as a matter of principle, o too was Liszt. Whatever may be thought of the latter's music *qua* nusic, and widely divergent estimates of it have always existed, it can-ot be gainsaid that he was one of the great innovators in the domains f harmony and form, especially the latter. He was the inventor of the ymphonic poem, the basic idea of which was that the program should letermine the design. But bear in mind that such pieces are necessarily 'formless" only in the eyes of those who, to quote Ernest Newman,[16] onfuse form with formalism. Liszt's sense of form was, in fact, highly leveloped, and his reliance on the cyclic principle followed quite natur-lly. We find this thematically-integrated structure in the Piano So-

[15] *Florestan: The Life and Work of Robert Schumann*, Henry Holt & Co., New York, 1945, p. 474.

[16] *Strauss*, John Lane, 1908, p. 54.

nata and the two Concertos; in the *Dante* Symphony, so far as its two movement scheme permits, and above all, in his masterpiece, *A Faust Symphony in three character pieces (after Goethe): 1. Faust; 2. Gretchen; 3. Mephistopheles.*

Those who deny that this astonishing work is a symphony at all should be reminded that the first movement is in sonata form, a structural routine with which Liszt ordinarily dispenses, probably one reason for the horror with which he is regarded by the pedants. This initial movement presents five themes, four of which reappear tellingly in the second, which presents two themes of its own. Seeing Mephistopheles as "the spirit that denies," Liszt cunningly portrayed him with what might be called "brimstone" versions of the Faust themes (all but one). The first Gretchen theme comes back, but unaltered, since Mephistopheles had no power over her; and it is made the basis of the tenor solo that adorns the final male chorus on Goethe's "Alles Vergängliche," an optional ending added three years later (1857) which, unfortunately, is sometimes omitted, both in performance and in records. The real point is that the Finale has, for all practical purposes, no themes of its own,[17] a bold stroke indeed, but anticipated in the First Piano Concerto, the Finale of which flowers into new song at the very end. I have seen the statement made, in a supposedly authoritative book of reference, that Saint-Saëns got the idea of his cyclical Third Symphony from Franck. Actually, this work for organ and orchestra preceded the Symphony of Franck, and it is a perfectly safe assumption that both composers were indebted to Liszt in the matter, as they were in their own decidedly Lisztian tone poems. Before parting with Liszt, I should like to suggest that he was essentially a composer's composer, receiving far more respect from the musical creators than from the professors, or the critics.[18]

If Brahms is to be brought into this discussion, now is the time, but there is not much to say. The return of the chief theme of the first movement at the end of the Third Symphony, already noted, is a solitary example of thematic transference. Nevertheless, the Second Symphony is still a well-integrated work by virtue of the continued recurrence, in one form or another, of the three-note "basic motive" with which the piece begins. This is still cyclic construction, but of a more subtle, less obvious type.

With Bruckner, to come at last to him, we find a triple approach to the cyclic design, comprising (a) the literal transference of thematic material, (b) themes derived from the same source motive, and (c) free thematic resemblances that recall the variation canzonas, sonatas, and suites of the Baroque period, an era with which Bruckner is allied in other respects. All of the above procedures may be seen in the Second Symphony, his initial, but extremely interesting, essay in cyclic

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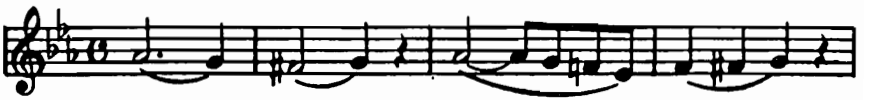
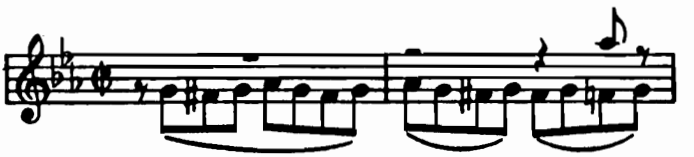
[17] The Liszt authority Humphrey Searle has noted the interpolation in the Finale of a brief motive from Liszt's little known "Malediction Concerto" for piano and strings. Only those whose attention had been drawn to it would notice it.

[18] Among his warmest admirers were Debussy and Bartók, the latter maintaining that he had learned more about the actual principles of musical composition from Liszt than from anyone else.

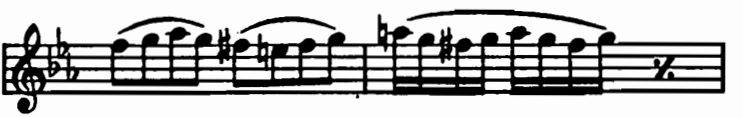
form. It was here that he inaugurated a practice that he never abandoned, namely, the return in the Finale, in one way or another, of the chief theme of the first movement. (Whether he would have continued to do this in the never-composed Finale of No. 9 remains a matter for idle speculation.) The theme in question has a characteristically Brucknerian length of twenty-four measures, only the first four of which concern us here.



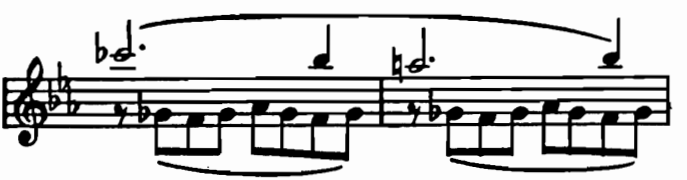
At the very outset of the final movement we find this theme, or first two measures of it, in uneven diminution,



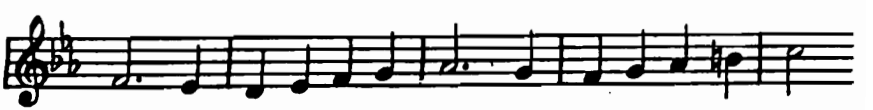
a curious foreshadowing of which may be observed in measures 426, *et seq.*, of the first movement.



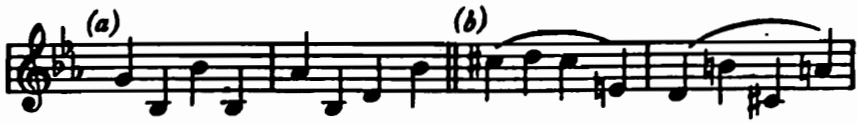
At measure 280 in the Finale's development section we hear twice the first two bars of the theme above their own diminution,



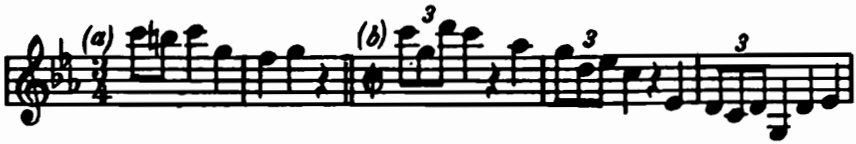
while 58 measures from the end of the movement we find an identified reminiscence, marked "Tempo des ersten Satzes." Heard are the first four measures of the theme, the last two transposed a minor third upward. And what shall we say of this seeming reference to it in the Finale's tenth through fourteenth measures?



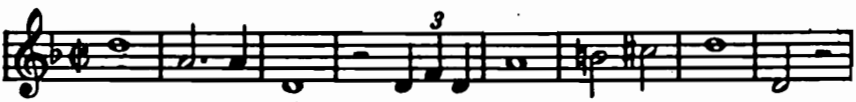
Certain commentators have noticed strong family resemblances between the respective second subjects of the "corner" movements,



and between the theme of the Scherzo and the second part of the Finale's principal section.

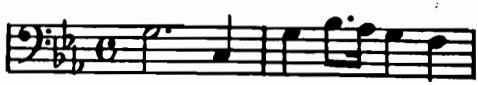


Conversely, the only cyclic treatment in No. 3 is the return in the Coda of the Finale — the last 42 measures — of the trumpet theme that begins the first movement, but now transformed to major.



However, in No. 4 the corresponding theme assumes the dual function of "motto" and source motive, and in one form or another is found in all of the movements. It begins with the drop and rise of a fifth, immediately repeated as a sixth, and again as a fifth, and so on, until for forty measures nothing is heard but this "motto" and its various permutations. A further and important feature of the motive is the triple-dotted rhythm, later insisted upon in its own right. Incidentally, this theme and the manner of its accompaniment constitute one of Bruckner's most haunting and more renowned inventions. More than anything else in the work these initial measures justify the title "Romantic," given to the Symphony by the composer himself.

Comes the Andante and we find in its chief theme the same drop and rise of a fifth, repeated once, not many times, as before.



While in the principal subject of the so-called "Hunting" Scherzo, the "characteristic dip," as Sir Donald Tovey calls it,[19] is contracted to a fourth, but the fifth is also heard, and it takes over in the second theme.

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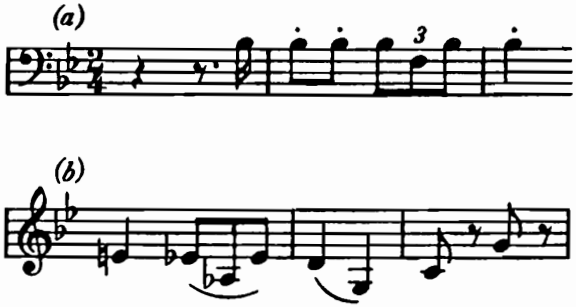
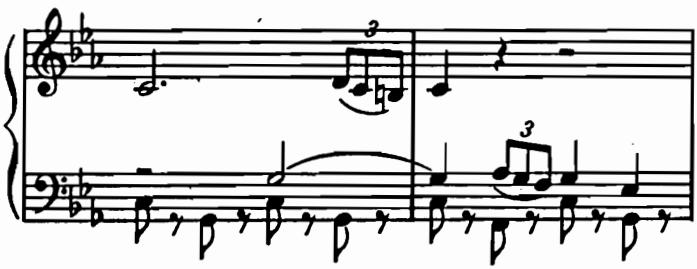
[19] *Essays in Musical Analysis,* Oxford University Press, 1939, Vol. II, p. 77.



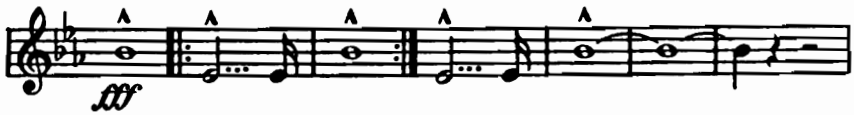
Both the original "motto" and its offshoot, the hunting fanfares, are conspicuous in the Finale, the latter making their first appearance here in measures 28-40. Shortly afterwards (measures 63-70) the rhythm of the "motto" is forcefully proclaimed by repeated chords in the heavy brass, accompanied by the fanfares; and this combination recurs (measures 79-85). This last is in the transition to the second subject, which melody, curiously reminiscent of the opening of the Andante, is supported by a pizzicato bass that could also be said to derive from the "motto."



At measure 155, following four measures of *ppp*, in true Bruckner fashion, a tremendous passage, that begins the working-out section, combines a variant of the "motto," and later the "motto" unaltered, with the fanfares. This continues until measure 170, when the second subject is developed against the persisting hunting calls. Not until measure 180 do the latter subside. The development continues briefly, the recapitulation follows, and there are no more cyclic features until the second theme reappears (see above). In the Coda (measure 295) and again with *fff* following *ppp*, the fanfares accompany the chief theme of the movement; the former continue for some time, and are then in and out until the end.

The last nine measures give us a final, and most impressive, combination of motto and fanfares. And here is an interesting detail: at my elbow, as I write, are two scores that in the main agree but that differ more or less significantly here and there. One is the Eulenberg pocket score (E.E. 3636), that offers the version used on January 22, 1888, when Richter conducted the Symphony at the Musikvereinsaal, Vienna. The other, dated 1953, is the *Kritische Gesamtausgabe* that pre-

sents the version of 1878-80. In both of these the final measures are all on the tonic chord of E-flat, but in the Eulenberg the "motto" is sounded by trumpets and trombones with no change of pitch in the upper voice, while in the Critical Edition, and, it would seem, more in line with Bruckner's subsequent practice, the melody of the "motto" is heard and repeated in overlap.



Far as Bruckner went in No. 4, he went a great deal further in its successor, one of the most thoroughly integrated of symphonies, whether of its own or any other period. As with the *Romantic*, the cyclic principle is exemplified both in the literal transference of thematic matter and in the free, at times very free, development of germinal motives. Here, for the first and last time, Bruckner availed himself of that once-obligatory structural device, the slow introduction, and he used it, as did Schumann before him, as a source of material, not only for the first movement, but for subsequent ones. "The slow introduction," wrote Gabriel Engel,[20] "occupies only a few measures, yet it presents all the source material out of which the gigantic symphony is to be reared. The rest is a record of amazing economy of means, involving melodic resourcefulness and structural mastery." This, in the *argot* of the street, is a "tall order," but careful investigation bears it out; there is really nothing of importance in this mighty work, Bruckner's most involved, that cannot be traced back to these fifty pregnant measures.

First to be noted here will be the literal transplantings, and they will be listed in the order in which themes to be transferred first appear. In prefacing his Finale with the same introduction, or part of it, that preceded the first Allegro, Bruckner may be thought to have anticipated in a modest way the Tchaikovsky of the Fifth Symphony, and the Sibelius of the First. But the function of these eight-and-a-half measures (approximately one third of the original Introduction) is not at all what it appears to be. Rather is it the first of a series of reminiscences, the model for which, as with Berlioz, was the Beethoven Ninth. But whereas both Beethoven and Berlioz, in their very different ways, began with a few measures of the Finale proper, Bruckner starts right away with his initial *souvenir* — to use the term favored by Berlioz. Of the two composers, Bruckner most nearly duplicated Beethoven's musico-poetic procedure. However, instead of an expressive recitative, a staccato clarinet,[21] sounding the first motive of the Finale's chief theme (see below), impatiently disposes of each reminiscence. These last include the aforesaid Introduction, the chief theme of the

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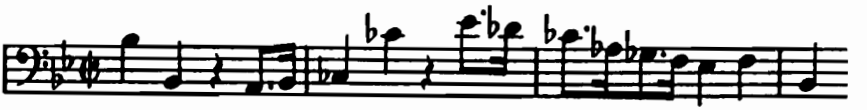
[20] *The Symphonies of Anton Bruckner*, The Bruckner Society of America, Inc., 1955, p. 37.

[21] It is a trumpet in the revised edition.

first movement, and that of the Adagio. The Scherzo is not represented, for the very good reason that its opening measures, as will be explained later, practically duplicate those of the Adagio, the principal difference being one of speed. After the flashback to the Adagio the protesting clarinet, if that is what we are to understand it to be, is joined by another, and forthwith the cellos and basses plunge into the chief theme, which turns out to be the subject of a fugue.



Incidentally, whereas the theme begins on B-flat, the first of the clarinet interjections begins on D, and the other two on the A-flat above.

Not content with bringing back the chief theme of the first movement, in the manner noted above, Bruckner reintroduces it in measure 462 (there are 638 in all, not counting a final measure of rest), and having once got back into the picture it is not out of it for long. It is destined to be combined with the chief theme of the Finale itself, both literally and in development (measures 462-495), a function that it soon yields to the great chorale theme, to be considered in due time; and recalling the end of No. 4, the last ten measures are given over to a free transformation of it, all on the tonic chord.

The aforementioned similarity between the Adagio and the Scherzo is indeed curious, and in the precise way in which it is accomplished quite without precedent.[22] While one is in 2-2 time and the other in 3-4, and one is slow (*Sehr langsam*) and the other fast (Molto vivace), and the counter-themes, though having the same provenance, are outwardly dissimilar, the first thirty notes of the two middle movements are basically alike, as to both pitch and rhythm. Moreover, the figures in question persist, with certain minor variations, through the whole of the Scherzo (382 measures) and the first thirty measures of the Adagio, the equivalent of sixty of the following movement. Brief musical illustrations are provided below, but those of my readers who are unacquainted with this extraordinary business should, if possible, avail themselves of a glance at the score. Nowhere else, as suggested above, will they find anything just like it. Indeed, the fact that this B-flat major symphony should have both its middle movements in D minor is, in itself, unusual and, for aught I know, even unique.

And now for the more complicated and also more controversial matter of the germinal motives. These are two in number and both, as already noted, are found in the aforesaid Introduction. To digress for a moment, every now and then some musical exegesist will maintain that something cannot be an "introduction," since it contains material used subsequently in the course of the movement. In fact, I have seen

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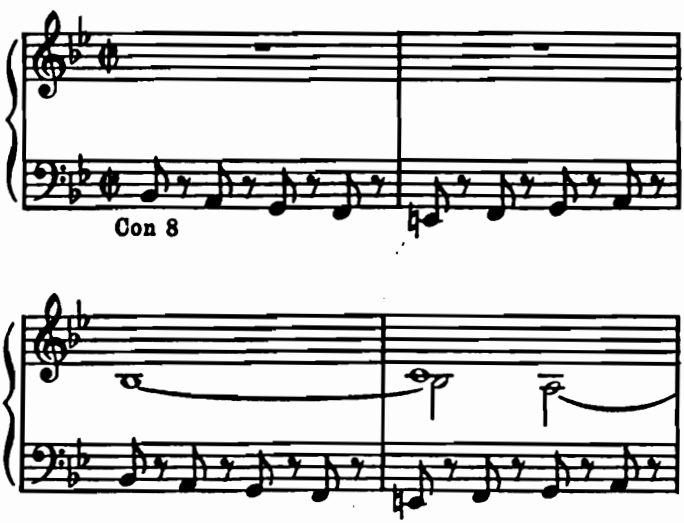
[22] Symphonically speaking, of course. The variation suite would be in line with it. And Dika Newlin is reminded of the *Tanz and Nachtanz* of the 16th century: *Bruckner, Mahler and Schönberg,* Kings Crown Press, New York, 1947, p. 99.

that statement made regarding the one now under discussion.[23] Granted that in the 18th century slow introductions were, properly, independent, unconnected with the rest of the work, there were exceptions even then, such as that to Mozart's Symphony No. 39, with scale passages heard again in the bridge-passage, or that to Haydn's Symphony of the Drum Roll (No. 103), the broad theme of which turns up, in diminution, in the development and reappears before the coda, thus setting in two ways a pattern for the "Pathetique" of Beethoven. Throughout his career the last-named composer wrote, at will, introductions of both types. But since his time the preference has always been for introductions that tie in with what follows. For example, that to Schumann's Second Symphony contains motives variously present in every movement but the third, and the part played by the respective introductions to Schumann's own Fourth, and the "Scotch" of Mendelssohn, has already been noted.

To return to the piece in hand, the first of these two germ motives makes its appearance immediately. Cellos and basses, in a pizzicato so characteristic that this has been called a "symphony of pizzicatos," present it alone. It is twice repeated as the other strings gradually steal in above it with what proves to be material for the second theme of the movement.



This motive gets its big opportunity in the Trio of the Scherzo, where, inverted, it serves as said Trio's chief theme. Accompanying it is a suggestion of the motive in its original form, which is reproduced more faithfully later on. Virtually all of what follows grows out of this bit of free mirroring.

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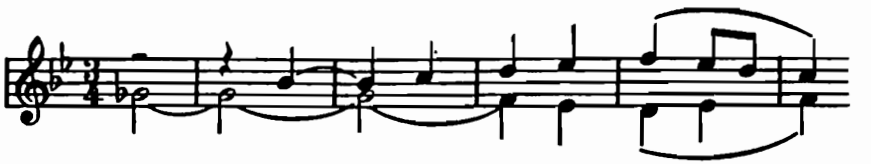
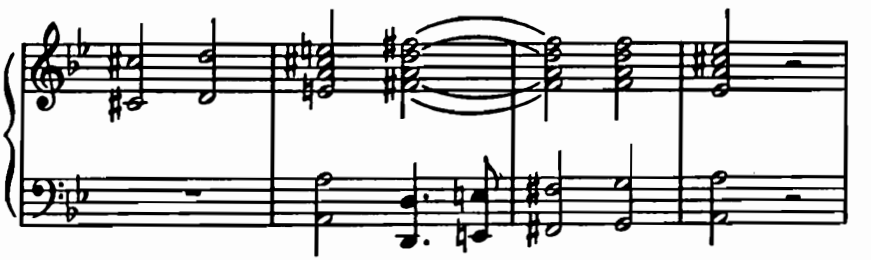
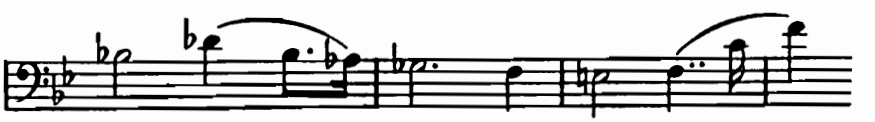
[23] Werner Wolff, *Anton Bruckner*, E. P. Dutton & Co. Inc., New York, 1942, p. 209.



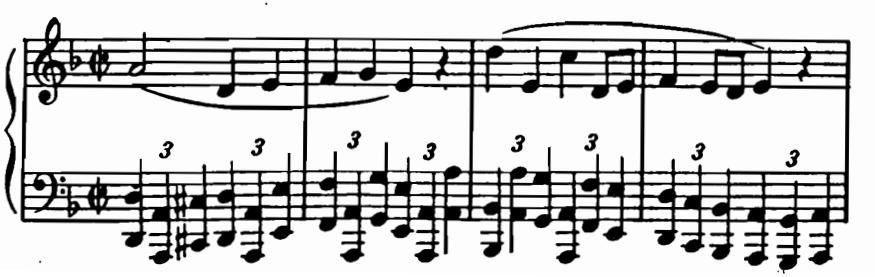
Things seem to be getting really involved when we discover that germ motive "B" is first heard as a bass to a modified version of "A," which it partly resembles.



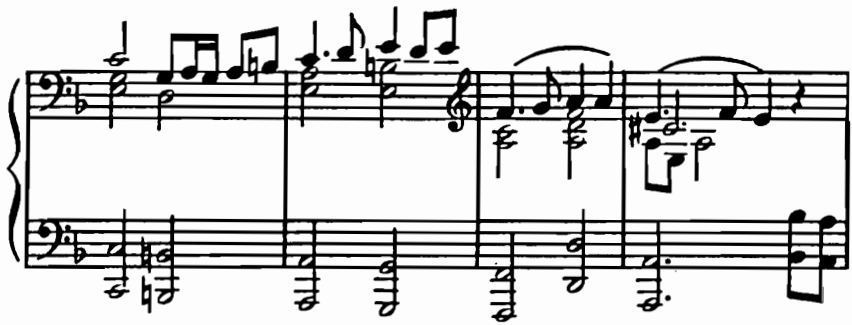
Four measures later this significant proclamation is heard again in a slightly different form. After this double birth, motive "B" is on its own, and it furnishes much, or, if we are willing to stretch a point, most of the thematic material for the rest of the symphony. Its first important assignment is to provide the chief theme of the first movement, about which so much has already been said.



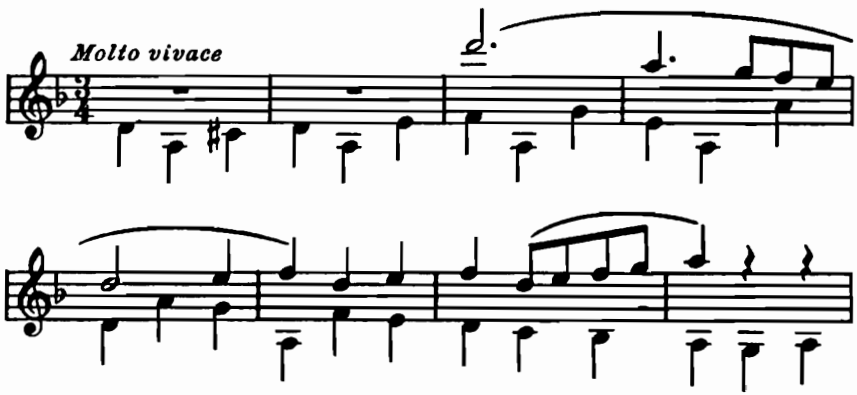
In its next incarnation it is the chief theme of the Adagio, or rather the counterpoint to the pizzicato theme that had gone on for four measures unaccompanied, to be repeated exactly with the counter-theme. It is the bass theme that, as described above, also begins the Scherzo. Incidentally, when the two parts of the Adagio's double theme, if we can call it that, are seen in combination they seem to be much the same.



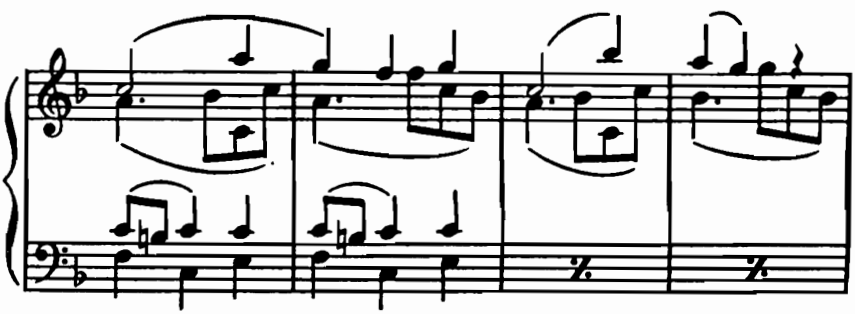
Surely it is "B" again that gives us the broad second subject of the Adagio; while there is also a strong suggestion of "A" in the bass.



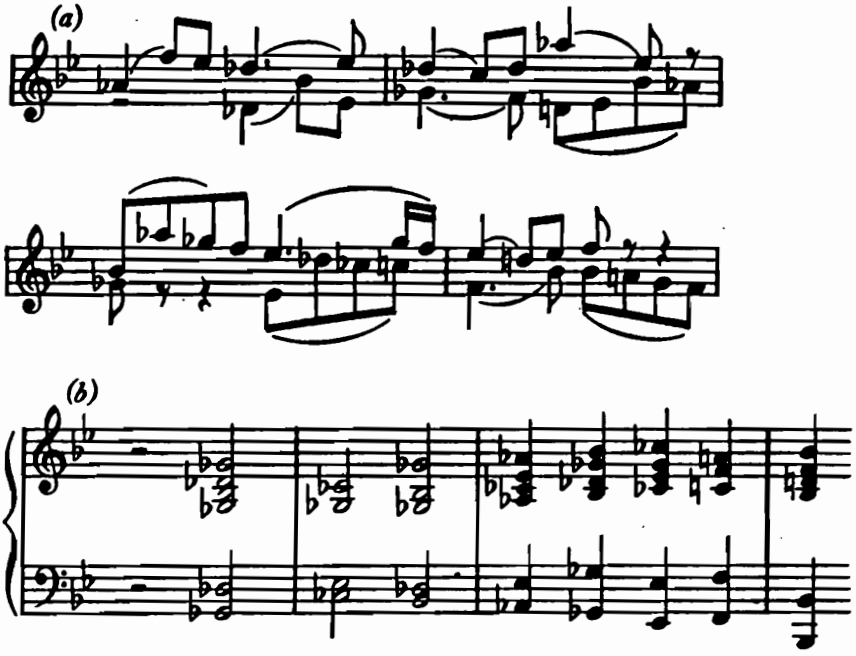
The upper theme of the Scherzo is a variant (and development) of "B," with its initial leap reversed. It joins the ground-theme earlier than does that of the Adagio — in terms of the former's time signature, three measures earlier.



And the second subject seems to be new light shed on certain things that have gone before.



Much has already been said here about the Finale, and the first theme was quoted, though its genesis remains to be considered. There are two other themes, a lyrical second subject and the chorale theme to which reference has already been made. They are presented here as "a" and "b." In the case of the former, while there is a superficial resemblance throughout, the closest approximation to the second of our source motives seems to come in the lower voice in measure four, actually the first violin part, since the seconds, whom Bruckner likes to favor, carry the melody. In the chorale theme the bass more nearly resembles the source motive than does the melody, though both certainly suggest it.

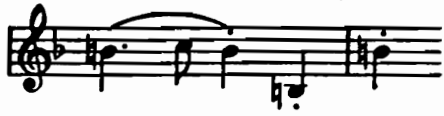


Regarding the place of these themes in the structural scheme, the first one serves as an episode in the fugue and as the subsidiary theme in the sonata form. The manuscript score favors the sonata design but the revised edition, by means of many excisions, puts the fugue to the fore.

To align the "disturbing, rebellious" chief theme, as Engel characterizes it,[24] with the same germ motive is less easy, though it is quite conceivable that a composer writing variations on a theme would feel entitled to handle the motive in this fashion. There is, moreover, abundant precedent in the previous movements for the octave leap with which the theme begins and which is forthwith repeated in the opposite direction. While the interval does not occur in either of the source

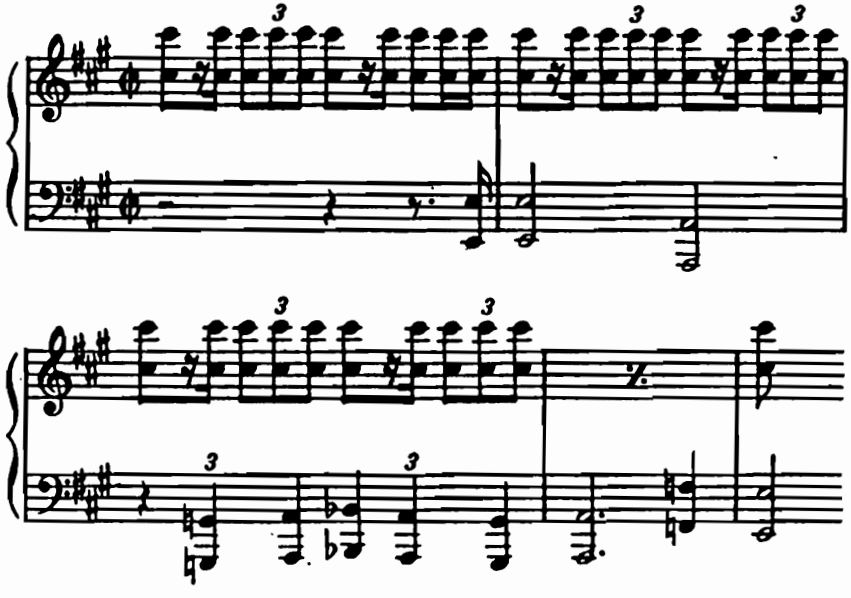
[24] *Op. cit.*, p. 42.

motives, as first presented, it does begin the second one on a later appearance (measure 343 in the Critical edition, from which all of the above references are taken). And at the beginning of the development section of the first movement, and in the four measures preceding it, we find this figure used repeatedly.



It may also be suggested that measures 2-4 of the chief theme of the first movement bear a family resemblance to this motive, though lacking its impertinent character. And as for the octave leaps elsewhere in the first movement, and in the next two, there are enough of them to justify calling it a typical interval of the work as a whole. It even makes three appearances in the examples given above, namely, those of the chief theme of the Adagio and of the chief and subsidiary themes of the Scherzo. Biologically speaking, it is distinctly not a "sport."

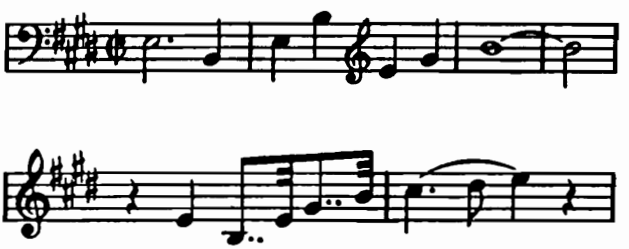
After these heroic exertions Bruckner reverted in No. VI to the cyclic simplicity of the Third. There is no thematic transfer other than the recurrence at the work's end of the chief theme of the first movement, preceded by the statement of the rhythmic accompanying figure, which Werner Wolff, who has evidently enjoyed the unusual experience of hearing the work, says is more apparent to the eye than to the ear.[25]



[25] *Op. cit.*, p. 225. Wolff, who may well have conducted the work in Germany says of the Sixth that it "remained a stepchild in public estimation. Bruckner loved it all the more." *Ibid.*, p. 218.

However, on this final appearance, which brings the symphony to a close, the theme, now given to the trombones (it was first played by cellos and basses) is accompanied, not by the above sharply-rhythmed figure but by an eighth note design taken from the finale itself.

If Bruckner had lived long enough to write a finale for his Ninth Symphony, he probably would have introduced in it (preferably at the very end) the chief theme of the first movement, which had been his practice from No. 2 on. In the Seventh a return of the opening theme does occupy the last eight measures of the work. But there is a feature here not found in any of the others: the Finale's chief theme is patently derived from that of the opening Allego. Engel calls it the "lyric initial theme of the symphony arming for battle."[26] After these decidedly similar, if not identical, openings the two themes go their respective ways. Once more we have the variation idea, rather than the literal quote.



No. 8 is more involved than either of its immediate predecessors, if considerably less so than the Fifth. When Engel saw the whole of the latter emanating from the slow introduction, it was possible to agree. His claim that the first phrase of the chief theme of the Eighth consists of the "four motifs" of the symphony[27] is harder to take. At least, he was not considering the cyclic form as I have been endeavoring to present it here.

He points to the intervals of the second and sixth as being respectively representative of the "heroic" and "expressive" features of the work. We may eliminate the 2nd as not being sufficiently striking, but there is a conspicuous emphasis on the 6th. It plays an important part in the second theme of the first movement, the trio of the Scherzo, and the subordinate themes of both the Adagio and the Finale. The stressing of this voluptuous interval, throughout, helps materially in imparting to this Eighth Symphony its highly emotional character. Not even the Seventh can challenge its position as the most expressive of the nine.

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[26] *Op. cit.*, p. 55.

[27] *Op. cit.*, p. 63.

More deserving of our consideration, however, is the unique situation regarding this opening theme and its inevitable recurrence in the Finale. It begins unmistakably in B-flat minor, and the home key of C minor is not reached until the seventeenth measure. Even then, the tonic is avoided, and the whole thing starts once more at measure 23. And never in the whole course of the first movement does this remarkable melody actually begin in C minor. In the recapitulation it would seem to do so, to the extent that it is transposed up a second, but the supporting harmony is the dominant seventh of D-flat! If ever the cyclic construction was completely justified it is in the recurrence of this theme, in the long-deferred tonic key, in the coda of the finale. Robert Simpson's excellent analysis in the 1950 issue of CHORD AND DISCORD[28] goes into more detail than I propose to do here regarding the belated, and forceful, entry of the initial theme in the key where anyone but Bruckner would have stated it in the first place. And I shall quote him here in regard to the rest of the Coda:

"After the turmoil has subsided, the final climax is evolved with the greatest possible dignity and grandeur (the *coda* begins at Letter Uu in both editions). As with all Bruckner's final passages it opens in darkness, breathing upon dim fragments of the main theme, passing from key to key as it climbs in a long *crescendo*. The strings persist in smoky quavers that burst into flame as the sun touches them. At the last the triumphant affirmation of C major is the complete reply; it contains derivatives of the main subjects of all four movements. The actual end is sudden but tremendous in its finality."

It is true that the chief themes of all four movements are unprecedentedly combined in this stunning close. But I cannot agree with those who pronounce it a contrapuntal *tour de force*, since all the themes, or thematic fragments, have been carefully retailored to fit the tonic chord of C major. Thus it all adds up to little more than a tremendous fanfare.

Unlike Bruckner, Mahler "went cyclic" at the earliest opportunity, and in a relatively big way. By the late '80s (the First Symphony, begun in 1885, was finished three years later) the thing was definitely "in the air," although composers like Tchaikovsky could adopt a take-it-or-leave-it attitude,[29] and we will find that this was true of Mahler also. As noted above, there is a systematic use throughout the First Symphony of the basic interval of the fourth, anticipated by Mendelssohn in his "Scotch." I have dwelt on this matter at some detail in a previous article, "Mahler Quotes Mahler," dealing with his use of his songs in his symphonies.[30] This recurrent fourth aside, the tie-ups in No. 1 are all between the corner movements, and they commence early in the Finale. The beginning of the chief theme, which materializes gradually, was hinted at in the development section of the first move-

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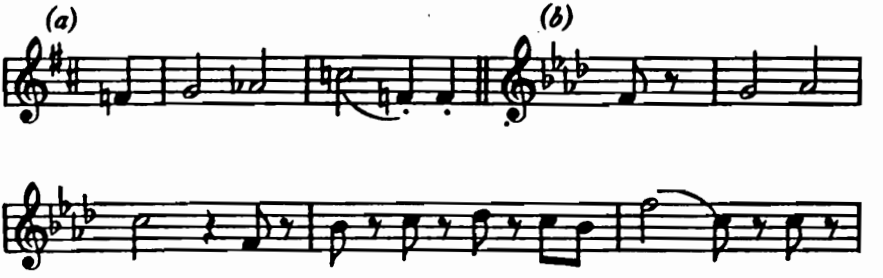
[28] Vol. 2, No. 6.

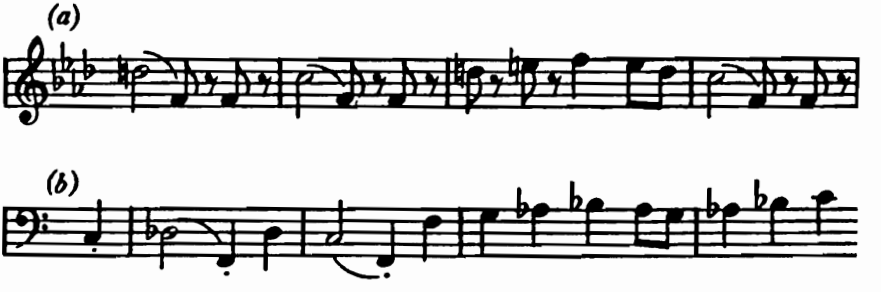
[29] Compare the un-cyclic *Pathetique*, No. 6, with Nos. 4 and 5.

[30] In the 1954 CHORD AND DISCORD, Vol. 2, No. 7.

ment, more and more pointedly, until its initial notes assumed their final form.[31]



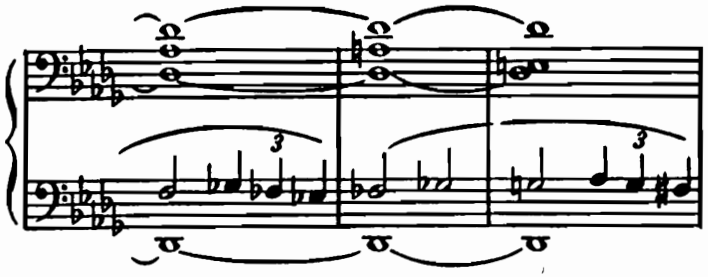
A later section of the long theme is closely allied to the second subject of the first movement, more especially the form it assumes in the development section, where it appears in F minor, the key in which the Finale begins, only to end triumphantly in the Symphony's home key of D major.[32]



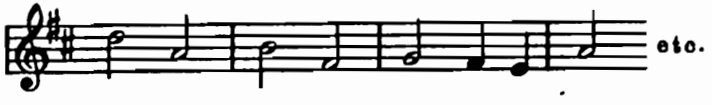
The development begins by reverting to the Introduction to the first movement, combining the important opening motive, of the descending fourths, with a contraction of the transition motive (whose relevance to the Finale's chief theme has been noted) over a pedal D-flat in four octaves.

[31] See pp. 29-32 in the Universal-Boosey and Hawkes pocket score, which contains an elaborate analysis by Fritz Stiedry, already referred to.

[32] Incidentally, the four ascending tones are heard earlier in the first movement, in a passage that connects the Introduction with the chief theme, and in the latter also.

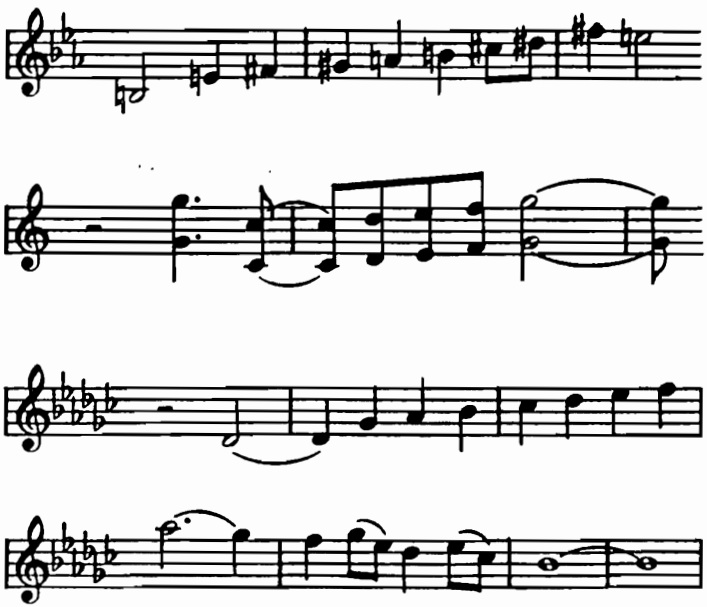


At its culminating point the development unites the chief theme of the finale, in a new form, with the basic interval, which, by the addition of a few notes becomes what Stiedry quite properly terms the principal motive of the whole symphony, fittingly entrusted to seven horns, ff.

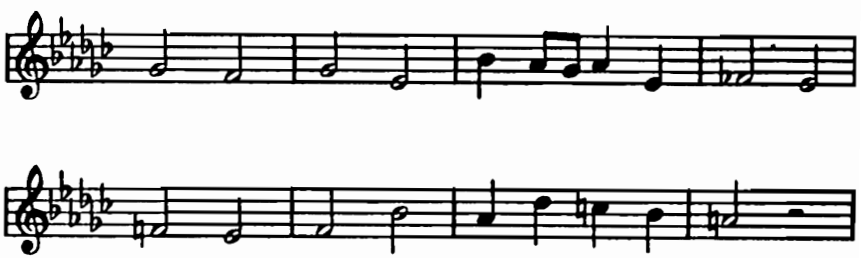


Having initiated the development, the introduction to the first movement brings it to a close, p. 141. And after recapitulating the Finale's exposition, Mahler performs a like service for that of the first movement — *c.f.* pp. 29-36 and pp. 150-158. Once more the chief theme is united with the principal theme of the work; and yet once more in the Coda, marked Triumphal, giving us still another example of a symphony ending very much as it began.

Most, possibly all, of Mahler's symphonies have an underlying poetic idea; but that in the Second can be most clearly and simply stated, namely, death and resurrection. There are five movements, of which only the second, serving a musical rather than a programmatic purpose, plays no part in the "story." It is well known that Mahler had reached an impasse in the Finale, surmounted when he chanced to hear Klopstock's so-called "Resurrection Ode" at the funeral of Hans von Bülow, and decided to use those words, to which he later added some of his own, as a choral conclusion. Since the "Death" movement has its own measures of consolation, it was perfectly logical for Mahler to incorporate some of these in his Finale, and he does, albeit somewhat freely. Since these reminiscences are plentiful, I shall content myself with three quotations: the opening of the second subject and two instrumental fragments from the Finale (and there are vocal ones that would have answered). The last-named are found, respectively, three measures after rehearsal figure 2 and six measures after 37.



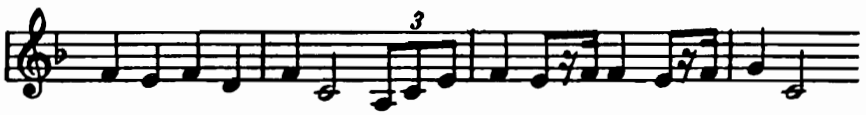
Another theme that figures in both of the outside movements, and this becomes a literal transference, is an instrumental chorale, interpolated in the first movement's development section, p. 33. Quoted here is the first half, the second coming after a brief interruption.



Before continuing with its extensive and resourceful use in the Finale, I would like to bring up an interesting point. This has been referred to as a chorale on the *Dies irae*, and it will be seen that the four initial notes are those of the ecclesiastical melody, first employed symphonically by Berlioz (in the *Fantastique*) and used "instrumentally" by many subsequent composers, generally as symbolic of death. What immediately follows in Mahler's fine tune might be sung, but not too effectively, to Thomas of Celano's words, after which the break with the poem is complete. We may only guess at the composer's intention in the matter. Anyway, the chorale makes its reappearance early in the Finale (p. 142), but after eight measures its second section is replaced by an instrumental adumbration of the choral setting of the opening

lines of Klopstock's poem, "Auferstehn" (Rise again).[33] Moreover, this joining of the two melodies is not confined to this particular passage.

On page 58 the chorale comes back in diminution (*c.f.* Berlioz), as the beginning of a long passage, commonly referred to as the march of souls to the Judgment Seat.



This last is an elaborate symphonic development of the chorale, in which the quickened form is sometimes ingeniously combined with the original. The "Auferstehn" theme is also in the picture. In the emotional excitement of all this the interesting musical details are easily overlooked.

To continue, it may be observed that the practice of Liszt is recalled in the way that the Finale serves as a summary of themes from the previous movements. Only the programmatically out-of-step Andante fails of representation here. Intrinsically, the third division, the Scherzo, an orchestral paraphrase of Mahler's ironic song about St. Anthony's unsuccessful attempt to convert the erring fishes, has nothing specifically to do with the Symphony's underlying idea, until, when nearing the end, we are suddenly confronted with a tremendous passage that prefigures the opening of the Finale, in which connection it is accepted as a portrayal of the Crack of Doom. After it has so surprisingly burst in upon the Scherzo, the latter resumes its normal course and ends peacefully. In the Finale itself the initial cataclysm is recalled at the end of all the dreadful business that ultimately yields to a depiction of the Resurrection Morn, with its horn calls and bird songs. Harmonically describable as a chord of the 11th with minor 9th, the Crack of Doom, as anticipated in the Scherzo, was quoted in the article by Parks Grant, to which reference has just been made (in a footnote).

And finally, the end of the alto solo, "Urlicht," that makes the fourth movement and spiritually paves the way for the fifth, is freely reproduced in the latter. Those who are in a position to do so may profitably compare the eight measures following cue figure 6 with their free recurrence on page 199 of the Finale, now a matter of twelve measures, and no longer a solo but a duet for soprano and alto.

A work of manifold delights, the Third Symphony is less closely knit than its two predecessors and lacks their impact. Mahler gave expression in the several movements to what he was "told" by the flowers, the animals of the forest, Man, the Angels, and Love, while the first movement portrayed the advent of summer. A final movement,

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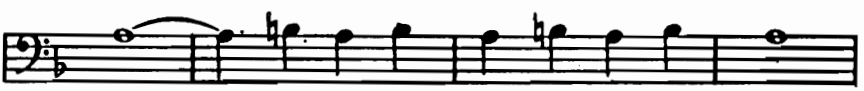
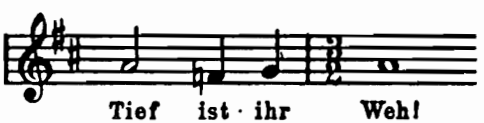
[33] Parks Grant reminds us in an article on the Symphony in the 1958 issue of this magazine (Vol. 2, No. 8) that the poem in question is not one of the odes but one of the *Geistliche Lieder*.

"What a child tells me," was wisely put ahead and became the Finale, and activating principle, of No. 4. There is some cyclic treatment in the Third but it is incidental, rather than germane to the plan and spirit of the composition as before. For one thing, the powerful motive, always *fff*, that makes the climactic point of both the exposition and recapitulation of the first movement, recurs, in part, near the end of the final movement, the marking of which is *Langsam Ruhevoll Empfunden*. Those who have access to the Boosey and Hawkes pocket score, also provided with a thorough analysis by Fritz Stiedry, can compare pp. 43, 101, and 227. (The keys are different each time.)

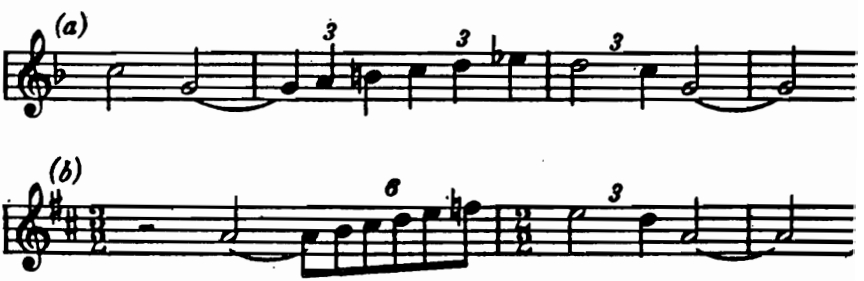
There is an even more important, if less exciting, link between the first movement and the fourth, a setting, for alto, of words from Nietsche's "Thus Spake Zarathustra." An undulating figure, making its original appearance on page 4, comes at the very beginning of the song, concludes it, and recurs throughout, though in the instrumental portion only. It would not interest a singer!



The singer, however, is not debarred completely from these cyclic doings. The first climax in the Finale, p. 211, No. 5, is attained by way of a motive from the first theme of the first movement that corresponds with the setting of the line "Tief ist ihr Weh."

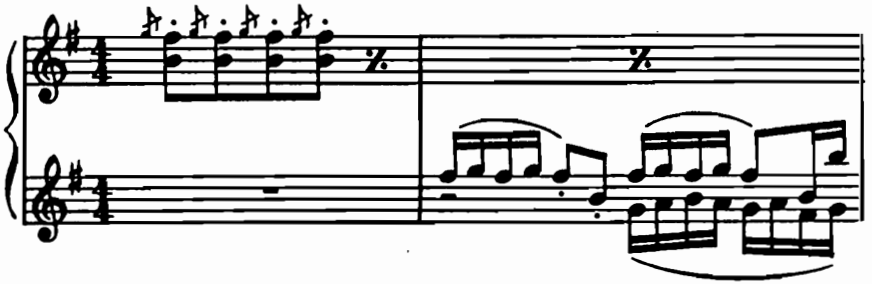


From the fourth movement again comes our last example. What Stiedry calls a melisma, heard repeatedly with increasing elaboration, pp. 189-191, was anticipated in a trumpet theme in the first movement, p. 10.

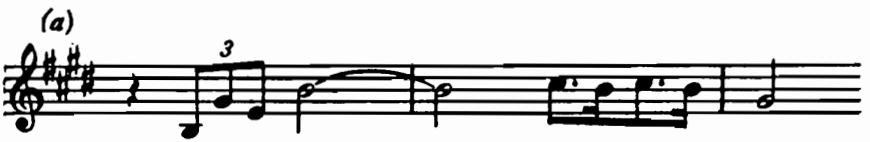


Had Mahler retained the Finale of No. 4, a setting for a soprano of the "Wunderhorn" poem on the delights of Paradise, *"Wir geniessen die himmlischen Freuden,"* as the seventh (!) division of the Third Symphony, there would have been some connection between it and the fifth movement, a setting for alto voice, boys' and women's chorus of the "Wunderhorn" poem. "The Begging Song of Poor Children" (*Armer Kinder Bettlerlied*). These tie-ups with No. 4 come on pp. 197-200 and consist of some climbing figures in even 16ths, found at cue figure 4 in the later work, and the setting of the line *"Ich hab' übertreten die zehn Gebot,"* that in No. 4 is applied to the words *"Die Englein die backen das Brot."*[34]

Since, as noted above, the Finale was already composed when Mahler set to work on his Fourth Symphony, the thematic connection between it and the first movement amounts to the cyclic form in reverse. Anyway, it's there. Intermittently heard in the last movement (rehearsal figures 3, 7, 11) is a curious staccato-and-grace-note motive that Tovey graphically terms "farm-yard noises,"[35] heard at the very beginning of the first movement and thrice thereafter.



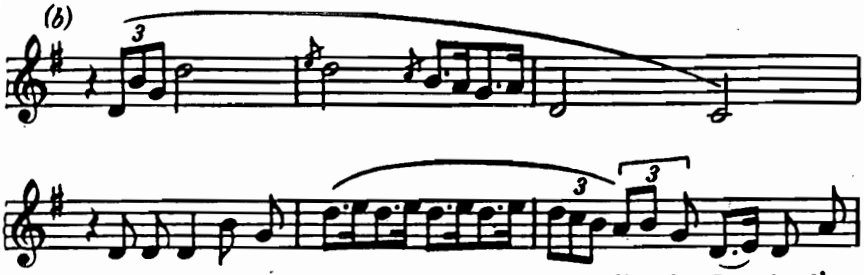
Toward the close of the Adagio comes a figure for horns, related to the following, the clarinet obbligato to the voice part having already opened the final movement. In one form or another this matter is with us until the end.[36]



[34] See my article "Mahler Quotes Mahler" noted above.

[35] *Op. cit.*, Vol. VI, p. 77.

[36] It might also be observed that the first theme of each of the first three movements, and of the E major section that concludes the last one, all begin with four tones ascending stepwise, thus reversing the procedure found in the Fourth Symphony of Tchaikovsky.

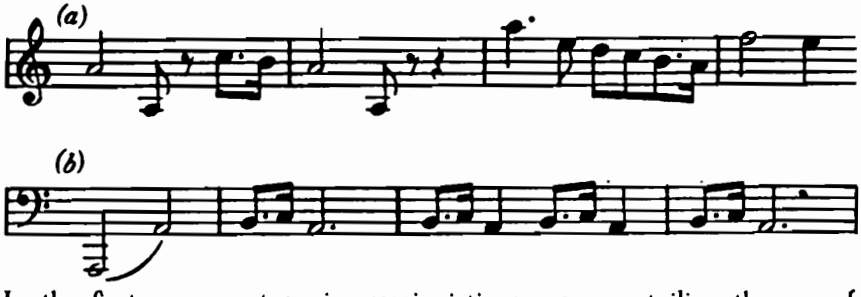


An unusual, if not entirely unprecedented, situation is found in Mahler's Fifth Symphony, that we might hold to be an extension of the cyclic plan, or another arrangement entirely. Schumann, as already noted, would have us believe that the Introduction and four movements of his D minor Symphony were "one movement." And Saint-Saëns in the Third Symphony, also mentioned above, wished us to consider the four movements as two. (For the premiere, of January 9, 1887, he supplied an analysis that stated his desire "to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.") Anyway, Mahler lined up the five movements of No. 5 as three. There is a double system of numbering, in which Roman and Arabic numerals are employed as follows: I comprises 1 and 2, II is 3, and III is 4 and 5. The paired movements are connected thematically, and the Scherzo (No. II-3) enjoys a lonely isolation. The first of each of Saint-Saëns's paired movements was broken off. Mahler did not do that — and no more did Schumann — but he has a different scheme, in respect to the first two divisions, than either of his predecessors. At intervals, the tempo of the second movement reverts to the slower pace of the first, and the themes of the *Trauermarsch* come back, either in development or literally. Furthermore, if the second movement occasionally slows down to the pace of the first, the latter, at one point, assumes the wild character of its successor. The first movement has been called a preface to the whole symphony, and it has also been described as an introduction to the second. Their respective keys, by the way, are C-sharp minor and A minor, and considering the fact that the first movement is approximately the same length as its companion, and that, aside from the themes they share, each movement is complete of itself, this would seem to be using the term "introduction" in a most unorthodox fashion.

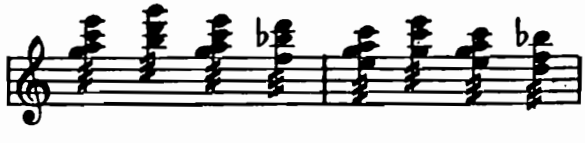
It would be more sensible to call the Adagietto, for strings and harp, an introduction to the Rondo-Finale. The indication *attacca* is found here, as it was not found at the end of the March, but again the keys — F major and D major — are not closely related. The short, simple and directly appealing Adagietto, that has been both performed and recorded out of context, is practically an unbroken song, that starts quietly, becomes increasingly impassioned, especially when it gets into the warm key of G-flat, and ends much as it began. Both aspects of the long tune are displayed in the Finale, but the second is overwhelmingly the favored one, both in the exactness and the extent of the quotation. By accident or design, Mahler endowed this expressive melody

with a capacity for momentum. It does not lose character as completely as do most slow themes when speeded-up to fit into fast movements. Be all this as it may, I am refraining here from the use of musical examples. With Mahler's backing I am considering this a different situation entirely.

The Sixth is another "Fate" symphony, after the manner of Beethoven's Fifth and the Fourth and Fifth of Tchaikovsky, in its details now following one or the other precedent and now breaking with them all, the chief difference being that this symphony ends tragically. Fate here has the last word. The indispensable Fate motive is basically the simplest of them all: no more than an A major triad changing to an A minor one in the next measure. An instrumental twist gives it a significance that intrinsically it lacks. The motive, on its first appearance, is attacked simultaneously by trumpets and oboes, the former in diminuendo, the latter in crescendo, thus imparting to the major chord a brighter tint and to the minor chord a darker one. Later on we find other instrumental combinations; nor is this dynamic scheme always preserved. The motive comes in the first movement in the bridge passages connecting the first and second subjects (exposition and recapitulation). As is not the case in the Tchaikovsky Fifth, the ensuing Andante, originally the third movement, goes its placid way undisturbed by it, but it comes twice in the Scherzo, just before the Trio and at the end of the movement. There are several repercussions of it in the Finale, where it comes in G and C, as well as in A. Confined, in the first movement, to the triads in question, it later receives sundry melodic embellishings. Other cyclic features are of less importance. There is, for one thing, a certain kinship between the respective chief themes of the first and last movements.



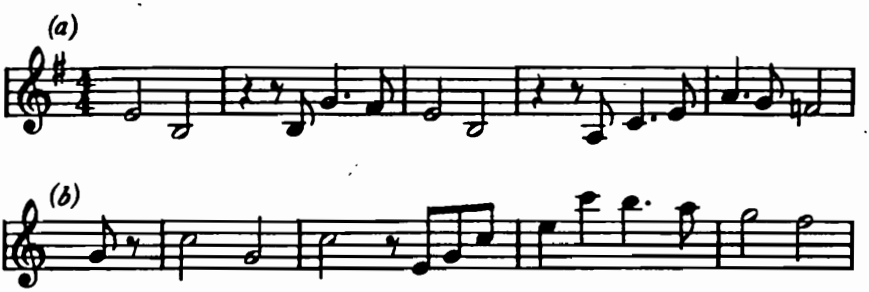
In the first movement an impressionistic passage, entailing the use of celesta and cowbells,[37] arrives rather startlingly in the development section. Freely transformed, it returns twice in the first half of the Finale.



[37] Along with the hammer found in the Finale, the cowbells are a special feature of No. 6. See Engel's article, "With Hammer and Cowbells," in the 1948 CHORD AND DISCORD, Vol. 2, No. 5.

And the eleventh measure of the Scherzo introduces a figure that is heard repeatedly throughout the movement, in various guises, and comes several times in the Finale.

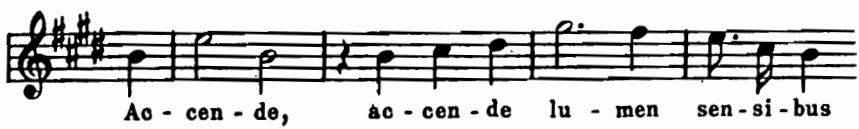
A more cheerful symphony succeeded this bleak and forbidding tonal document. The Seventh was mentioned above as one of the works in which the chief theme of the first movement returns at, or very near, the end of the Finale. What Mahler did here, however, was to follow the example of Bruckner in certain symphonies and return it earlier in the movement as well. As it happens, this theme and the principal subject of the Rondo-Finale are a good deal alike, and Mahler found it easy to include "a" in a development of "b."

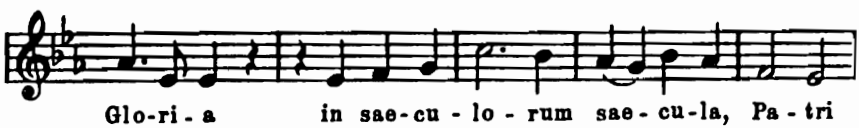


Three measures before cue figure 279, in a passage of great contrapuntal complexity, the Rondo theme, freely treated in D major, holds sway for eight measures, when the first movement theme enters the web, for a few measures, in D minor, accompanied by a variant of one of the Rondo's side themes. At (281) it briefly and freely returns in C-sharp minor, and twelve measures later in C minor. We hear from it again in B-flat minor and then in D-flat, always accompanied by other melodic matter. The key reverts to the movement's main tonality of C, and ten measures before the end of the theme in question comes back, *mit höchster Kraft*, for five measures, and alone in its glory.

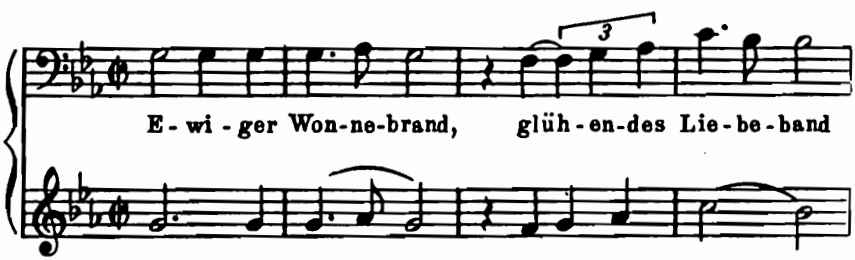
It is worthy of note that of the ten completed symphonies of Mahler (one of them being *Das Lied von der Erde*, which by any ordinary standards is not a symphony at all, even though the composer so designated it), only Nos. 1, 4, 6, and 9 have the conventional four movements. The all-choral Eighth has two, although some have descried in the second an approximation of Adagio, Scherzo and Finale. This properly, is not a "symphony" either, (but what else could Mahler have called it?) and its cyclic features by no means correspond to those discussed thus far, with the possible exception of the beginning once more bringing the end. I am appending two themes from the first

movement, the so-called "Light" theme and the "Gloria," much alike, as may be seen, that return in the second one.

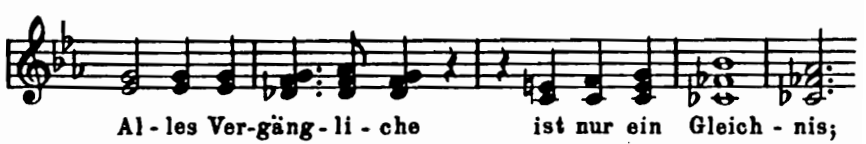




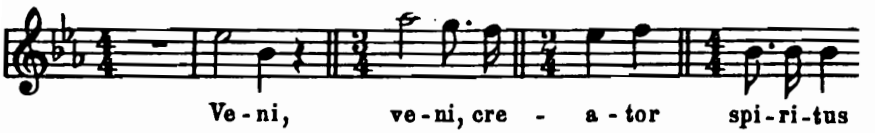
Once introduced, the three ascending tones followed by an upward leap of varying distance, are much in evidence throughout the remainder of the work. We hear them repeatedly in the instrumental introduction to the second movement and shortly afterwards in Mahler's most ardent page, the soaring song of "Pater Ecstaticus," with its richly-textured, harmonically intense instrumental support.



From this evolved the choral setting of Goethe's *Chorus Mysticus* that concludes his *Faust* and the symphonies, wholly or partly, based upon it by Liszt and Mahler, a comparison of whose settings, by the way, is extremely instructive.



As in the "Resurrection" Symphony, when the chorus is done the orchestra has a final word, in this case a return, as noted above, to the mighty Eighth's opening phrase. This, together with a development of it in the manner of the initial chorus, fills the last 45 measures.



The descending fourth, present in three of the five excerpts from the Eighth shown here, is prominent in other Mahler symphonies, notably the First, Second, Third, Fifth and Seventh, in the *Lieder eines fahrenden Gesellen* and *The Song of the Earth* — "in all the pivotal works of Mahler's career as symphonist," wrote David Rivier in his excellent article, "A Note on Form in Mahler's Symphonies," in the 1954 CHORD AND DISCORD.[38] Could we perhaps dub it the "Mahler motive"?

The notes a-g-e, descending, are prominent in the first song of *Das Lied von der Erde*, and the sixth and last ends with their inversion. However, the four movements of No. 9 are inter-related, not by themes and motives, but by the prevalence of the descending second, instances of which were given in notation by Mr. Rivier.[39] And since the Tenth was left unfinished, I shall forbear discussion of it.

Like the composers, I shall now end as I began. The cyclic form is plainly not a development of the last 70-odd years, but they have at least brought it into public notice, and have seen it become a talking point, even a controversial issue. Not so long ago it didn't even have a name, and to discuss it one would have had to describe it. The crux of the matter seems to be that what Franck's predecessors lacked — and what he himself was fortunate enough to have — was a good advertising man.

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[38] Vol. 2, No. 7.

[39] *Ibid.*

MUSIC MOURNS VAN BEINUM AND ADLER

by JACK DIETHER

Two eminent musicians who were also outstanding exponents of the music of Bruckner and Mahler died in 1959: the Netherlands conductor Eduard Van Beinum, and the British-American conductor F. Charles Adler.

Heer Van Beinum was born in Arnhem, Holland, in 1901. He came of a musical family, played both violin and piano, and was a concert artist from the age of 16. He became conductor of the Haarlem Orchestral Society in 1926, and just five years later was appointed second conductor of the esteemed Concertgebouw of Amsterdam, with which he was associated until his death. During the German occupation, however, he was also connected with the underground movement, and was on one occasion saved from arrest at the hands of the Nazis only

through the timely warning of a local police officer, at which time he went into impromptu and temporary hiding. After the war his zeal was enthusiastically rewarded with the first conductorship of the Concertgebouw in succession to Willem Mengelberg.

Throughout his years of leadership he was particularly noted for his musical and democratic reforms, for he was a strong advocate of orchestral teamwork as opposed to autocracy on the podium. (He was affectionately known by his colleagues as "the baton-player.") In 1948-49 he was the conductor of the cooperatively owned London Philharmonic as well, and from 1956 to his death, of the Los Angeles Philharmonic. His double duties in Amsterdam and Los Angeles necessitated frequent polar flights back and forth. He died of a heart ailment on April 13, 1959, in the midst of his colleagues during a rehearsal of Brahms' *First*.

Mr. Adler was born in London in 1889. As a student in Vienna, he was one of a group of young musicians who attended and was permitted to discuss Mahler's rehearsals with him. He graduated from the Munich Royal Academy, and was assistant to Felix Mottl in the Royal Opera there, 1908-11. In 1913 he was appointed first conductor of the Municipal Opera in Duesseldorf, and subsequent conducting posts were held in Berlin, Hamburg, and Vienna. In 1928 he founded the Berlin publishing house, Edition Adler, but lost it when the Nazi regime began and he emigrated to the U.S.A. During his New York years of the thirties and forties he led first the W.P.A. group called the New York Festival Orchestra, and later the New York Chamber Orchestra, whose members were from the Philharmonic. As an example of his lifelong dedication to living composers, he conducted the latter orchestra, in the course of one festival alone (the Saratoga Festival of 1946), in more than forty new compositions. He also received the Kilenyi Bruckner Medal from the Bruckner Society of America in 1958, and the Schoenberg Medal from the International Society for Contemporary Music. Although he kept a home in upstate New York, his later years were spent mainly in Vienna, where he made all of the pioneering recordings by which he is probably best known, and where he died on February 16, 1959.

Lovers of Bruckner and Mahler have special reason to be grateful for the unflagging artistic devotion and integrity of these two musicians, who were both honorary members of the Bruckner Society of America. Few Brucknerites or Mahlerites in this country have had an opportunity to see either of them conduct in person, yet they are known everywhere by their matchless and irreplaceable recordings. Especially treasured by this writer are Van Beinum's recordings of Bruckner's *Seventh* and Mahler's *Fourth*, to say nothing of the superb *Lieder eines fahrenden Gesellen* which he made during his London season, with the Polish contralto Eugenia Zareska as soloist. (It might perhaps be mentioned here in passing that it was Van Beinum and the Concertgebouw who gave the English an example of how to interpret the interludes from Britten's *Peter Grimes*, getting closer to the work than Sir Malcolm Sargent!) He was the first to conduct, shortly before his death (and even prior to its publication), the Mahler *Seventh*

in the new critical edition prepared by the *Internationale Gustav Mahler Gesellschaft*. For us, perhaps no other fact could stress so poignantly his tragic loss at this or indeed any time.

This writer owes to F. Charles Adler his first acquaintance with Mahler's *Sixth*, a fact which would alone hold him in very special memory. Yet this was only typical of Adler's approach — to do without hesitation what needed to be done and was within his means, regardless of popular appeal or acclaim. And so we have, in addition, recordings by him of two of the works which have never been duplicated in the record catalogues to this day, and very likely would not be represented at all without him: Bruckner's *Mass in D Minor* and Mahler's *Third Symphony*. Adler's beautiful *Adagio* from the Mahler *Third* is, like all his best work, truly *de profundis*. And the writer would like to add here a mention of his extremely fine and much underrated rendition of Charles Ives' *Second Symphony*.

THE BRUCKNER AND MAHLER RECORDINGS

EDUARD VAN BEINUM

Bruckner

Symphony No. 7 in E Major (Revised Version)
COA (London LL-852/3, English Decca LXT-2829/30)

Symphony No. 8 in C Minor (Critical Edition, ed. Haas)
COA (Epic SC-6011, English Philips ABL-3086/7)

Symphony No. 9 in D Minor (Critical Edition, ed. Haas)
COA (Epic SC-3401)

Mahler

Symphony No. 4 in G Major
COA, M. Ritchie (London LL-618, English Decca LXT-2718)

Lieder eines fahrenden Gesellen
LPO, E. Zareska (English Decca EDA-71, 78 r.p.m. discs)
COA, N. Merriman (Epic SC-6023)

Das Lied von der Erde
COA, N. Merriman, E. Haefliger (Epic SC-6023)

F. CHARLES ADLER

Bruckner

Symphony No. 1 in C Minor (Revised Version)
VO (Unicorn LA-1015)

Symphony No. 3 in D Minor (Revised Version)
VO (SPA 30/1)

Symphony No. 9 in D Minor (Revised Version, ed. Loewe)
VO (SPA 24/5)

Overture in G Minor
VO (SPA 24/5)

Mass No. 1 in D Minor
VO, Soloists and Chorus (SPA 72)

Mahler

Symphony No. 3 in D Minor
VO, VSOC, VBC, H. Roessel-Majdan (SPA 20/2, 70/1)

Symphony No. 6 in A Minor
VO (SPA 59/60)

Adagio and Purgatorio from Symphony No. 10
VO (SPA 30/1)

Abbreviations:
COA — Concertgebouw Orchestra of Amsterdam
LPO — London Philharmonic Orchestra
VBC — Vienna Boys' Choir
VO — Vienna Orchestra (Vienna Philharmonia)
VSOC — Vienna State Opera Chorus

BRUCKNER THE TEACHER

by DIKA NEWLIN

Today, with education more and more in the public eye, it is heartening to realize how many of our great creative figures in contemporary music have chosen to instruct the younger generation in the fundamentals of their art. Schoenberg with his *Harmonielehre* (*Theory of Harmony*), Hindemith with his *Elementary Training for Musicians*, Roger Sessions with his *Harmonic Practice* — and, in the field of piano technique, Bartok with his *Mikrokosmos* — they have not hesitated to stoop and reach out a helping hand to the beginner in these mysteries. In so stooping, they did not lower themselves — rather, they enriched their own knowledge and deepened their own insights. How true are the beautiful words of Schoenberg in the preface to his *Harmonielehre*: "This book I have learned from my pupils." In turn, young people may be grateful for the opportunity to use textbooks by distinguished creators, rather than by dull pedants.

Unfortunately, Anton Bruckner, dedicated teacher though he was, did not choose to document the principles of his teaching in book form. And perhaps it is just as well that he did not do so, for, as his letters attest, when it came to expressing himself with pen in hand he was — to say the least — distinctly more successful with tones than with words. (In this respect, he stands at the opposite pole from Mahler, whose verbal virtuosity is nearly on a par with his mastery of musical materials.) But, thanks to the devotion and interest of a one-time Bruckner pupil, and the coöperation of the *Österreichischer Bundesverlag* (Austria's principal publishing outlet for material of an educational nature), there has been available, since 1950, the next best thing to a genuine textbook by Bruckner.

In 1891, young Ernst Schwanzara, the son of a musical family, entered Bruckner's harmony class at the University of Vienna. He did so with high hopes, for he felt that the work at the University would prove to be more advanced than that which Bruckner offered at the Conservatory. In this, he was disappointed, for Bruckner's lectures were geared to a general audience of modest technical knowledge. However, Schwanzara became so fascinated by Bruckner's personality and method of presenting his materials, and was so appreciative of the opportunity to come into contact with the great man, that — unlike many of the students who freely "cut classes" and took only sketchy notes when they bothered to be present — he attended class regularly and took complete shorthand notes, also copying Bruckner's musical examples in their entirety. Since he had already formed the plan of publishing this material some day, he further checked on the accuracy and completeness of his notes by attending the same classes during the two subsequent academic years 1892-93 and 1893-94. In this manner,

he was able to compile what he claims to be the only complete transcription of Bruckner's University lectures. It is this material which is offered to us in the present book. (Anton Bruckner: *Vorlesungen über Harmonielehre und Kontrapunkt an der Universität Wien*, herausgegeben von Ernst Schwanzara. Vienna, *Österreichischer Bundesverlag*, 1950.)

Schwanzara provides an illuminating, if sometimes polemic, preface dealing with Bruckner's musical studies and the way in which the results of these were utilized in his teaching (with special emphasis on the all-important influence of Simon Sechter), and, most interestingly, with Bruckner's persistent, finally successful efforts to gain an appointment at the University. Here we see Bruckner for the first time in conflict with Eduard Hanslick, who, since 1861, had been Professor of Music History and Aesthetics there. The long struggle to have instruction in harmony and counterpoint legitimized in the University bespeaks a conflict which, alas, has still not altogether disappeared from university life, even in America. Already in 1862, Hanslick had turned down a request for instruction in harmony, counterpoint and composition to be given by Rudolf Weinwurm, a firm friend of Bruckner's and director of the University's *Akademischer Gesangverein*, on the grounds that enough information on these subjects was given in his own lectures on music history and aesthetics; therefore, special courses were not necessary. In 1867, Bruckner, then cathedral organist at Linz, made his first application to the University for a position as teacher of musical composition. Hanslick promptly rejected this application, for he believed that "practical instruction in composition does not properly belong to the University, but rather in a professional school or conservatory." If composition is to be taught at the University, he went on, why not then add teachers of drawing, painting, etching and sculpture? (An American reader accustomed to the broad course offerings of our universities might well think at this point, "Why not, indeed?") A renewed, more detailed application made by Bruckner in 1874 was likewise refused by Hanslick, with the further comment that the composer's personality and complete lack of any scholarly background made him about the least suitable person imaginable for a University position. However, Bruckner was not without friends at court, and it seems that some political pressures must have been brought to bear on Hanslick, for in October, 1875, he wrote tersely, "There is no objection to the appointment of Bruckner as an unpaid teacher of harmony and counterpoint at the Vienna University." Such an appointment was finally made in November, 1875. While this was a considerable moral victory for Bruckner, there was also, of course, an element of disappointment. He had hoped to secure a better-paid position which would free more of his time for his own creative work (an ambition which Hanslick, not surprisingly, resented). Instead, he got an unpaid position which robbed him of even more precious time. But, on the other hand, he gained a new audience of friends and supporters ("many thousands," Schwanzara somewhat hyperbolically exclaims) whose interest in him and in his work helped to brighten his later years.

Bruckner's relationships with his University students were, in gen-

eral, happy ones. He respected their intelligence and idealism, and often confided in them about his intimate plans, not only before or after class, but even in the middle of a lecture. In turn, the students as a whole rewarded him with their respect and affection. A present-day teacher may read with somewhat rueful amusement, though, about certain disciplinary incidents which have a familiar ring. For instance, there was the flirtatious pair who happily whispered together during one of Bruckner's lectures until the understandably annoyed composer ordered the offending young man to get up and change his seat. (The outcome of this was that Bruckner sternly banned young ladies from his class during the following term; however, they were back in the fall.) Then there was the young Conservatory student who insisted on finding a joke in everything Bruckner said, even when the teacher had anything but humor on his mind. This boy was finally publicly reprimanded for his failure to take notes in class, and forced to "rootle" in his pockets until he found some sort of cheap notebook in which to write. Students there and then, it seems, were not so different from students here and now!

Turning now to the actual material which Bruckner covered in his class, we find a systematic method of presentation which still has validity today. Beginning with fundamentals, he explains to his students (the majority of whom, we recall, did not have any professional musical background or ambitions) the structure of the tone, of the interval, of the common chord, and of the scale. Next logically come diatonic progressions in major. Here we find two especially "Brucknerish" features: the extreme emphasis on the importance of fundamental root-progression (learned from Sechter, and later carried on by Schoenberg in his *Harmonielehre*) and the view that the fifth of II in major is "impure" and hence should be treated as a dissonance (a fine distinction which very few theorists make). In succession, triads in root position with their inversions, seventh chords with their inversions, and ninth chords are introduced. Only after this material has been completed do we tackle the progressions of triads with no common tone. Bruckner, like Sechter, feels that this type of progression postulates an imaginary "intermediate root"; in other words, the root-progression, in such a series of chords, is not really, say, D-E, but D-(B)-E. (Something of this feeling carries over into the harmonic theory of Schoenberg; he, too, treats these stepwise or "super-strong" progressions separately from the others.) Preparation and resolution of chords which demand such treatment (*e.g.*, the six-four chord and the seventh chord) is always illustrated with great care by Bruckner, in all chord-positions.

Like many other theorists before and since, Bruckner did not throw his students into the problems of minor keys until he felt that the major had been thoroughly understood. The various fundamental progressions are explored by him in minor with the same thoroughness as in major. Now we are ready for modulations, which Bruckner carefully divides into three species: diatonic (to nearly-related keys by means of a common chord), chromatic (to more distant keys by means of altered chords), and enharmonic (by means of ambiguous, "wandering" chords whose function changes as their spelling is enharmonically changed.) Bruckner was well aware of the useful (and often, in the

nineteenth century, overused) potentialities of one such harmony, the diminished seventh chord. He wittily called it the "Musical Orient Express," because it travelled so rapidly to such far regions. (A bit later, Schoenberg called it the "aspirin harmony, because you take it for everything." Today we might update this to "Miltown harmony," I suppose!) Both Bruckner and Schoenberg were conscious of the potentially destructive nature of such chords and therefore insisted that their use within a tonal setting be controlled with great care.

In successive years of University teaching, Bruckner reduced ever more drastically the amount of time which he devoted to counterpoint in his class. Perhaps he felt that a grasp of more than the essential principles of this art was not essential for students who were not specifically preparing for professional musical careers (unlike the Conservatory students). In any case, we have a compact four printed pages devoted to this subject in Schwanzara's notes. Reference is made to the principles of *cantus firmus* counterpoint (though the traditional "species" are not discussed), to the construction of canons, and to the fugue and its principal sections. In the summer term of 1892, it seems that very few students had followed Bruckner even this far, for Schwanzara recounts that at the last lecture, on July 11, only four were present. But the smallness of their numbers did not diminish their enthusiasm, for they applauded and stamped their feet vigorously (an old European university custom) as Bruckner closed the session by saying, "I wish you all very happy holidays, and beg you to remain as loyal to me as I am to you — and always will be." Let us leave Bruckner the teacher in this mellow mood, as he sits afterwards with Schwanzara in front of the *Blue Cannonball*, in the little sidewalk "garden" surrounded by potted oleanders and ivies, enjoying a few beers and a pleasant chat. It is good to remember him this way and to realize that his moments of heaven-storming inspiration did not deprive him of that human touch without which no teacher is truly great. Thus we are all the more appreciative of Schwanzara's reminiscences, which illumine for us one more facet of an immortal musician and an unforgettable personality.

CONTAGIOUS INTENSITY: BRUCKNER'S FOURTH IN NEW YORK, NOVEMBER 16, 1959

by KONRAD WOLFF

Two years and four days after their memorable Haydn-Webern-Bruckner concert, William Steinberg and the Pittsburgh Symphony Orchestra returned to Carnegie Hall for an equally memorable, similar, and yet dissimilar program. Similar, because again the concert culminated in the performance of a Bruckner symphony, and also because the two short pieces ("Expressions") by Luigi Nono — which opened the program — recall Webern's spirit. Dissimilar, however, because the Bruckner work this time was not preceded by two other Viennese compositions (cf. Dika Newlin, CHORD AND DISCORD, 1958, p. 112). Instead of Haydn's Surprise Symphony, a new work in three movements, "Pittsburgh Symphony," by Paul Hindemith was played — decidedly a no-surprise symphony. The exceptional quality of the performance made listening to this music quite enjoyable, at least during the second movement which contains genuine music-making of the kind associated with his best works. It is hard to understand why, at the very end of the symphony, the tune of "Pittsburgh is a Great Old Town" is introduced in a noisy orchestration.

Despite Webern's influence on Nono, the pieces we heard are also definitely non-Viennese. Their delicate color-scheme, including the specially organized percussion section (described in Frederick Dorian's excellent program notes), suggests Blue Grotto light and remains typically Italian. We received a wholly positive first impression of the pieces, their organic shape, and their evolution from concentration to expansion in the course of the music. To a few sarcastic professionals who were trying to dismiss the compositions with a pun on the composer's name, I can only say that the answer is "yes, yes."

Again, it was the quality of the performance by Steinberg and his orchestra which made it possible to enjoy the music immediately. His way of lifting the baton at the beginning of a piece is typical and almost symbolic of his compelling intensity: he raises it in a tremendous arc, extremely slowly and steadily, so that by the time it arrives overhead the discipline and concentration expressed in the motion have caught orchestra and audience alike.

The impression made by the Bruckner Fourth Symphony on everyone was overwhelming. An exceptional spontaneous ovation acclaimed the performers at the end. It must be assumed that the work itself, 78 years after its first performance, was familiar to many listeners. But the concert drew students and many other young music-lovers and thus certainly became the starting point for a great number of new Bruckner devotees. One music student has overcome a self-conscious crisis through her unprecedented emotional response to Bruckner's music at this concert.

The performance was utterly careful and at the same time flowing. A perfect equilibrium was achieved between the sensuous beauty of the melodic detail (the Schubert heritage in Bruckner) and the solemn architecture of each movement. Steinberg's enjoyment of subtle sonorities never detracted him from the line of the music.

He made two cuts: in the 2nd movement between the letters G and L of the Eulenburg miniature score, and in the Finale between the 4/4 preceding letter P and the pianissimo passage occurring 12 measures before letter S. They did not destroy the effect of the work in performance; possibly they helped it. Yet it is always wrong not to present a score in its entirety. No matter what the effect of the cut, it is not permissible. Arthur Miller has stated the core of the matter in an important recent letter (published in the *New York Times*, Nov. 29, 1959, in which he says: "A fine work is wedded to the time it takes to perform . . . it." He goes on to explain that it is impossible to make a digest "of a real work of art because it is digested in the first place; it is the ultimate distillation of the author's vision by definition." If we permit one mutilation we forfeit our right to protest. By justifying Steinberg's excisions in the Fourth we make it impossible to stop anybody else from doing worse.

However, it was only afterwards that I began to think about this problem. On that Monday night — thanks to the performers — I was simply under the spell of music and of Bruckner.

BRUCKNER AND MAHLER

by Bruno Walter

The following article is reprinted from the November 1940 issue of Chord and Discord.

Throughout its ten years of existence the Bruckner Society of America has striven manfully and efficiently in behalf of Bruckner and Mahler. Therefore, in connection with its decennial retrospect, I gladly respond to its plea for an expression concerning these masters. To combine propaganda for Bruckner and Mahler into a single plan is to express the conviction that the success of the one helps the other's cause, that they belong side by side because of their artistic kinship.

I should not have agreed to write about Bruckner *and* Mahler did I not regard that little word "and" highly pertinent. Its appropriateness is borne out by Mahler's own words. I often heard him call Bruckner his forerunner, asserting that his own creations followed the trail blazed by his senior master. Of course that was over forty years ago, in the days of Mahler's *Second*, the symphony which, more vividly than all his other works, reveals his affinity with Bruckner. Yet from the *Third Symphony* on, his development was marked by an ever increasing deviation from Bruckner's course. I cannot recall Mahler's making the same remark during later years. Nevertheless, down to his latest works, we meet with occasional features which might be called Brucknerian. Thus it is worth while attaining a clear idea of the nature and degree of their relationship.

Much has been written concerning Bruckner. To the literature on Mahler I myself have contributed a book. Yet (as far as I know) a comparative study of Bruckner and Mahler is still to be made. Therefore I shall attempt in these comments to measure their relationship, to thrash out the features which unite and separate them. We shall find them alike in many important respects, but different, even opposite, in others of not less consequence. We shall find them so related, that understanding the one includes a certain degree of access to the other; yet so different, that affection for the one may seem consistent with total inaccessibility to the other. Certainly, to understand and love both requires a very complex musical disposition and an unusually broad spiritual span.

My comparison cannot limit itself to details of actual musical creation. The spiritual sources of their works, the personalities of both masters, are vital to the theme of our survey, not merely because they are more amenable to words than music itself, but because the light they shed upon the music is indispensable in an essay striving for knowledge. To demonstrate really and clearly the relationships between these composers' works, there is only one way; through per-

formances. Renouncing for once this (to me) most agreeable method, resorting to words, though aware that no bridge leads straight from them to music, I must also seek to approach my subject indirectly. The mystic connection between the inner life of a composer and his music makes it possible to discover his soul in his work. Understanding his heart lays bare an inner path to his music. Hence I hope a discussion of the individualities of both masters will enable me to fill in some of the gaps inevitable to an essay on their works alone.

What Joins Them

Nine symphonies composed by Bruckner, as well as Mahler, in the course of about thirty years, constitute the chief product of their creative power. The nature of the themes, developments, combinations, is (in keeping with their creator's nature) truly symphonic. Remarkable coincidences in the periodic progress of their work are the decisive step from the *Third* to the *Fourth* and the change of style between the *Fourth* and *Fifth* symphonies. The *Fourth* of each opens a new field of expression scarcely glimpsed in his previous works. A warm, romantic light rises over Bruckner's hitherto heroic tone-world; a tender fairy-tale-like idyll soothes Mahler's tempestuous heart. For both the *Fifth*, with its intensification of the polyphonic style, inaugurates the period of mature mastery. The laconic idiom of restraint, the art of mere suggestion, involving economy of means and form, is not theirs. Only in a number of his songs do we find Mahler's contradictory nature master of this style too. Otherwise both share in common the urge to yield their entire beings symphonically through unrestrained expression in huge dimensions. Their symphonies resemble each other also in the special significance of the finale in the total-architecture.

Broadly spun, essentially diatonic themes and a counterpoint directly joined to the classical tradition characterize both. To be sure, Mahler's later polyphony trod more complex, daring, and highly individual paths. To both (and to them alone) the church chorale comes as naturally as the Austrian *Laendler*. The utmost solemnity and folk-like joviality constitute the opposite poles in both their natures. They are linked with the classicists, the way leads through Schubert. Their association is strengthened, among other things, by the fundamentals of their harmony, their style of cadence and (all their deviations notwithstanding) their fondness for symmetry and regular periodic structure. Even the later Mahler, no matter to what regions his formal and harmonic boldness led him, maintained clear periodic structure and a firm tonal foundation. Both revel in broadly built climaxes, in long sustained tensions, whose release requires overwhelming sonorous dynamics.

In their gay or lyric moments we often meet with a typically Austrian charm recalling Schubert, though in Mahler's case it is frequently mixed with a Bohemian-Moravian flavor. Above all, however, Mahler and Bruckner are (though in different ways) religious beings. An essential part of their musical inspiration wells from this devotional depth. It is a main source of their thematic wealth, swaying an all-important field of expression in their works; it produces the high-water mark of their musical surf. The total idiom of both is devoid of eroticism. Often inclined to pathos, powerful tragedy, and emotional extremes of utterance, they attain climaxes of high ecstasy. Clear sunshine and

blue sky seldom appear in the wholly un-Mediterranean atmosphere of their music. "Romantic" was the name Bruckner gave his *Fourth*. In a related sense we find Mahler's earlier work romantic, aside from his un-Brucknerian diabolism. Yet in the later works of both the romantic note is rarely sounded.

Highly characteristic seems to me one negative manifestation of their relationship. Moved by their tremendous experience of Richard Wagner to an undying faith in his art, they show (aside from a slight influence over Bruckner's instrumentation) no Wagnerian traces in their work, or at most, so few, that the impression of their complete independence is in no wise affected thereby. Their individuality was of so sturdy a nature (astonishing in that epoch of musical history) that despite the open ear, open heart, and unreserved sympathy they lent the Wagnerian siren-song, they did not succumb to it. Of course, being essentially symphonists, they were equal to the threat of the dramatist against their self-determination, for the inspirational sources of their creation, as well as their native urge toward formal construction, differed fundamentally from his. Neither of them felt drawn to the stage, a phenomenon particularly remarkable in the case of Mahler, whose reproductive genius for the opera, expressed through incomparable interpretations, opened new paths in that field, actually instituting a tradition. Two abortive attempts of his early youth are his sole original contributions to the theater. Otherwise he never wrote for the stage, unless we include his arrangement of Weber's "Three Pintos."

Like Bruckner he took root in absolute music, save when he drew his inspiration from poetry, as in his songs. Yet was his work really rooted in absolute music? Is his *First Symphony* (originally named "Titan" after Jean Paul's novel) with its "Funeral March in the manner of Callot," are the *Second* and *Fourth* with their vocal movements, the *Third* with its (later) suppressed sub-titles, genuine symphonic music in the Bruckner sense? Indubitably Mahler's music differs from Bruckner's in the degree of absoluteness intended. It was induced and influenced by more specific imagery, fantasy, and thought than Bruckner's music, which rose from less tangible, darker spiritual depths. But does this really involve an essential difference? Is not Beethoven's *Pastorale*, despite the "Scene at the Brook," "Rustic Festival," and "Storm," absolute symphonic music, its lesser absolute intention notwithstanding.

Let us conjure up the basic process of musical creation. The composer suddenly has a musical idea. Where there existed apparently nothing before, save perhaps a mood, an image, there is, all at once, music. A theme is present, a motive. Now the shaping hand of the composer grasps it, unfolding and guiding its trend. Fresh ideas come streaming in. Whether or not more definite imagery plays a role in the creative process, the decisive factors governing the result remain the "grace" of basic musical creation and the power of symphonic construction. That "grace" and that power were granted Mahler, as well as Bruckner. Therefore, despite the thoughts and visions that influenced his creation, he also took root in absolute music.

After all, do we know whether Bruckner, or for that matter even Mozart, was not visited by imagery and thoughts during the creative process, or, whether many of their ideas, looming up out of the sub-

conscious, did not take turnings over some conscious path, thereby acquiring more vivid coloring and more subjective character? In Goethe's *Elective Affinities* the image of Ottilie fills Eduard's eyes during a conjugal meeting with his wife Charlotte, while the latter beholds the captain's image. Though the offspring of this union bore external traces of these wandering visions, it was nevertheless the child of Eduard and Charlotte, sprung from their natural union. Deep mystery surrounds the genesis and pure music may result, despite the influence of extra-musical ideas upon the act of generation. Yet if the composer's intention is really descriptive, *i.e.*, if he makes the music the means of portraying an idea or image, then, of course, he has himself blocked the path to pure music.

To Mahler as well as Bruckner music never was the means of expressing something, but rather the end itself. He never disregarded its inherent principles for the sake of expression. It was the element in which both masters lived, impelled by their nature toward symphonic construction. Mahler's enchanted creative night was filled with violently changing dream-forms; Bruckner's was dominated by a single lofty vision. Since Bruckner (so far as I know) had, until his death in 1896, acquired no acquaintance with Mahler's work, whereas the latter was well versed in Bruckner's art, it remains to be considered whether it was not this influence, acting only upon the younger composer, that aroused the impression of the kinship felt by Mahler himself. Without a certain relationship, however, no influence can be exerted. Moreover, Mahler's individual tonal language reveals no sign of dependence, whether similarity or reminiscence. Yet we find in one of his main works, the *Second*, indications of a deeper, essential kinship and meet with occasional "Bruckner" characteristics down to Mahler's very last creations. Nevertheless he was as little dependent upon Bruckner as Brahms upon Schumann, many of whose "characteristics" haunt the work of Brahms. To both Bruckner-Mahler may be applied the Faust-verdict concerning Byron-Euphorion: to each of them was granted "a song his very own," *i.e.*, originality.

What Divides Them

Bruckner's nine symphonies are purely instrumental works. Mahler, on the other hand, enlists words and the human voice for his *Second, Third, Fourth,* and *Eighth*. Besides the symphonies Bruckner composed three *Masses*, the *Te Deum*, the *150th Psalm*, smaller devotional vocal works, and (to my knowledge) two male choruses. Of an entirely different stamp was Mahler's non-symphonic creation. He wrote *Das klagende Lied*, set to his own narrative poem; the four-part song cycle *Lieder eines fahrenden Gesellen*, the words also by himself; songs with piano accompaniment and with verses from *Des Knaben Wunderhorn;* during a later period, orchestral songs set to poems by Rueckert, among them the *Kindertotenlieder* cycle; and finally his most personal confession, *Das Lied von der Erde*, with verses by the Chinese poet Li-Tai-Po. We see Bruckner, therefore, aside from his symphonies, concentrated almost entirely upon sacred texts, while Mahler is inspired by highly varied fields of poetic expression. In his symphonies, *Das Urlicht* from *Des Knaben Wunderhorn* and Klopstock's "Resurrection Ode" furnished him with the solemn affirmative close of his *Second*,

Nietzsche's *Midnight* yielded the questing, foreboding fourth movement and verses from *Des Knaben Wunderhorn* the answering fifth movement of the *Third.* From the same collection Mahler chose a poem of childlike faith to give symbolical expression to his own hope of celestial life. In the *Eighth* the hymn "Veni Creator Spiritus" and the closing scenes of *Faust* constitute his confessions of faith.

Thus the record of his vocal creations is at the same time a clue to the story of his heart. It tells of his struggles toward God, through discovery and renewed quest, through ever higher intuitions and loftier yearnings. Yet over this dominant note, the "Ostinato" of his life, resound many other tones, defined by accompanying verses: Love and death, lansquenet life and a spectral world, the joy of life and its woe, humor and despair, savage defiance and final resignation, all these find individual and convincing expression in his musical eloquence. If I wished to present the difference between the two masters in the shortest imaginable formula, I would say (conscious of the exaggeration of such a summary): at bottom Bruckner's spirit was repose, Mahler's unrest. With Bruckner the most impassioned movement has a foundation of certainty; not even Mahler's inmost depths remain undisturbed. Bruckner's scope of expression is unlimited, though it has but few main subdivisions; with Mahler these are prodigal in number, embracing all lights and shades of a weird diabolism, a humorous buffoonery, even resorting to the eccentric and banal, besides countless expressive nuances ranging from childlike tenderness to chaotic eruption. His heartfelt, folk-like themes are as Mahlerian as his sardonic cacophonies, whose lightning apparitions render all the darker the night of his musical landscape. Mahler's noble peace and solemnity, his lofty transfiguration are the fruits of conquest; with Bruckner they are innate gifts. Bruckner's musical message stems from the sphere of the saints; in Mahler speaks the impassioned prophet. He is ever renewing the battle, ending in mild resignation, while Bruckner's tone-world radiates unshakable, consoling affirmation.

We find, as already stated, the inexhaustible wealth of the Bruckner music spread over a correspondingly boundless, though in itself not highly varied realm of expression, for which the two verbal directions, "feierlich" (solemnly) and "innig" (heartfelt), most often employed by him, almost sufficed, were it not for the richly differentiated *scherzi* that remind us of the wealth of the humoristic external ornaments of impressive Gothic cathedrals. Even Bruckner's orchestra undergoes scarcely any change. With the *Seventh* he adds the Wagnerian tubas, in the *Eighth* the harp, but he does not alter his instrumental methods as such. Beginning with the *Fifth* the character of his harmony and polyphony no longer varies, though (to be sure) it is sufficiently rich and inspired to require no change.

Mahler renewed himself "from head to toe" with each symphony: the *First,* his "Werther," as I once named it; the *Second,* a kind of "Requiem"; the *Third,* which one might be tempted to call a pantheistic hymn; the *Fourth,* a fairy-tale *idyll.* From the *Fifth* to the *Seventh* imagery and ideas yield to absolute-musical intentions. Even though each of these three symphonies has its own individual atmosphere, they stand considerably closer to each other in style and general content

than the widely separated first four. They share in common a musically more complex, polyphonically more profound idiom, richer in combinations, imparting a new, stronger impression of Mahler's varied emotional life. The human voice is the main instrument in the *Eighth*. A magnificent, specifically choral polyphony determines the style of the hymn-like first movement, while in the Faust-scenes the composer adapts his musical idiom to the Goethe-word and the demands of lyric singableness through a sort of simplification. In *Das Lied von der Erde* we meet with still another Mahler, inaugurating a third creative period, with a new manner of composition and orchestration. On this highest plane is born the *Ninth*, the mighty symphonic presentation of the spiritual sphere of *Das Lied von der Erde*. The sketches toward a *Tenth* bring to a sudden end this sharply defined course of creative evolution, the outstanding feature of which was its rich differentiation. This applies also (as already stated) to his instrumentation. An inborn, extremely delicate sense of sound, an ear open to orchestral possibilities lead, at the beck of expression and clarity, to unique mastery over the orchestra. From wealth of color and charm of sound to an objective exposition of his increasingly complex polyphony, this is the path Mahler's orchestral technique, changed and intensified by the increasing demands of each work, had to travel.

Each orchestral song, from the very earliest, reveals an individual instrumental combination, mainly of an amazing economy. The symphonies, with the exception of the *Fourth*, are inhabited by orchestral masses over which an unbounded tonal fantasy holds sway. In contrast to Bruckner he was compelled to struggle ceaselessly for the solution of orchestral problems, increasing with each new work. In this respect he always felt himself, as he complained to me, "a beginner."

The great stress in Bruckner's music rests upon the idea, in Mahler's upon the symphonic elaboration of the idea involving processes of forming and transforming which in the course of years scaled the highest peaks of constructive power. It is characteristic of the difference between the two composers that their opponents attack the form in Bruckner's, the substance in Mahler's work. I can understand these objections to some extent without, however, acquiescing in them. From Schenker comes this charming thought: that "even a little bouquet of flowers requires some order (guiding lines) to make it possible for the eye to encompass it at a glance," *i.e.*, to see it as a bouquet. "Form" is such order, premeditated, organic association, complete, strict unity. Our classic literature contains matchless examples of organic unity. Yet we have art works of undoubtedly highest value (I mention Goethe's *Faust* as the most significant instance) the genesis of which resisted this strict organic unity of form, gaining more in richness thereby than they lost in lucidity. I confess that for many years, despite my love for Bruckner's tonal language and his wonderful melodies, despite my happiness in his inspirations, I felt somewhat confused by his apparent formlessness, his unrestrained, luxurious prodigality. This confusion disappeared as soon as I began performing him. Without difficulty I achieved that identification with his work which is the foundation of every authentic and apparently authentic interpretation. Now, since I have long felt deeply at home in his realm, since his form

no longer seems strange to me, I believe that access to him is open to everyone who approaches him with the awe due a true creator. His super-dimensions, his surrender to every fresh inspiration and new, interesting turning, sometimes not drawn with compelling musical logic from what has gone before, nor united to what follows, his abrupt pauses and resumptions: all this may just as well indicate a defect in constructive power as well as an individual concept of symphony. Even though he may not follow a strictly planned path to his goal, he takes us over ways strewn with abundant riches, affording us views of constantly varying delight.

Mahler's striving for form succeeded in bringing transparent unity to the huge dimensions of his symphonies. His was a conscious effort towards order. All his singularities of mood, his excesses of passions, his outpourings of the heart are seized and united according to a plan dictated by his sovereign sense of form. He once told me that, because of the pressure of time (his duties as director left him only the summer months for composing) he may perhaps not have been, at times, sufficiently critical of the quality of an idea, but that he had never permitted himself the slightest leniency in the matter of form. Yet the objection to his thematic art finds no corroboration in this confession, for that objection refers, as far as I know, only to so-called "banalities," *i.e.*, intentional ironic turns, meant to be humorous and dependent for acceptance or rejection upon the listener's capacity for humor. It is not in these that Mahler perceived a deficient quality. He referred to a few transitional lyrisms in later works, which struck him as perhaps not select enough, though they would scarcely disturb anyone's enjoyment of the gigantic whole.

The relative beauty of themes and the value of musical ideas cannot be a subject for discussion. I limit myself to the declaration that, after life-long occupation with his works, Mahler's musical substance seems to me essentially music, powerful and individual throughout, beautiful when he strives for beauty, graceful when he strives for charm, melancholy when for sorrow, etc. In short it was truly the material suited to the rearing of such mighty structures, and worthy of the sublime feelings it served to express: Mahler was, like Bruckner, the bearer of a transcendental mission, a spiritual sage and guide, master of an inspired tonal language enriched and enhanced by himself. The tongues of both had, like that of Isaiah, been touched and consecrated by the fiery coal of the altar of the Lord and the threefold "Sanctus" of the seraphim was the inmost meaning of their message.

The Personalities

The favor of personal acquaintance with Bruckner was not granted me, but that Vienna, into the musical life of which I entered as a young conductor, was still full of the most lively memories of him. I came in touch with "Bruckner circles," which abundantly supplemented Mahler's narratives of his own Bruckner-experiences. I gathered from reports of pupils and friends of the master, from numerous anecdotes, so vivid a picture of his personality, his atmosphere, his mode of life, his conversation, his habits and eccentricities, that I feel as if I had known him thoroughly. One drastic difference between Bruckner and Mahler struck me even then: no feature in Bruckner's personal make-up re-

flected the greatness and sublimity of his music, while Mahler's person was in full harmony with his work. What a contrast in the very appearance of the two masters! Gustav Mahler's lean figure, his narrow, longish face, the unusually high, sloping forehead beneath jet-black hair, eyes which betrayed the inner flame, the ascetic mouth, his strange, irregular gait — these impressed one as the incarnation of the diabolical conductor Johann Kreisler, the famed musical self-reflecting creation of the poet E. T. A. Hoffmann. Anton Bruckner's short, corpulent, comfortable figure, his quiet, easy manner contrast as strongly as possible with such romantic appearance. But upon the drab body is set the head of a Roman Caesar, which might be described as majestic, were it not for the touch of meekness and shyness about the eyes and mouth, giving the lie to the commanding brow and nose.

As might be expected from their contrasting exteriors the two men themselves differed. Bruckner was a retiring, awkward, childishly naive being, whose almost primitive ingenuousness and simplicity was mixed with a generous portion of rustic cunning. He spoke the unrefined Upper-Austrian dialect of the provincial and remained the countryman in appearance, clothing, speech, and carriage till the end, even though he lived in Vienna, a world-metropolis, for decades. His conversation never betrayed reading, whether literature or poetry, nor any interest in scientific matters. The broad domains of the intellectual did not attract him. Unless music was the topic he turned his conversation to the narrow vicissitudes and happenings of every-day existence. Nevertheless his personality must have been attractive, for almost all reports agree upon the peculiar fascination exerted by his naivete, piety, homely simplicity, and modesty bordering at times on servility, as borne out by many of his letters. I explain this attractive power of his strange personality to myself as due to the radiance of his lofty, godly soul, the splendor of his musical genius glimmering through his unpretending homeliness. If his presence could hardly be felt as "interesting," it was heartwarming, yes, uplifting.

It was entirely otherwise with Mahler, who was as impressive in life as in his works. Wherever he appeared his exciting personality swayed everything. In his presence the most secure became insecure. His fascinating conversation was alive with an amazingly wide culture reflecting a world of intellectual interests and an uncommon capacity for swift, keen thinking and expression. Nothing of importance ever thought, accomplished, or created by man was foreign to him. His philosophically trained mind, his fiery soul grasped and assimilated the rich, nourishing intellectual diet without which so Faustian a being could not exist, yet which could as little satiate or appease him as it had Faust. A firm consciousness of God that knew no wavering filled Bruckner's heart. His deep piety, his faithful Catholicism dominated his life, even though it is rather his work that reveals the true greatness of his faith and his relationship to God. Not only his *Masses*, his *Te Deum*, his devotional choral works, but his symphonies also (and these before all) sprang from this fundamental religious feeling that swayed Bruckner's entire spirit. He did not have to struggle toward God; he believed. Mahler sought God. He searched in himself, in Nature, in the messages of poets and thinkers. He strove for steadfastness while

he swung between assurance and doubt. Midst the thousand-fold, often chaotic impressions of world and life he tried to find the ruling prime thought, the transcendental meaning. From his Faustian urge for knowledge, from his commotion by the misery of life, from his presentiment of ultimate harmony stemmed the spiritual agitation which poured from him in the shape of music. Change characterized Mahler's life; constancy Bruckner's. In a certain sense this is also true of their work. Bruckner sang of his God and for his God, Who ever and unalterably occupied his soul. Mahler struggled toward Him. Not constancy, but change ruled his inner life, hence also his music.

Thus their work and their nature were in many respects akin, in many at variance. Yet both belong to that wide, august circle of friends who never abandon us to languish in grief or solitude, but offer us solace in all pain. Theirs is a precious legacy that for all time belongs to us. Those friends are always present. Their spirits dwell in our book-chests, music-cabinets, in our memory, at our beck and call day and night. Our two masters have long since been received into this circle because they continue the work which the great musicians of the past have left. Great was the difference between the two, as I have shown; but conjure up one and the other is not very distant. Along with Bruckner's music (aside from the described more concrete connections) there vibrates a secret Mahlerian undertone, just as in Mahler's work some intangible element is reminiscent of Bruckner. From this intuition of their transcendental kinship it is clearly permissible to speak of "Bruckner and Mahler"; therefore it is possible that, despite the differences in their natures, despite the very incompatability of important features of their work, my unqualified and unlimited love can belong to them both.

MAHLER PLAIN

by WINTHROP SARGEANT

Since we seem to be hearing more of Gustav Mahler's music this season than we have heard in the past ten seasons put together, the lucky admirer of this music can now begin to pick and choose his favorite Mahler interpretations, instead of merely being thankful for the opportunity to hear any Mahler at all. For me, the choice depends not only on emotional factors, which may give a particular conductor a special sympathy with Mahler's moody, nostalgic, and rather pessimistic romanticism, but also on technical ones, which relate to Mahler's very curious methods of scoring and the means that are used to realize them in practical performance. For Mahler's music is not quite like anybody else's, and the art of conducting it makes peculiar demands on the man who holds the baton. It does not "play itself" to the extent that Rachmaninoff's, Wagner's, or even Mozart's does. A conductor cannot wallow in it, sketching in the main outlines and feeling confident that it will come out all right, provided his orchestra is a good one.

There is, as a matter of fact, a singular absence of main outlines, as these exist in more standard types of music. Everything in Mahler's orchestration is in a continuously shifting state. There are melodies in it, but they are not solos for a given instrument; they are melodic sequences that are apt to change color several times during their passage. One of them may start out as, say, an oboe part, continue, with imperceptible joinery, as a part for a lone violin, and wind up as a part for a muted trombone, all without any break in the melodic continuity. There is also, as anybody who has examined a Mahler score knows, an incredible proliferation in his work of what musicians call "dynamic" signs—fortes, pianos, accents, crescendos, diminuendos—all of them indicating precise degrees of loudness and softness, and they do not occur with any unanimity but are played against each other contrapuntally. Loud instruments like trombones and tubas are asked to play very softly while soft instruments like the flute play as loudly as possible; crescendos by one group of instruments are set against diminuendos by another, with the result that the first group shifts almost unnoticeably to a position of prominence, changing the whole color of the passage. This sort of fragmentation, which is unique with Mahler, compares with the conventional techniques of orchestration somewhat as the brush-work of an Impressionist painter compares with that of a Renaissance master, and it is extremely difficult to project in performance, for it demands not only the most microscopic accuracy but a calculated objectivity that would seem to be, and perhaps really is, in conflict with Mahler's always deeply emotional musical content. At any rate, it is quite a trick for a conductor to bring off, and there are many good conductors who are not good Mahler conductors.

George Szell arrived in Carnegie Hall with the Cleveland Orchestra one night last week, and brought off the trick magnificently in Mahler's "Das Lied von der Erde." Every shading of the score was superbly controlled, and yet there was no loss of emotional power and no feeling of self-consciousness about the reading. All the iridescent and chameleonesque writhings of the orchestral fabric were set forth with the utmost exactness and subtlety. Maureen Forrester sang the contralto solos nobly; a new Swiss singer named Ernst Haefliger coped at least adequately with the highly taxing sequences for tenor; and the orchestra itself played brilliantly. Perhaps this is the place to note that in recent years the Cleveland Orchestra has become a serious rival of the "big three" of the Eastern seaboard. It has its own character, which seems obviously dictated by the painstaking and slightly astringent personality of its conductor, and this character is by no means an unwelcome contrast to the lusher qualities of the others. The orchestra is, in any case, a superb ensemble and a sensitive and responsive instrument.

MUSIC: GLOWING MAHLER

by HOWARD TAUBMAN

George Szell and the Cleveland Orchestra gave a Carnegie Hall

concert last night that qualifies as one of the season's memorable events. They were abetted by Ernst Haefliger, Swiss tenor, who was making his New York debut, and by Maureen Forrester, Canadian contralto, whose singing was something to treasure in its own right.

The evening began with a buoyant and transparent reading of the Mozart E flat major Symphony, and the rest of it was devoted to a radiant performance of Mahler's "Das Lied von der Erde" (The Song of the Earth). The Clevelanders, like every other orchestra in recent weeks, was paying its respects to Mahler on the centennial of his birth.

This was the first of the visitors' three Carnegie Hall concerts this season, and the fine impression the ensemble has made in the last few years was not only confirmed but also improved. Mr. Szell had his musicians playing with lightness and brilliance, refinement and opulence. The quality and varieties of tone were remarkable, even in these days of splendidly seasoned instruments.

With an orchestra built and trained to his own ideas of discipline and musicianship, Mr. Szell could shape interpretations of perception and depth. The Mozart symphony moved as if airborne. The phrasing had classic proportions but the warm heart that beats under the work's formal garb was never forgotten.

The tribute to Mahler was carried out on an equally high level. "Das Lied von der Erde" is the most satisfying of the composer's major works. His muse was always most thoroughly at home in the song forms, and this is a symphony of songs.

It came after the Eighth Symphony and could have been designated the Ninth. Mahler declined to do so, fearing that the Ninth, so crucial in the careers of predecessors like Beethoven and Bruckner, would signify the end. A Ninth followed several years later. Like "Das Lied von der Erde," it dealt with death and the hope of redemption. But in "Das Lied von der Erde" Mahler achieved his loftiest fusion of matter and manner.

Mr. Szell had every element of the score under control, and his players responded so as to make him proud. There is an abundance of testing moments in this music for all the choirs. The winds played securely and glowingly. The strings were a joy. Rarely do first violins achieve a pianissimo of such shimmering and delicate hues as this group did in the second section.

Mr. Haefliger sang with intelligence and a grasp of style. His voice is a sturdy tenor with its most effective range in the middle. He can shade it smoothly, and he can produce a warm tone in legato passages. His extensive recordings abroad have earned a considerable reputation for him, but a chance at other assignments will be needed to form a fuller judgment.

Miss Forrester, who has made her mark as a soloist, was a majestic interpreter of Mahler. Her singing had the breadth and somber ecstasy of a high priestess communing with unseen spirits. She produced tones of the most delicate subtlety. In the final section, "Der Abschied" (Farewell), she managed high, soft notes that were like floating velvet. There was no suggestion of a performance; only the communication of Mahler's thought and emotion.

A SYMPHONIC TEMPLE
RANDOM REFLECTIONS ON BRUCKNER'S "ONE SYMPHONY"

by HERBERT ANTCLIFFE

It has been said of Anton Bruckner that he was the composer of one symphony, which was divided into eight parts, with a setting of the *Te Deum Laudamus* as a coda. . Literally, of course, this is not true, but there is some element of truth in it. No other composer has ever continued his work as a symphonist with the same regular emotional development.

Not that they are in general structurally or thematically connected. The connection is chiefly, if not entirely, emotional. From the first to the eighth they build up a gradually developed climax — one of the finest climaxes in all music.

Few people will ever have the chance of getting the full effect of that climax; for to get it one must hear the whole series in their regular order and with not too long waits between each of the successive numbers.

He did not start with the naive simplicity of Mozart or even of Beethoven, but the comparative simplicity of his first is equally in contrast with the last as is Beethoven's first with his ninth, or even that between the first of Mozart and the Jupiter.

Perhaps they are an equal example of the condition of *per ardua ad astra* as the works of these two great composers, but they are more single-minded than those of either.

Mozart's symphonies, in spite of their gradual strengthening in expression and technic, and apart from the very debatable suggestion that the three last were an unconscious and unintended autobiography, are in the main *pièces d'occasion*. In other words, they were written as occasion demanded, and not as spontaneous outbursts of emotion. Those of Beethoven were spontaneous and unordered, being explosions of emotion or expressive of his delight in the country, or of admiration or of sheer jollity in the desire to exercise his technic. There is no chain of spiritual emotion linking them together.

A well-known British musician once objected to the music of Bruckner, because it owed so much to that of his predecessors; but which composer has ever been entirely original? And the great composer whom he almost worshipped, J. S. Bach, owed almost more than anyone before or after him.

The mere fact of his borrowing phrases or chords from the earlier symphonies to help in building up the later ones had little to do with that continuity. Little, or even nothing, to do with such building up. Such borrowing may sometimes have helped to express the continuity of feeling, but it is in the feeling itself that such continuity exists.

This borrowing, whether from the earlier symphonies and even from some of his earlier purely religious works, is in any case largely a matter of technic and is indulged in to no greater extent than was the case with almost every composer of large works.

To my thinking, Bruckner's symphonies are, as a whole and individually, the most perfect embodiment of religious feeling outside actual religious works such as those of the great masters of the post-Palestrina period — and perhaps some of the Tudor Church music — that exists, and, of course, excepting his own Church compositions. Whether Bruckner was a man who could be described as saintly, in the conventional use of the term, or not, I do not know. That his whole being was impregnated with his consciousness of the immanence of God is obvious.

From these symphonies he built up what has been described as a symphonic temple.

The foundations of that temple were laid, in the first place, in his religious works which were composed for orchestra and not merely for organ. Some preparation, some slight layer of musical and emotional ground was to be found in earlier attempts at purely orchestral writing, but this was scarcely an essential feature of the foundations of his symphonic temple. This temple started with his first symphony and finished with what he did towards his ninth and with the great *Te Deum Laudamus,* itself a truly symphonic work.

Various students of the life and works of Bruckner have remarked on the patience (in spite of occasional outbursts of temper) of the man. This patience is reflected in much, one may almost say, the whole of his work — and particularly in his symphonies — and it may be the mere fact that, although he felt within himself his power as a symphonist, he did not write his first symphony until he was forty years old is one indication of this patience, which was one of the unifying forces in their construction.

Incidentally, moreover, these borrowings are further evidence of his patience. There is no lazy taking over of old material, because it was too much trouble to create new. Each borrowing, for instance from his earlier religious works in the second symphony or from the early symphonies in the later ones, has its definite aim and expression, and, of course, the supreme instance I have already mentioned of this — the placing of the *Te Deum* as a climax to all — is indispensable to the work of erecting the greatest music temple of the Nineteenth Century, a work that has recently been compared by a religious writer in Holland (the musical critic of a Jesuit paper, so probably a Jesuit himself) with Handel's *Messiah* and Bach's *St. Matthew Passion* for its religious force, though that force has as yet to bear its full fruit both in his own country and in others.

I have referred to the comparison between Bruckner's symphonic work and a great temple. With what kind of temple, it may be asked, can it best be compared? Certainly, a Christian temple, but so far as their building is concerned these are many and various alike in their periods and their individual styles. To this question, a colleague has recently provided at least a partial answer. He pointed out that in the great Gothic cathedrals of the past, those which have withstood

age and storm and maltreatment during the centuries, such, for instance, as Notre Dame in Paris or the minsters at Cologne and Durham and York, their very beauty and majesty lies not in the fact that they were designed and built under the supervision of a great single architect, for they were not. Many changes in intention, at least in the matter of detail, took place in the 600 years that it took to build Cologne Cathedral. No, even their unity of conception was intensified by the fact that every layer, even every stone, was carefully chiselled and shaped and decorated before it found its place in the whole work.

This comparison with the work of Bruckner cannot, of course, be applied entirely, for Bruckner himself was both architect and builder, and the whole of his work, as a symphonist, was completed within a space of four decades. The comparison is that just as these great edifices of stone were shaped and decorated in small details carefully shaped and adapted, Bruckner's symphonies were built up diligently out of phrases and passages carefully thought out and actually composed before they were placed in the complete composition. The instances I have mentioned of his borrowings from his earlier works are the most striking instances of this, but not the only ones. The question raised in Austria fifty years ago as to whether Bruckner lacked form can be answered by this. It was all built up patiently of small individual pieces which merely by their relation one to the other make a complete and well-formed entity.

KILENYI MAHLER MEDAL AWARDED TO DR. HEINZ UNGER

In appreciation of his efforts to create greater interest in the works of Gustav Mahler in Canada, the Board of Directors of The Bruckner Society of America awarded the Kilenyi-Mahler Medal to Dr. Heinz Unger.

Under Dr. Unger's direction, the York Concert Society, Toronto, has performed the following works of Mahler:

May 26, 1953 3 Songs (Lois Marshall, soloist)
May 27, 1954 *Kindertotenlieder* (James Milligan, soloist)
May 15, 1956 *Lieder eines fahrenden Gesellen* (Maureen Forrester, soloist)
April 30, 1957 *Fourth Symphony* (Lois Marshall, soloist)

On Dec. 11, 1954, and Oct. 8, 1956, Mahler's *Fourth* under Dr. Unger's direction was broadcast over CBC.

On Jan. 22, 1958, the Toronto Symphony, Dr. Unger conducting, gave the first performance in Canada of Mahler's *Second*; participants were: Lois Marshall and Claramae Turner, soloists; The Bach-Elgar Choir of Hamilton, John Sidgwick, Director.

Dr. Unger conducted the first performance in Canada of Mahler's *Fifth* on Feb. 25, 1959. After the performance, Dr. Geoffrey Waddington, Chairman of the Canadian Broadcasting Corporation, acting on behalf of The Bruckner Society of America, made the presentation of the Kilenyi-Mahler Medal to Dr. Unger. The performance and the presentation ceremony were broadcast from coast to coast on the CBC trans-Canada network.

AUF FRÖHLICHES WIEDERSEHEN

The Vienna Philharmonic Returns to New York, 1959

by DIKA NEWLIN

Reviewing the Vienna Philharmonic's New York debut of 1956 for this journal, I wrote: "we . . . hope that they will once more come bringing Bruckner — and perhaps Mahler?" (CHORD AND DISCORD, 1958, p. 59.) My wish for Mahler was not to be gratified by the splendid orchestra's return to New York in November, 1959, as part of its triumphal world tour extending from New Delhi, India, to Montreal, Canada. But we friends of Bruckner can scarcely complain; for, instead, on November 17, it offered a spectacular performance of Bruckner's Eighth under the direction of Herbert von Karajan. Wisely, Mr. von Karajan and the orchestra devoted almost the entire evening to this monumental work, preceding it only with a refined and tasteful performance of Mozart's *Eine kleine Nachtmusik*. Nor was it, this time, followed by any light Viennese encores which might negate its heaven-storming climax; the beloved waltzes and marches without which no Vienna Philharmonic tour would be complete were reserved for the second half of the more "popular" matinee concert on November 19, which also included Mozart's G minor Symphony and Schubert's *Unfinished*.

I have used the word "spectacular" to describe the Bruckner performance. This term is meant to express both its shining merits and its (slight) limitations. To me, the extrovert von Karajan never quite succeeds in bringing to Bruckner that ultimate degree of spiritual absorption in the work which this music demands. Instead, he concentrates on *sound* — and in this respect the performance was supreme. Only when listening to this orchestra can one feel that one is really hearing the sonority (especially in brasses and strings!) which Bruckner himself must have had in mind when composing. The unfolding of the successive climaxes of the *Adagio* displayed an especially fine gradation of dynamic levels and tone-colors. With only the very slight reservation which I have made above, this movement was an ecstatic listening experience; I can only feel sorry for the critic who found it "agonizing" and who praised his seat-neighbor for putting her head on her husband's shoulder and going to sleep! Needless to say, the Finale "brought down the house" and the orchestra could once more have the pleasure of realizing that it is not, after all, so dangerous to play Bruckner in America,[1] as it responded to the enthusiasm of the audience.

After this concert, Howard Taubman wrote in the *New York Times*, "No one will complain if the intervals between calls [of the Vienna Philharmonic] become even shorter." I can only echo this sentiment and close my account of their all-too-short Eastern Seaboard visit with the words of my title: *Auf fröhliches Wiedersehen!*

[1] In fact, sometimes it is dangerous *not* to. Day Thorpe, *Washington Star* critic, quite rightly (in my opinion) scolded the orchestra for playing a miserable piece by the contemporary Austrian composer Theodor Berger in its Washington concert of November 22, instead of doing something by Bruckner, Mahler, or Berg! Indeed, it is most unfortunate that the Bruckner was played in New York and Boston *only*, during the United States portion of the tour.

IN MEMORIAM

Julio Kilenyi

Julio Kilenyi (1886-1959) was born in Hungary. Before his departure for Argentina at the age of twenty-one, he had studied in Budapest, Paris, and Berlin. When he was thirty years old, he came to the United States and became a citizen eight years later.

A sculptor of wide renown, he created among others the designs for the William Penn Anniversary Medal, for medals officially awarded to Col. Lindbergh, Thomas A. Edison, President Coolidge, General Pershing, Admiral Byrd, and for medals commemorating the opening of the George Washington Bridge and the Lincoln Tunnel.

Plaques and medals by Kilenyi are exhibited at the Metropolitan Museum of Art, the Cleveland Museum of Art, Boston Fine Arts Museum, Smithsonian Institute, British Museum, Oxford University, The Franklin D. Roosevelt Library, and the Vatican Museum.

Prizes were awarded to him by the Allied Artists of America and the Tenth Olympiad Committee of Los Angeles, among others.

Julio Kilenyi had been active in The Bruckner Society of America for a quarter of a century. At the time of his death, he was an Executive Member, Director, and Vice-President. In 1933 he designed the Bruckner Medal of Honor for the exclusive use of the Society. Two years later, he designed the Mahler Medal of Honor to commemorate the seventy-fifth anniversary of Mahler's birth. This Medal was also made for the Society's exclusive use.

The medals are awarded for outstanding effort to further interest in and appreciation of the music of the two masters. By creating these designs, Julio Kilenyi has made a contribution of lasting value to the Bruckner-Mahler movement.

THE MASS AS CONCERT-PIECE: BRUCKNER'S E MINOR MASS IN NEW YORK, APRIL 12, 1958

by DIKA NEWLIN

In my article on "Bruckner's Three Great Masses" (CHORD AND DISCORD, 1958) I deplored the fact that these magnificent works have not yet found their proper niche in this country, either in the church or in the concert-hall. Therefore, the appearance of the E minor Mass as the final work on an unhackneyed program given by the New Haven Chorale and Instrumental Ensemble (Donald Loach, director) in the beautiful Grace Rainey Rogers Auditorium of the Metropolitan Museum of New York was indeed a welcome addition to the concert life of this season. The concert, which also included Bach's Cantata No. 118, Mozart's rarely heard *Notturni* (K. 436 and 437) and *Canzonetta* (K. 549), and *A Nuptial Triptych* of psalms by the contemporary American composer David Kraehenbuehl, was one of a series made possible by the Eda K. Loeb Fund.

I was not previously familiar with Mr. Loach's enterprising group, but most of them appeared to be young people — indeed, still in the student stage. Thus, the performances had vitality, but often lacked professional polish. Perhaps in an effort to counteract the all-too-prevalent fault of singing all religious music in a dragged-out, lugubrious fashion, Mr. Loach chose tempi for the Mass which often seemed too rapid, so that Bruckner's noble ideas were slurred over, and important text words swallowed. However, the conductor had a good feeling for the typical Bruckner sonority, which managed to sound fully symphonic even with this small group of winds, brasses and voices.

The musical text followed was closer to the old Wöss edition (as found in Universal-Edition 7534) than to the *Urtext* of the *Bruckner-Gesellschaft* edition. The textual question was not referred to in the program notes. These were, on the whole, carefully prepared by Emanuel Winternitz, curator of musical instruments at the Museum, but his essay on Bruckner certainly contained some debatable statements, such as the following: "For some reason the names of Mahler and Bruckner are always heard together in America. Nothing could be less justified . . . both were Austrians and both wrote nine symphonies . . . but these are the only things they have in common." Readers of CHORD AND DISCORD will doubtless hold a different view!

A pleasing feature of the performance was the use of the Gregorian intonations "Gloria in excelsis Deo" and "Credo in unum Deum," which were not polyphonically set by Bruckner in this Mass, but which must, of course, be present for liturgical completeness and propriety. (They are notably absent from the one LP of the Mass available in 1958.)

We welcome performances such as this, and hope that major choral organizations of professional stature might be inspired thereby to include Bruckner Masses on their programs more frequently.

MAHLER ON TELEVISION

Bernstein Conducts Young People's Concert

by Robert G. Grey

In 1960 New York Philharmonic audiences in Carnegie Hall and radio listeners experienced an event which would have been inconceivable but a few years ago—a Mahler Festival which, according to the Philharmonic's Program Notes, was given to commemorate "the 100th Anniversary of Mahler's birth and the 50th Anniversary of his first season as Music Director of the New York Philharmonic." To Leonard Bernstein, Music Director of the Philharmonic and a devoted admirer of the hitherto controversial composer, Gustav Mahler, the increasing number of Mahlerites owe a debt of gratitude for his share in making the Festival possible and for conducting sixteen of the Festival's thirty six performances. Judging by the size of each audience and the ovation that greeted each of the concerts attended by the writer—ovations such as are not heard too frequently at Carnegie Hall—as well as by the reviews of the majority of the critics, Mahler's prophecy, *My time will yet come,* was finally fulfilled; his time had come.*

The imaginative Mr. Bernstein took advantage of the Mahler Centennial not merely to educate adult listeners, many of whom had formed their opinions from unfavorable reviews and articles about Mahler published in the distant and recent past, but also to introduce Mahler to the growing generation that had probably not even heard of him. At a Young People's Concert on Jan. 23, 1960 which was taped and televised on WCBS-TV under the dignified sponsorship of the Shell Oil Company, Mr. Bernstein outlined the causes of the conflicts which raged within Mahler's soul and made him compose as he did. To illustrate the conflicts which he found expressed in Mahler's music, Bernstein used the following selections: *Des Antonius von Padua Fischpredigt,* excerpts from *Das Lied,* the *Second,* and the *Fourth.* The soloists were Reri Grist, Helen Raab, and William Lewis. The children listened very attentively; they applauded heartily after each number. The extremely difficult song, *Der Abschied,* which ended the concert in an almost inaudible whisper of sound, brought forth a rousing ovation for all participants, thus proving that difficult, unfamiliar music can be a moving experience for children if presented by an inspired conductor and dedicated educator. No doubt this concert proved to be a revelation and memorable experience for the children in the Hall and for many adults and children who saw the telecast. Reviewing the concert in the New York *Times,* Mr. Eric Salzman called it "one of the best programs of its type that Mr. Bernstein has yet put together," a comment that was richly deserved.

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* The writer attended fifteen of the thirty-six Mahler concerts led by Mitropoulos, Bernstein and Walter.

IN MEMORIAM

ERNST J. M. LERT

Born in Vienna on May 12, 1883, Ernst J. M. Lert absorbed the musical and artistic atmosphere which pervaded that unique center of European culture in the late years of the nineteenth and early years of the twentieth century. At the University of Vienna he studied the history of music under Guido Adler and at an early age came under the influence of Gustav Mahler. When he was but twenty-four years old, Ernst Lert became regisseur and dramaturgist in Breslau; two years later, he was operatic and dramatic director at the new municipal theatre in Freiburg, and at the age of twenty-nine, he was appointed to a similar post in Leipzig, where he worked in the opera with Otto Lohse.

During World War I, which interrupted his career, he served as an officer in the Austrian Army. After the War, he became Director of the Stadttheater in Basle, and in 1920 he was appointed Intendant of the Opera in Frankfurt where he remained for three years. His acceptance of the post of stage director at La Scala marked the next milestone in his brilliant career. There he remained for a number of years, during the golden era of the Toscanini regime. When the legendary maestro came to the United States, Dr. Lert's loyalty to Toscanini, who had become Lert's friend, impelled him to leave La Scala and accept an appointment as one of the stage directors at the Metropolitan Opera House in New York.* At the time of his death, January 29, 1955, Dr. Lert was a member of the faculties of Peabody Institute and Goucher College (in Baltimore).

A great admirer of Mozart, Dr. Lert wrote a book on the staging of Mozart's operas (*Mozart auf dem Theater*, 1918). As a tribute to Otto Lohse, he wrote a biography of the famous German conductor.

Dr. Lert attended the first meeting of the Bruckner Society held on January 4, 1931, and was active in the Society as an Executive Member and Director until shortly before his death. Furthermore, he contributed articles to CHORD AND DISCORD, articles which revealed him not only as a scholar with a wealth of knowledge in various fields but as a deep thinker as well. His writings and his lectures had something of the grand manner.

Despite his many successful productions and much public acclaim which would have imbued a lesser man with a feeling of self-importance, Ernst Lert remained a modest, shy, and kindly person. His training and his temperament precluded any compromise on his part with artistic principles. As a teacher, his influence certainly extended beyond the grave, and those who knew him intimately are unlikely to forget this brilliant, gentle human being.

*Lert's views concerning the duties and responsibilities of an opera and dramatic director are set forth in his article, *Met-Empsychosis*, published in Vol. I, No. 7 of CHORD AND DISCORD.

KILENYI BRUCKNER MEDAL AWARDED TO STATION KWFM (MINNEAPOLIS)

Over a period of years, Station KWFM had been broadcasting Bruckner recordings on its monthly programs. During the month of March, 1958, all available Bruckner recordings were included on the programs of this station. At that time, their program book had on its cover the Kilenyi Bruckner Medal of Honor.

In recognition of the efforts of the Station's authorities to familiarize audiences within the radius of the Minneapolis station with the music of the Austrian master, the Directors of The Bruckner Society of America awarded the Kilenyi Bruckner Medal of Honor to Station KWFM. The presentation of the Medal was made on November 15, 1958, to Gerald Hill, President of the Fidelity Broadcasting Company, by Antal Dorati, an Honorary Member of the Society, at the home of Mr. and Mrs. Andre Speyer.

KILENYI MAHLER MEDAL AWARDED TO JOSEF BLATT

PRESENTATION SPEECH BY EARL V. MOORE, DEAN OF THE SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN, APRIL 4, 1958, FOLLOWING A PERFORMANCE OF MAHLER'S SECOND SYMPHONY

Ladies and Gentlemen: Before I undertake the pleasant task of presenting the medal, I would like to express to Mr. Blatt, the members of the Orchestra, the Chorus, and the soloists my personal, and I believe, your personal appreciation for the deep impression that this work has made this afternoon. All of you have done the University of Michigan great honor by this performance and I want to congratulate each and every one of you most heartily and to express for myself, the faculty, and for the administration of the University our sincere appreciation for your staying on an afternoon which otherwise might have been part holiday for you. This has been a memorable occasion and I am sure you realize from the response of the audience what an impression your work has made. Thank you, and God bless you.

On behalf of the Bruckner Society of America, I have been invited to present their Medal to our conductor this afternoon. The Bruckner Society of America was established in 1931 for the purpose of promoting interest in, and appreciation of, the compositions of two great and distinguished Austrian composers, Anton Bruckner and Gustav Mahler. In the intervening years many performances of these works have been given by conductors of American orchestras. These conductors have in many cases been honored as our conductor is this afternoon, as recipients of the Bruckner, or the Mahler Medal, depending upon which work was performed. Among this list of conductors are to be found the names of the late Frederick Stock, Dimitri Mitropoulos, Eugene Ormandy, Jan Kubelik, just to name a few. It is a distinguished list. Mr. Blatt, on behalf of the Bruckner Society of America, it is my pleasure to present to you this Medal. On the obverse side (here is where Television would help) you could see, if you were close enough, a very lovely bas-relief of Mr. Mahler, done by an American sculptor especially for the exclusive use of the Bruckner Society. On the reverse side is engraved the name of the recipient; in this case, Josef Blatt, and the date, 1958.

It is with great pleasure and honor to you, Sir, that on behalf of the Bruckner Society, I present you with this Mahler Medal. (Prolonged applause.)

MAHLER'S KINDERTOTENLIEDER

by PARKS GRANT

Friedrich Rückert (1788-1866) enjoys an envied place among German poets of the Romantic school. He was a contemporary of Eichendorff and Uhland, a junior contemporary of E. T. A. Hoffmann, a senior contemporary of Heine, Mörike, Lenau, Keller, and Storm. He was a youth at the same time that Goethe, Schiller, Jean Paul Richter, and Wieland were at their height.

Rückert, who sometimes used the pen-name Freimund Raimar, is noted not only for his original poems, but also for his translations, having made German versions of important Chinese, Arabian, Persian, and Indian literature. This phase of his activity grows out of his position as a professor of Oriental languages, first at the University of Erlangen, later at the University of Berlin.

The *Kindertotenlieder* (*Songs on the Death of Children*) rank high among his sensitively-written original works. Posthumously published in 1872, these poems are intended as a memorial to two of the poet's children.

Gustav Mahler drew on ten of Rückert's works for the texts of compositions: five independent songs (often called the *Rückert Songs*) and the five-movement song-cycle *Kindertotenlieder* which here claims our attention.

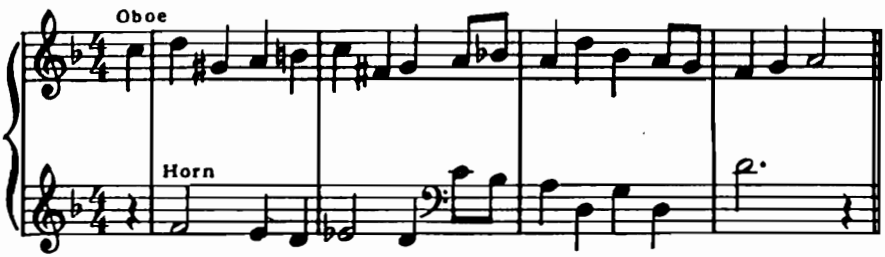
Composed in 1900-1902 and first performed and published in 1905, *Kindertotenlieder* stands in the forefront among Mahler's works, second only to *Das Lied von der Erde*, in the opinion of some musicians. Always tortured with thoughts of death, throughout its composition Mahler was haunted by the fear that his own as-yet-unborn child might not survive infancy. His foreboding was all too accurate, for his little daughter Maria, born shortly after the completion of the *Kindertotenlieder*, died in 1907.

Mahler indicated on the first page of the score that *Kindertotenlieder* should be performed as a unit, without pauses or applause between the individual songs.

No. 1: *NUN WILL DIE SONN' SO HELL AUFGEH'N*
(NOW THE SUN WOULD RISE SO BRIGHT)

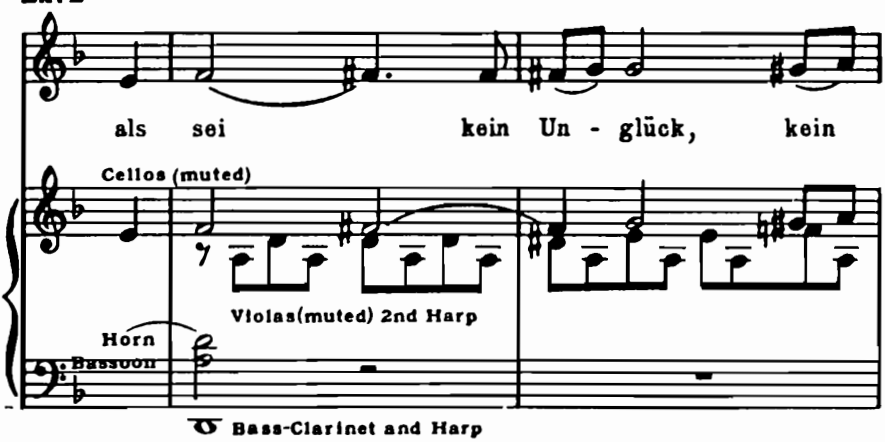
The opening, for oboe and horn, is characteristically Mahleresque. (See Example 1.) The entrance of the voice at the end of measure 4 is like the addition of another instrument rather than the coming-on-stage of a featured "star"—also very typical of the composer.

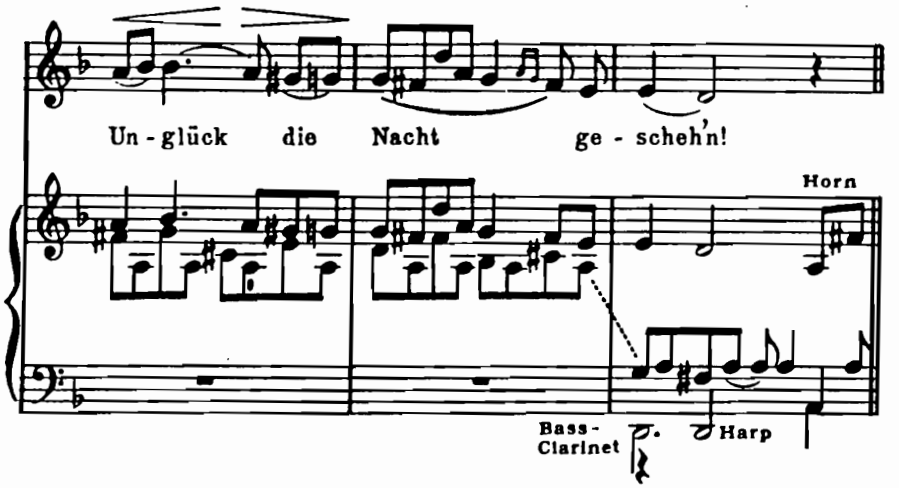
Ex. 1



The second vocal phrase is memorably eloquent, being the type of passage that is truly thought for the voice. To exemplify this, one need only play it over on the piano, on which it sounds thoroughly undistinguished, and then sing it; even the poorest voice will give it character and will feel its vocal suitability. This phrase is five measures in length, rather than the more conventional four, the slightly amplified size contributing much to its distinction. One should also mention that the harp enters with this same phrase, in a steady eighth-note figure doubled by muted violas. There is no composer whose harp parts sound quite like Mahler's—simple though they are—and this phrase is completely characteristic. (See Example 2.)

Ex. 2

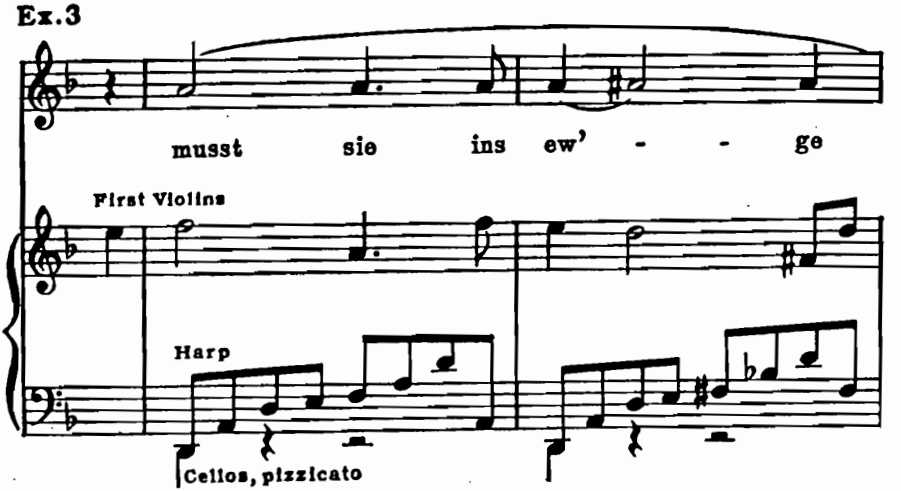


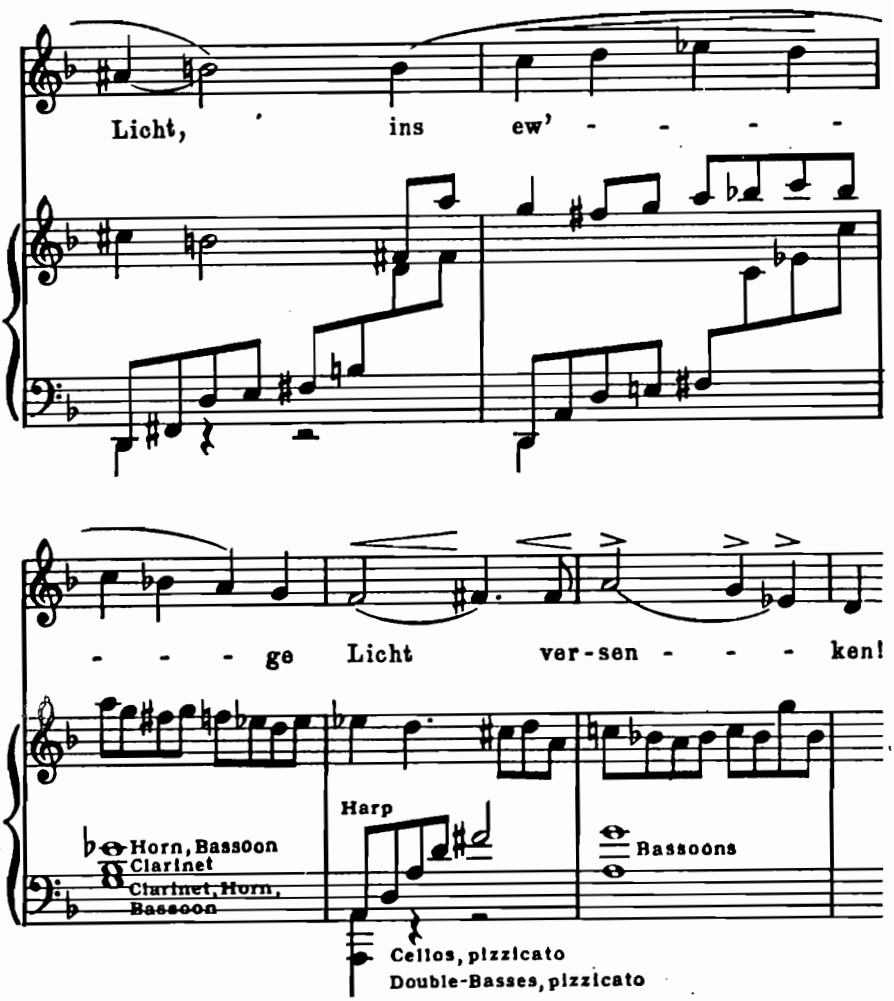


An unexpected and quite delightful touch in orchestration turns up in measure 20 in the form of some repeated tones for the glockenspiel. This instrument, usually associated with light-hearted, dainty, or brilliant passages, contributes an arresting effect in this song of profound anguish. It would occur only to a man who knew the orchestra as exhaustively as did Mahler—who of course was a conductor as well as a composer—to use this instrument in such an unlooked-for fashion. Incidentally the glockenspiel part throughout the song is confined to a single pitch: D.

The music of Example 2 (minus the two grace-notes) recurs with a new text, and leads through an unsettled-sounding passage to the material shown in Example 3. It will be observed that the first violins

Ex.3





have one melody, the voice a different one, and that the harp has a typical passage in eighth-notes. The sparsity of the texture well illustrates Mahler's ability to get a maximum of effect from a minimum of means —this from a composer who is so often thoughtlessly accused of "megalomania" and extravagance of means!

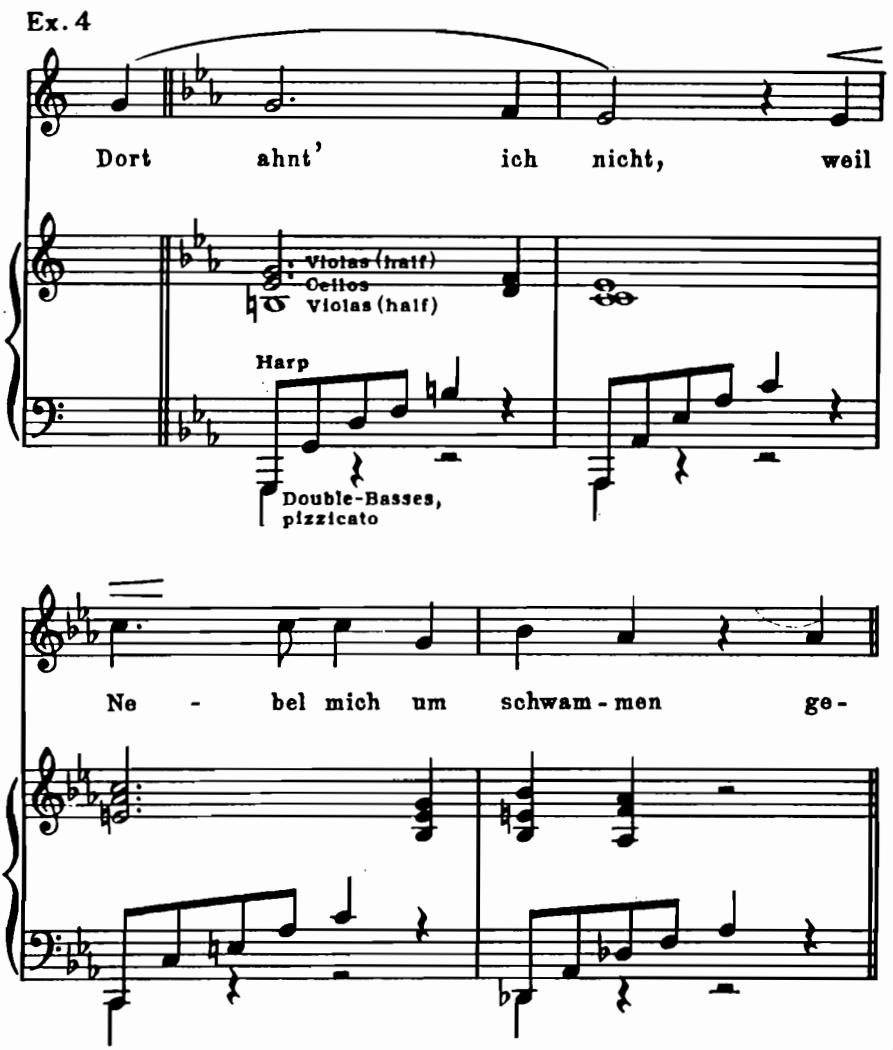
The orchestra becomes momentarily agitated, but calm is restored through a cannily-written diminuendo and gradual return to the original tempo; the music seems to "dissolve." The material of Example 2, considerably modified and with new words, appears again. The glockenspiel plays the last note in the unusual ending.

No. 2: *NUN SEH' ICH WOHL, WARUM SO DUNKLE FLAMMEN*
(NOW I SEE WELL WHY SUCH DARK FLAMES)

The second song has an anguished opening, which a change from C

minor to C major at measure 15 does little to relieve. At measure 22 comes another phrase which only Mahler could have written; it is destined to return at measure 54 in a different key and in altered form. (See Example 4.)

Ex. 4



There is a brief and restrained outburst at measure 29. At its end, as it is calming down, there is a typically Mahleresque touch when the voice part seems to drop out of sight and the emerging cellos claim our attention. The gradual swallowing-up of one part and overlapping emergence of another, all within the course of a phrase, is typical of the composer and was something of a novel stroke in his day, often bringing about a veritable "counterpoint of tone-colors." A similar effect,

also preceded by a short restrained outburst, occurs just before the quite unconventional end.

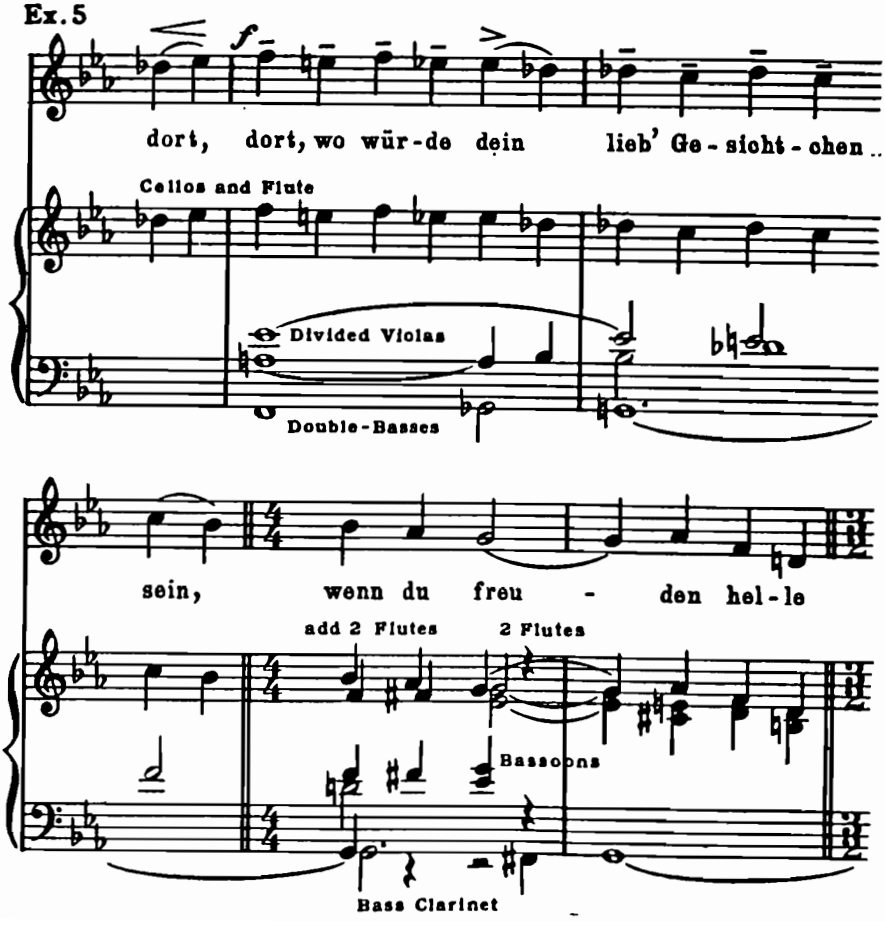
It is interesting to note that the passage quoted in Example 4 and its already-mentioned repetition are the only phrases in this song which do not begin with a rising melodic line.

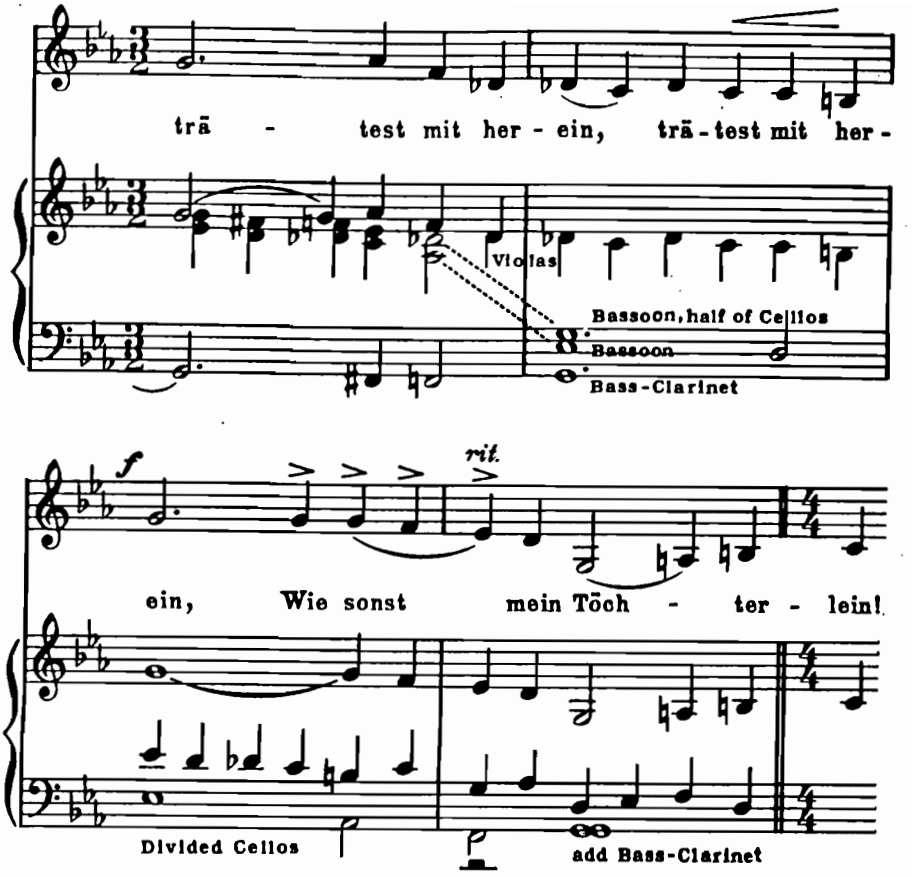
No. 3: *WENN DEIN MUETTERLEIN*
(WHEN YOUR DEAR MOTHER)

The third song has about as cheerless an opening as can be imagined; it is given to English horn, bassoon, and pizzicato cellos. Again the entrance of the voice and the whole manner of its participation suggest the role of one of the orchestral instruments rather than a "star" or "soloist." A chamber-music-like mode of thought may be observed in nearly all of Mahler's songs with orchestra.

At the end of measure 24, running to the beginning of measure 33, is the amazing passage found in Example 5. It returns, with different

Ex. 5





orchestration and text, just before the end of the song. Its effect is that of a single phrase of astounding length, which pushes everything before it. Of course it really subdivides, and it certainly need not be attempted with a single breath, yet so ingenious is its structure that the listener almost holds his breath as it is delivered. Not many passages that are its peer will be found anywhere in musical literature. It is a true masterstroke.

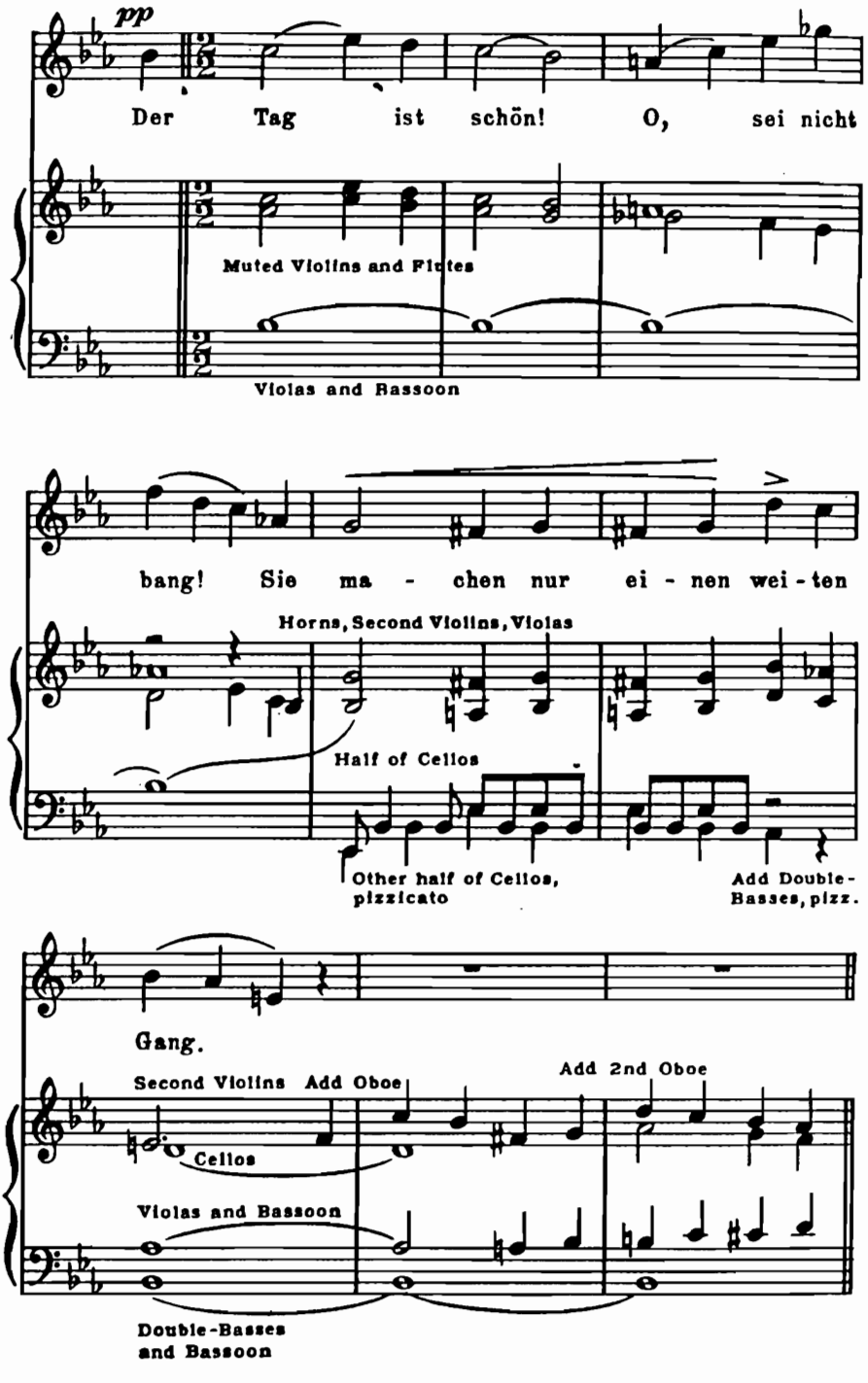
The second half of the song is fairly similar to the first half—about as near to the "strophic" type of song-structure as one will find in Mahler, who always preferred the "through-composed" manner of composition. The end is noteworthy as marking one of the few times Mahler did not conclude a composition on the tonic chord, for the final chord is the dominant.

No. 4: *OFT DENK' ICH, SIE SIND NUR AUSGEGANGEN*
(OFTEN I THINK THEY'VE ONLY GONE AWAY)

After three songs in slow tempo with little rhythmic drive, the fourth, with its gentle and restful flow, is a welcome change. It is also the only song which opens in the major mode.

Measures 15 through 23 are remarkable for their beginning on the

Ex. 6


pp
Der Tag ist schön! O, sei nicht
Muted Violins and Flutes
Violas and Bassoon
bang! Sie ma - chen nur ei - nen wei - ten
Horns, Second Violins, Violas
Half of Cellos
Other half of Cellos, pizzicato
Add Double-Basses, pizz.
Gang.
Second Violins Add Oboe
Add 2nd Oboe
Cellos
Violas and Bassoon
Double-Basses and Bassoon

dominant-eleventh chord and for the typical manner in which the orchestra takes over as the voice drops out, a Mahler characteristic which has already received comment. (See Example 6.) This passage recurs twice later on, both times in modified form. The first of these again uses the orchestra to continue the interrupted voice line and features a delightful bit for a solo violin; the second, which virtually concludes the song, finishes out the phrase after having passed through one of the most exquisite climaxes imaginable.

No. 5: *IN DIESEM WETTER* (IN THIS WEATHER)

The last song is about twice the length of any of the others, and easily requires the largest number of instruments in the orchestra.

The agitated opening features growling trills, restless figures, tremolos, stopped horns, and other turbulent effects, including Mahler's typically "wrenched" string passages approached from one or two grace-notes. The stormy mood is well established long before the voice enters, and for the first half the singer is content to let the orchestra carry forward the thought, vocal participation partaking more of declaiming against the orchestra than of a melodic line. Meanwhile Mahler's policy of using varied rather than exact repetition reflects the constantly varied repetition in Rückert's text.

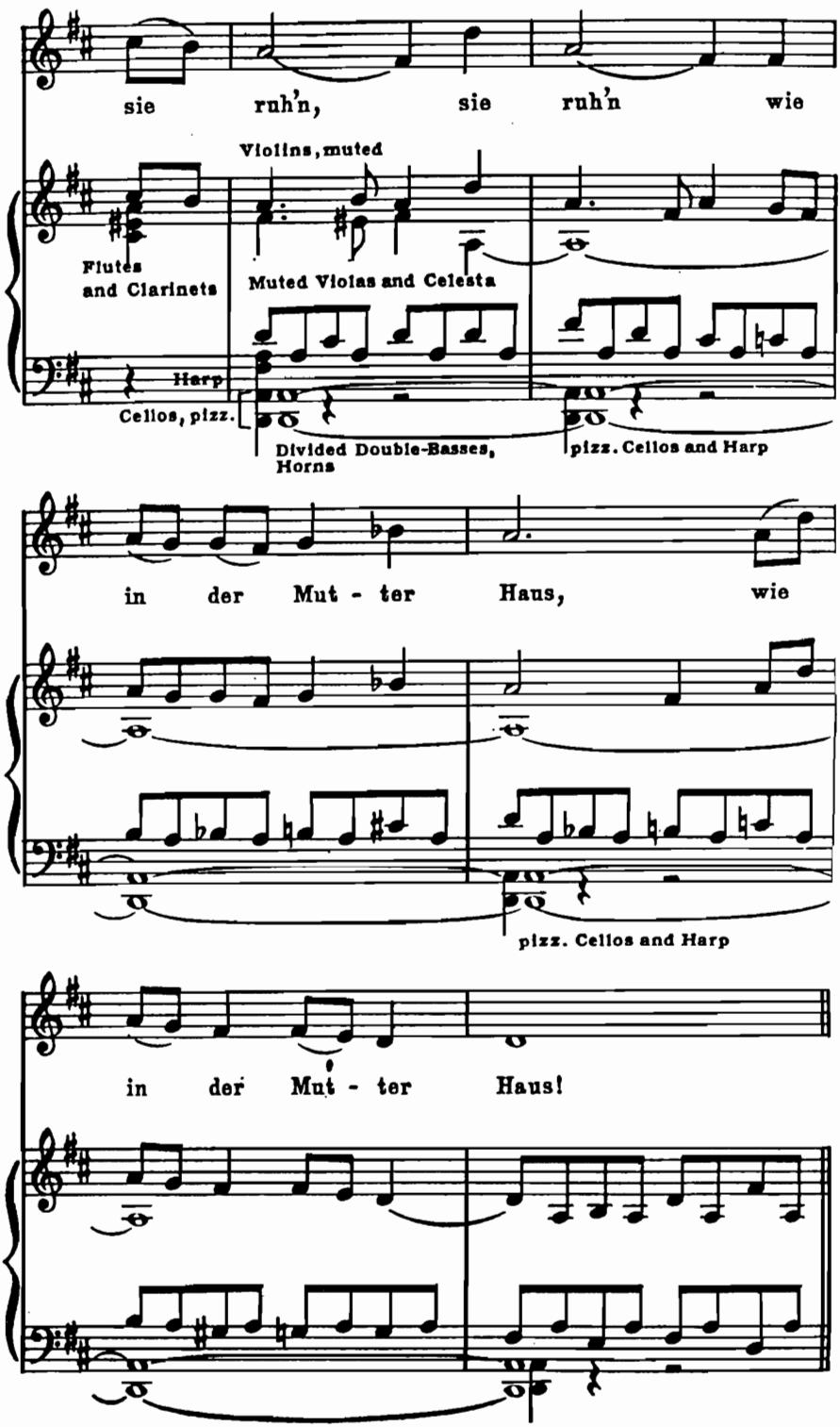
The climax is a true turning-point as well as the loudest passage. It begins at measure 67 with the voice silent, and is quite devoid of the conventional orchestral claptrap typical of such passages. The stormy atmosphere continues as the gong adds its lowering effect to the sustained tones of the deep-pitched instruments; high above there are other sustained sounds for cello harmonics and piccolo; in the middle there are moving parts.

The music gradually calms down, the transition featuring some repeated glockenspiel tones, somewhat as in the first song, except that the tone is now always A rather than D.

A shift from D minor to D major brings a lullaby-like passage of celestial peacefulness. The effect of the second part of this song for all the world suggests the cool clearing of the air after a heavy storm. For a long time only the high-pitched instruments are used. (When the cycle is sung by a man, as it preferably should be, his voice is the lowest-pitched of the musical resources for most of eighteen measures.) There is a continuous eighth-note figure in the second violins, later transferred to the violas. Most of this is doubled by the celesta. There is, however, some difficulty about the part for this instrument, for Mahler apparently had in mind a celesta able to descend an octave lower than the usual instrument, and freely-used tones in this lowest octave (always appearing as a single line of notes) are hence unplayable; so the celesta part of the *Kindertotenlieder* is often simply omitted, though about half of it still lies within the normal range.

Low tones re-enter with the lovely passage shown in Example 7—music which in its very sound suggests the poet's words *sie ruh'n* ("they rest").

The predominantly orchestral thought of the song-cycle receives its final affirmation in the circumstance that the voice is silent during the


sie ruh'n, sie ruh'n wie
Violins, muted
Flutes and Clarinets
Muted Violas and Celesta
Harp
Cellos, pizz.
Divided Double-Basses, Horns
pizz. Cellos and Harp
in der Mut - ter Haus, wie
pizz. Cellos and Harp
in der Mut - ter Haus!

concluding fifteen measures, which bring the *Kindertotenlieder* to a close of the utmost calm.

In addition to the voice and the usual first violins, second violins, violas, cellos, and double-basses, Mahler's *Kindertotenlieder* is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, timpani, glockenspiel, celesta, gong, and harp. (It will be observed that trumpets, trombones, and tuba are not used.)

PAUL HINDEMITH AT TOWN HALL

by Louis Biancolli

The following article appeared in the *New York World-Telegram and Sun* on February 15, 1959. Reprinted by courtesy *N. Y. World-Telegram and Sun*.

One of the great music masters of our time — Paul Hindemith — made a memorable double appearance as composer and conductor at Town Hall yesterday afternoon.

As composer, the German-born modernist, rated among the three most influential innovators of our time, was represented by two striking scores—octet and six madrigals, both billed as first performances in the United States.

On the podium Mr. Hindemith not only proved his own best conductor but perhaps the best conductor Anton Bruckner could have at the moment for his profoundly moving and seldom heard Mass in E Minor.

As performance and program, it was a stirring event from beginning to end. Both the National Artists Chamber Orchestra and the Collegiate Chorale rose nobly to the occasion.

Indeed, it is hard to recall, from the season's abundance, a more firmly knit chamber ensemble than was heard in Mr. Hindemith's brilliant new Octet. The contrasts and balances were just about perfect.

Nor has the season's group singing offered many moments to equal or surpass those achieved by the Collegiate Chorale at the inspiring behest of Mr. Hindemith in his own and Bruckner's music.

The Octet is real music-making — fresh and clean and new. Grounded in assured strength, it roams freely over new and old terrain, attaining a compact and living entity of its own.

One would have thought the madrigal an exhausted and antiquated form. But Mr. Hindemith, ever the explorer, found ways of making the six glowing poems of Josef Weinheber chant new life in their fresh and vital settings. What exuberant power they express!

It was inevitable that the most gripping of the six, "Magic Recipe" — a unique masterpiece of bounding humor and sly thrust — had to be repeated. Mr. Hindemith certainly had a good time doing so, and so did the crowd.

And how this compact, bald little man in his 60s made the Bruckner Mass soar in the solemn majesty of its theme! While the music lasted, it gave Town Hall the spacious illusion of a cathedral.

Anton Bruckner was in his glory yesterday — and so, too, was Paul Hindemith.

THE ULTIMATE

by WINTHROP SARGEANT

The performance of Anton Bruckner's Eighth Symphony by the Vienna Philharmonic, under Herbert von Karajan, in Carnegie Hall on Tuesday evening of last week stirred up the sort of excitement I have not encountered at a symphony concert since the days of Toscanini. There was something ultimate about it, which occurs only when a brilliant conductor and a superb orchestra devote themselves to the performance of a towering masterpiece, presenting it in a manner at once flawless, inspired, and authoritative in the highest degree. The audience — a very fashionable one, which might have been expected to show some impatience with the long, leisurely spans of Bruckner's musical thought — was held spellbound throughout the work. The work itself, as Bruckner enthusiasts well know, is perhaps the finest and certainly the most closely knit and most consistently eloquent of all the Austrian master's symphonies. Its sombre, turbulent first movement, its magnificent scherzo, and its resplendent, proclamatory finale could each stand alone as an example of nineteenth-century symphonic writing at the peak of its communicative power. But placed between the scherzo and the finale is a slow movement of such serenity and grandeur that one is tempted to call it the greatest adagio ever penned by a symphonic composer. The superlative is, of course, slightly fatuous; there are other great adagios in the literature of symphonic music, some of them by Bruckner himself, and in any case the word "great" is worn, and hazy in meaning. Still, there should be some way of conveying in words the unique character of this movement, which is not really like any other adagio in existence. It is not an easy movement to grasp at first hearing. To some, it may initially seem a bit repetitious; and I know of quite a number of musicians, as well as critics and laymen, who have not heard it often enough to fit all its relationships together and thus grasp the grand plan of its musical logic. But the plan is there, needing only a few hearings to become manifest, and once it is clearly understood, the movement shows itself to be one of the loftiest statements ever made by the musical mind. In it, Bruckner — as happens frequently in his other works — is carrying on a personal conversation with God, and, even to an unbeliever, what he has to say cannot seem other than noble and basic. Mr. von Karajan conducted the whole symphony with a devotion that was truly hypnotic, and chose his tempos — notably that of the adagio, which is sometimes dragged — with exquisite care for the coherence of Bruckner's musical ideas. The performance was so impressive that Mozart's familiar and beautiful "Eine Kleine Nachtmusik," which opened the program and was done by the orchestra with exemplary finish, seemed trivial by comparison. To me, von Karajan's Eighth will remain one of the most memorable musical experiences of the decade.

A MAHLER PREMIERE FOR A MAHLER YEAR

by DIKA NEWLIN

It seems strange that Mahler's youthful work *Das klagende Lied* (1880-1898) has only now received its premiere in New York. Yet such was apparently the case when the forces of New York City College's choir, orchestra and band joined to present this composition on May 14, 1960, in the auditorium of the college. This performance was followed by two additional ones on May 15 and 21.

Wisely, the conductor of this event, Fritz Jahoda, showed his awareness of Viennese tradition by preceding the Mahler work with three shorter pieces by Schubert: the delightful *Serenade,* Op. 135, the visionary *Song of the Spirits over the Waters,* and the more conventional, simpler *Psalm 92* (sung in Hebrew). These were pleasant, but the focus of interest (and of the most intensive preparation on the part of the participants) was obviously Mahler. Let it be said at once that the students achieved a remarkable performance. While it would obviously be unfair to single out and criticize individual participants as in professional performances, it can be stated without fear of condescension or of making "undue allowances" that the total impression was an exciting, deeply moving one. The work had clearly been studied with utmost thoroughness—more, its interpretation had that incalculable quality of heartwarming enthusiasm so often found in collegiate performances and sometimes missing from more technically perfect professional ones.

In speaking of a work of a composer's youth, it is fashionable to seek out the "influences" of his forebears. However, in the case of *Das klagende Lied,* the remarkable thing is not that Mahler was influenced by Wagner, but that in so many passages he prophesied his own future works so clearly. One hears page after page foreshadowing the *Second Symphony,* the *Third*—yes, even the *Ninth* and *Das Lied von der Erde.* Thus one might almost say facetiously that *Das klagende Lied* is a kind of anthology of Mahler's later works. Or, better, it is like the seed from which the flowering tree is later to grow —every element necessary is already contained within it. An amazing microcosm!

A large audience at the first performance received the work with every evidence of real enthusiasm, cheering and applauding the young singers and players and their accomplished conductor. As I listened to this reaction, I thought how fine it would be if this work could now move "downtown" there to be heard by even larger and more representative musical circles. In any event, we are grateful to Mr. Jahoda and to all concerned with making this significant premiere a success.

PITTSBURGH SYMPHONY AT CARNEGIE

by Louis Biancolli

The following review, which appeared in the *New York World-Telegram & Sun* on Nov. 17, 1959, is reprinted by courtesy of the *New York World-Telegram & Sun.*

A majestic reading of Bruckner's Fourth Symphony crowned the visit of the Pittsburgh Symphony Orchestra at Carnegie Hall last night.

With William Steinberg conducting, the performance was a red-letter event in the campaign to entrench Bruckner in the American repertory. Performance and music surmounted the rest of the program like an Alp.

Coming after two new compositions of something less than heroic stature, the Fourth Symphony seemed the nobler and more eloquent. But let's consider Mr. Steinberg's novelties first.

A New York premiere of Luigi Nono's "Due Espressioni Per Orchestra" opened the program, though from the first few scattered sounds it was hard to say just when the program opened. This was indeed strange music, disconnected, fitful, bare.

Mr. Nono, at 35, is the white hope of Italy's musical left. A "serialist" composer, he is even married to the daughter of Arnold Schoenberg, the founding father of "serial" music. This was a sample of it last night.

Whatever its message, it completely eluded me. Mr. Nono is no fool; neither is Mr. Steinberg, so I assume something of moment went into these "two expressions." What it was I leave to keener minds to grasp and divulge.

If the "Due Espressioni" left me cold, so, for the most part, did Paul Hindemith's well-meant "Pittsburgh Symphony," written in honor of the Bicentennial of the Steel City. But this at least was solid and recognizable music-making.

The attractive side to the symphony is its ingenious interweaving of "Pennsylvania Dutch" folk themes and the final flag-waving finale boomed out by the brasses, "Pittsburgh Is a Great Old Town!"

As compared to Mr. Hindemith's other large scores, the symphony seemed boisterous and overwritten, with little of that groundswell of suspense that so often overtakes a Hindemith movement. But it was obviously a heartfelt gesture to a great city.

For me the concert was the Bruckner Fourth — that and the superlative playing of a great orchestra conducted by a man of prodigious power who deserves even greater recognition than he has so far received.

KILENYI BRUCKNER MEDAL AWARDED TO SIR JOHN BARBIROLLI

In appreciation of his efforts to create greater interest in the works of Anton Bruckner in England and in the United States, the Directors of The Bruckner Society of America have awarded the Kilenyi-Bruckner Medal to Sir John Barbirolli. In 1957, the Hallé Orchestra of Manchester, under the direction of Sir John Barbirolli, performed Bruckner's *Fourth* in Manchester, Bradford and Swansea; the following year the Orchestra performed Bruckner's *Seventh* in Manchester, Sheffield, Bradford, London, and Leeds, as well as in Prague, Warsaw and Linz. While he was guest conductor of the Detroit Symphony, Sir John included Bruckner's *Fourth* on the programs of December 11 and 12, 1958.

The presentation of the medal was made to Sir John by Mr. Harry Neyer, Vice-President of the Society, at the closing concert of the Swansea Festival in Swansea, Wales, on October 17, 1959, at which the Hallé Orchestra performed Bruckner's *Fourth* Symphony under the direction of Sir John.

KILENYI BRUCKNER MEDAL AWARDED TO WARREN STOREY SMITH

CITATION READ ON THE OCCASION OF THE PRESENTATION OF THE BRUCKNER MEDAL OF HONOR TO WARREN STOREY SMITH ON FRIDAY, JANUARY 17, 1958 AT THE NEW ENGLAND CONSERVATORY BY PRESIDENT HARRISON KELLER OF THE CONSERVATORY:

There appears now and then in our midst an individual who by some bond of sympathetic understanding recognizes and courageously champions the achievements of his fellow artist to the end that he sheds new and enlivening light on his subject. Such is the case of the service our own Warren Storey Smith has contributed to the appreciation and better understanding of the music of the celebrated composer, Anton Bruckner.

For his penetrating reviews of this music in performance and by his written evaluation of Bruckner's place in the world of music, he has richly earned the Bruckner Medal of Honor which it is now my pleasure to award on behalf of the Bruckner Society of America.

A PERFORMER'S RIGHTS

by STANLEY POPE

An apology.

Since the music of the West broke away from the sheltered existence of the churches and ducal palaces and took its place in the great opera houses and concert halls of the 19th century, the music critics and musicologists, a new company in a new world, have made it their business to judge contemporary tendencies and to educate the man in the street. Their conclusions have been influenced by the aesthetic demands of the times in which they have lived. Often enough their observations make curious reading today. This influence was shared by the performers whose interpretations were also dictated by the same demands. The main characteristics of the great artistic movements have been dependent upon, and the direct outcome of, the total contemporary human experience. The late 19th century approach to the classics would no doubt surprise us today. We have only to read the Reger, Busoni and Mottl editions of Bach to see why many consider them a tortured version of the original. Performers and composers have frequently attempted to rescue great works from obscurity by presenting them in a form more acceptable to their contemporaries, but sooner or later they have had to face the critics of another age. Even the divine Mozart has not been spared for his rescoring of Handel's *Messiah*.

So it was with Bruckner's first interpreters, whose "ameliorations" have since been condemned. The critics of today are justified in disapproving of the extensive changes made by the composer's friends, those who were anxious to make his works known and who were convinced of the lasting value of his creations. But their devotion to the cause did not prevent them from butchering the form and from changing his tone-colours to fall in line with the conventions of the time. If, with or without the consent of the composer, Bruckner's admirers found it necessary so to handle his creations, it is not to be wondered at that Hanslick was quite incapable of appreciating his greatness. He stood too close to him and was blinded by what he knew from his own experience to be great music in the compact symphonic writing of Brahms. But Hanslick was not quite as bitter as he is made out to be, although it must be admitted that whenever he refers to "spiritual, clever and original ideas" or "the bright moments of extraordinary beauty," this is followed by complaints about length, obscurity or exhibitionism. Even the great Brucknerite, Bruno Walter, tells us how he, in spite of knowing and having performed several of Bruckner's symphonies, reached his fiftieth year before the inner life behind the music revealed itself to him.

In our attempts to recapture that all-important atmosphere upon which depends the magic of a perfect performance, it is for us to decide whether, and in how far, we have to attempt an exact reproduction of

what we believe were the fundamental characteristics of the original inception behind the creating mind. The degree to which this can be accomplished will depend upon our ability to recreate, in our imagination, those conditions of which the inspiration was the inevitable outcome.

It is with this in view, in the interests of the music, respecting the composer's apparent intentions and attempting to offer them in a form which may be acceptable to musicians, musicologists and music-lovers alike, that I present an *exposé* which may incite further interest in that which has been the Cinderella of the major symphonies. The A major symphony has, until the most recent times, been unjustifiably neglected. It is a work to the reconstruction of which considerable thought must be given.

I may be accused of advocating artificial means for the attainment of an artistic end. This is not my intention. But it is only after musical situations have been considered from many angles that an interpreter is in a position to "improvise" in performance. I am aware of the shortcomings of such an approach, but if it provokes a new interest in this magnificent work, that end in itself will justify the means.

All references are to the original score as published by the Bruckner-verlag and edited by Robert Haas.

I have considered it superfluous to draw attention to the need for moderation in that which concerns nuances so as to meet the requirements of the particular orchestra and hall for which a performance is being prepared. This refers in the main to *ff* and *fff* in brass and timpani, which must always be made to fit into the organic growth.

Symphony No. 6 in A major.

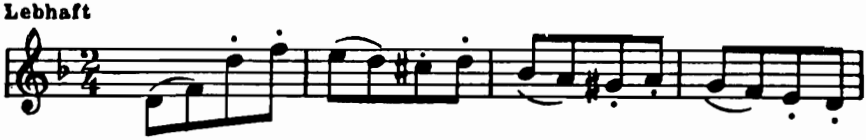
I. *Majestoso.*

It must have been one of Bruckner's greatest disappointments that this truly splendid first movement was not played during his lifetime. It is one of his most successful movements. It is concise, well made, and has in it music as romantic as any he wrote. That it was so long neglected is due, perhaps, to the difficulties it presents. This *Majestoso* must not be hurried, for it is typical of Brucknerian growth. It will be found that unless the movement is given "space" one episode will follow the other too rapidly. Of course, a sustained tempo makes greater demands on the orchestral players. It calls for better quality and no shortcomings can be hidden away behind a facade of bristling superficialities.

The notation of this movement is inclined to lead conductors astray in that it reads more quickly than the natural pace of the music. One is reminded of the problem arising from the two versions of Schumann's d minor symphony. In the first version of the year 1841 the theme is written

Ex.1

Lebhaft



in the revised version of ten years later

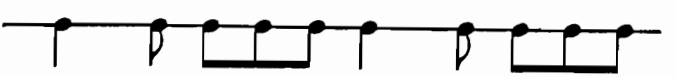
Ex. 2

Lebhaft

Both give their own picture of the correct *Tempo*, where, in fact, the correct *Tempo* lies between the two. As far as the conductor is concerned with Bruckner's work, it is both difficult and undesirable for him to beat two in the bar. Clearly this is the basic rhythm and the composer could scarcely have written 4/4 without disturbing the calm from which the music evolves. However, the conductor would have a hard time getting the accompanying figure together in the orchestra if he were to beat two minims to the bar at ♩ = 50.

The keynote to the tempo of the opening must be found in the first subject itself, and the bows must have enough time to be *breit gezogen* even in the crochet bar. So often this opening is played more quickly with the result that the important rhythm which accompanies the theme never really gets away properly, and we are faced with this sort of thing

Ex. 3



in place of

Ex. 4

There is no need of this with a disciplined orchestra, although one must always be prepared to insist on absolute observance of the rhythm each time it makes its appearance. It is a help if one can make the semiquaver even shorter than its proper value in order to put a greater edge on this important figure.

Another problem arises with the second subject. This is a melody which, like so many of the composer's tunes, is accompanied by a wealth of melodic passages intertwining and each playing an essential role in the surge of sound upon which the music is borne. Seldom does Bruckner indulge in such complexity. Insufficient "space," once again, leads to confused listening. *Bedeutend langsamer* means circa 40 minims to the minute. The character of the music renders it necessary to conduct four beats in the bar and there will be 80 crochets or 120

triplet-crochets to the minute. It is always dangerous to insist on matters of technique for in doing so one might well risk destroying the very atmosphere one is so ardently endeavouring to create. The basic rhythm of two in the bar should not be disturbed by over accentuated subdivisions. In spite of this, but bearing it in mind, it may prove useful to the musicians for the conductor to beat six with his right hand and four with his left. This must only be used as a guide, and the beat must be sufficiently varied and flexible so as not to become monotonous.

Although there is no change of tempo indicated between *Bedeutend langsamer* at B and "acceler." at bar 191, it is unlikely that Bruckner thought of letter F in the *Bedeutend langsamer* tempo. For this reason I re-establish the initial tempo of the movement gradually between 95 and F. It is essential not to rush into G but to clear the air by beginning afresh and in a relaxed tempo, slowly building up to the *ff* and from H to I settling down again.

This development grows naturally out of what has gone before and is in itself so short that it might almost read as an appendix to the exposition.

Bars 147-150 1st horn *quasi solo*. Between I and L one must constantly think of the preparation taking place for the wonderful reappearance of the principal theme now transformed, inverted and adapted, being carried along on the backs of the little quaver triplets. On the rising harmonic progression the strings have an opportunity of showing the extent of their expressive capacity from a seductive *piano* to a broad singing *fortissimo*. It is essential to take plenty of time before the *accelerando,* and also important not to overdo it, so that the initial rhythm makes its appearance evolving naturally out of what has gone before.

At the beginning of the movement it was found necessary to take time in order to create the desired atmosphere. Between M and 0 the tempo must be so calculated as to enable one to recapture that atmosphere quickly. The flute and oboe must stand out clearly and it may be necessary to have them play *a Deux* at 239 for two bars. It is essential for the upper strings not to cover this figure.

At letter W begins one of Bruckner's most inspired pages, for the *Coda* to this movement is great music by any standard. Once again it is important to give the music time to speak. In 313 the *piu piano* (from *p* to *pp*) is most important. From X the theme, passing from the horns to the trumpets, should be clearly audible without emerging too greatly from the orchestral background. There is a danger of extending too quickly. This should be borne in mind after Y when the trombones should, at first, give sufficient support without dominating the situation.

II. *Sehr feierlich.*

The slow broad steps of the opening bars of the second movement, the plaintive counter-melody in the oboe, the quintessent second subject, one short episode reminiscent of a funeral march, another entrancing page recalling *Siegfried*: all these things together with the enormous wealth of tonal variety combine to hold an attentive audience spellbound.

The movement is hard to reconstruct by reason of the need to give time to such elements as

Ex. 5

and for the music not to drag in the bars preceding D. This calls for considerable flexibility of tempo. The opening oboe quavers should not be faster than 72 to the minute if they are to preserve their plaintive, restful character. This means that the opening theme in the strings should be at approximately ♩ = 36. The effect must not be of a stodgy march which won't get going. The *Lang gezogen* crochets in the lower strings must lead the way, and the whole phrase must grow continuously from *piano* to *forte* in the fourth bar. The need for economy, in view of the length of the crescendo, makes it advisable to begin *mp* in bar 7 and increase to *mf* in the ninth bar. By the time the *ff* is reached the tempo may have moved to ♩ = 44, but the crochets must nevertheless be broad with a strong expressive accent on each in the *ff* bar. In spite of the increased tempo care must be taken that the figure

Ex. 6

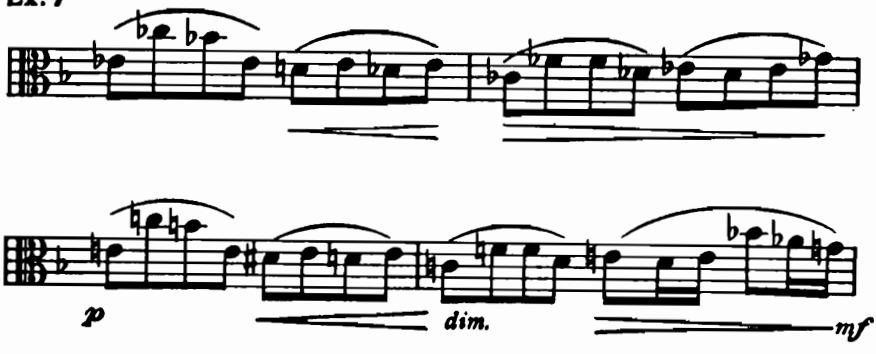
is not hurried and still contains the characteristics of the opening oboe solo. After A the music must move forward imperceptibly to the second subject, with the slightest suggestion of a *rallentando* in the second half of the bar before B.

The striking contrast between the first and second themes is enhanced by the distant key of E major. This passage, from B, may be played at ♩ = 60, but time must be given to the string players so that they can change their bows comfortably in the second half of the third bar. The *cresc.* continues to the end of that bar and a little moment of repose may be felt necessary by some conductors at the end of the following bar. The exact nuances indicated by the composer should be adhered to, for these are clearly intended to allow certain elements to stand out from the rest of the ensemble. The following *ff* must be played *molto espressivo* and unhurried. *Molto rallentando* from the end of bar 39 bringing the quavers before C to ♪ = 48, will permit full value to be given to the accents and the grouping of the quavers. At C ♩ (crochet) = 48. A slight *ritenuto* may be introduced before *Largo* where the crochet equals 36 to the minute. Imperceptibly this may advance to ♩ = 50 at bar 51.

In the martial music at D the rhythmic figure in the timpani *poco marcato*, the crescendo to *forte* at the end of the third bar, the strict

observance of the *pp* in bar 62 and of the semiquaver in the 1st violins at the end of bar 64, together with a sufficiently strong entry (*mf*) where the violas take over from the violins, and the *pp espr.* in the 1st violins at the end of the same bar are all points which help to give relief to this moving little episode. At letter E horn *en solo*, where the violas may be marked in the following manner

Ex. 7



♩ = 42 may be increased to ♩ = 48 by bar 81. With the prescribed *ritard sempre* the initial tempo of ♩ = 36 is re-established and may be increased from two before H to ♩ = 48 by the third bar after H. Inevitably an eye must be kept on balance and Bruckner's *ff* in the trombones must be adapted to suit the situation.

A little time may be taken before I so that we feel an easy transition back to the second subject. Exactly the same procedure should be adopted at 127/129 as at the analogous passage earlier in the movement. Horn I. *quasi solo* at 139 and 140.

In the magical music which follows L time should be taken over the *lang gezogen* quavers and crochets, and again from 153 to M where we arrive at the initial tempo of the movement. Very seldom is sufficient care given, even in its rare performances, to this truly magnificent close. The crescendo in bars 161 and 162 should be permitted to develop to *forte*, and the music should then be allowed to dissolve little by little into nothingness.

III. Scherzo—*Nicht schnell.*

In this movement there are no problems regarding approach, for the composer's intentions are quite clear and the movement is bounding with features typical of his writing. It is compact and straightforward. The unexpected changes of tonality which are accompanied by characteristic changes of nuance should be sufficiently underlined in performance. The distant chatterings of the various orchestral voices are interrupted from time to time by fanfares of approval from the heavy brass.

♩ = 92/100. The crochet at the end of the figure in the 2nd violins and violas must be long. Wherever this rhythm occurs the quavers must be short and the final crochets long: *cf.* horns III. IV., tuba and lower strings after bar 11. The trombone quavers after bar 11 should be long but distinctly separated the one from the other. At bar 55 horn II *espr.* At E all quavers in woodwind, horns and trumpets short, as

also in the bass strings. There is a very important crescendo between bars 69 and 73.

The second part of the scherzo (C) begins in the key of the flattened subdominant. This upward harmonic drive to the major key of the mediant—when written in sharps—is a Brucknerian turn at which the composer occasionally steals a glance as if to remind us that it is always round the corner, as at bar 36 in the Trio of this movement, and which has, at other times, an important structural function as in the *Finale* of the 3rd symphony.

The quavers in the Trio should equal approximately the crochets of the Scherzo. In bars 4, 14 and 40 it is important that the quaver is held for its full value. The same thing applies to the dotted crochets in bars 8 and 18. It may be necessary to let cellos and basses play up to *f* (at least *mf*) in bars 4/5 and 14/15 to balance with the horns. Time must be taken for the *piano subito* in the second bar before E, and the magical close at E must be given "space." The crescendo must only be slight and the following *ppp* ethereal. This Trio is full of charm and given due consideration must cast a spell over musicians and audiences alike as we return to the distant opening of the Scherzo.

IV. Finale—*Bewegt, doch nicht zu schnell.*

This Finale contains music of great beauty. The silvery simplicity of the opening phrases, the second subject, in which we encounter Bruckner in one of his most charming moods, trim and slightly *Ländlerisch*, the fine intermittent passages for brass, the episodes with the dotted quaver element recalling the oboe melody in the slow movement, and the final bar where the opening theme of the first movement is recalled in a blazing fanfare of sound: all these things are in themselves worthy witnesses of their composer's work.

Nevertheless, however fond we may be of Bruckner's music, we should be rendering him a disservice by ignoring the problems brought about, conceivably, by a miscalculation of practical considerations when putting pen to paper. It is our duty to the composer to try and solder into one great movement the elements which, by reason of the great contrast in the rhythmic units, are inclined to follow one another like a selection of incidental ideas. This may be yet another reason for the neglect of the symphony. The greatness of the movement lies in the greatness of its parts and we must weld those parts and bring them together to the best of our ability.

In the first place we have to take into account the vast difference in values between the shortest recurring element in the movement

Ex. 8

and the longest

Ex. 9

It seems an acceptable argument that had the difference between the demisemiquaver and the semiquaver in the former had no significance for the composer he would hardly have been likely to carry out the writing of this figure with such persistence. It would seem desirable, therefore, to choose a tempo at B in which the difference can still be detected. ♩= 88. In spite of this slow tempo the movement should not be permitted to plod along. If the tempo has advanced before C, after C the first six bars may be slightly sustained. In those which follow I would suggest an *accel. poco a poco* to ♩ = 104 at D with a *poco rit.* in the bar before D. The persistent quaver movement in the strings is admittedly tiresome. To relieve the monotony of uncovered quavers of this kind I make two slight changes in the text. I change the minim of bar 55 into a semibreve and the crochet of bar 57 into a minim. If the composer had realized the effect of these quavers in many of the modern concert halls, with their scientific perfections and an almost total lack of reverberation, he might well have done the same thing. Often Bruckner may have been led astray by the rolling echoes from the great churches in which he played. A very different thing.

This beautiful section after D develops into a meaningless string of notes if inadequate thought is given to its shape. This may be partly due to the regularly recurring harmonic blocks of four bars. It is this harmonic structure and periodic consistency together with the unvaried crochet movement in the 2nd violins which give this theme some affinity to the chorale. With the crochet at 104 to the minute one still has time to mould the phrases properly and the light counter-melody in the 1st violins can still preserve its freshness. The *staccato* crochets at D should be very short and not precipitated. A little time should be taken over the barline 68/69 so that one phrase can finish (possibly a little diminuendo in bar 68) and the next begin without "crushing." This procedure must not become a dodge at every fourth bar, but it might act as a guide when preparing this passage in the study. From F to H the tempo may advance very gradually to ♩ = 135. Most important are *pp subito* at 105 and G.

In view of the close proximity of Examples 8 and 9 between H and K it would seem permissible so to change the basic tempo as to suit the exigencies of these two elements. It is not necessary, however, to make violent changes, and inasfar as they exist they can be made to slide almost imperceptibly one into the other. In itself the indication *breit* over the 1st violin part in bar 133 makes it clear beyond a doubt that the composer did not intend the crochets to be played quickly. But after I once more the element in the woodwind must be carried forward with sufficient *élan*, and the quaver movement in the strings must not be permitted to plod too heavily. At letter K it depends largely on the acoustic of the hall whether a slight pause is to be introduced. In a very

resonant hall the first crochets in the basses may be lost if no break is made.

Between M and Q *Bedeutend langsamer* I suggest that the tempo should be flexible enough for the music not to drag at M (♩ = 72), but that plenty of time be given to expand after N (♩ = 60). We return to ♩ = 88 at Q, but from the second half of 268, where we are no longer bound by the demands of the demisemiquavers, we may relax the tempo little by little and arrive at T ♩ = 104 as before. With this very gradual increase in tempo we are still able to dispose of slight flexibility wherever musical considerations make this expedient. *Langsamer* at 328 should not be exaggerated: circa ♩ = 64. At V Tempo I and on the second crochet of bar 358 a short pause, beginning with the strings at circa ♩ = 72 and with the *accelerando* increasing the tempo to ♩ = 100, so that the rhythm in 367 exactly matches that at the beginning of the symphony. After a pause at X strings *al tasto* and *misterioso*. At bar 381 the music must subside and after Y some reserve of forces must still be left in hand so that the horns are clearly audible, and so that the final apotheosis after Z should remain fresh and new and not give the impression of just another fortissimo. When this reference to the first subject of the symphony returns in the trombones, now newly adapted to, and superimposed upon this triumphant blaze of sound, they should come forward *en solo* to bring to a most brilliant conclusion the musical wonders of this lovely A major symphony.

KILENYI MAHLER MEDAL AWARDED TO DR. HERMAN NEUMANN

Station WNYC has consistently offered its listeners programs of high cultural standards in the realms of music, drama, and literature. The Station is essentially an educational institution in the liberal arts.

Dr. Herman Neumann, its Music Director, has demonstrated outstanding ability in his choice of programs which appeal to audiences of widely differing tastes and help to familiarize listeners with masterpieces too infrequently heard in concert halls. In this way, the broadcasts have widened the musical horizon of many a music-lover.

Over a period of years, Dr. Neumann has included one or more works of Mahler on the regular programs of the Municipal Station. In appreciation of his efforts to create greater interest in Mahler's music, the Directors of The Bruckner Society of America have awarded to Dr. Neumann the Kilenyi-Mahler Medal of Honor. The presentation was made by Mr. Harry Neyer, Vice-President of the Society, on May 18, 1959, the forty-eighth anniversary of Mahler's death. For this occasion, Dr. Neumann had chosen to broadcast the *Adagietto* from Mahler's *Fifth* and two Songs from *Lieder eines fahrenden Gesellen*.

BOSTONIANS AT CARNEGIE, STEINBERG IS CONDUCTOR

by FRANCIS D. PERKINS

The following review which appeared in the N. Y. *Herald Tribune* on Jan. 21, 1960, is reprinted by permission; copyright 1960.

William Steinberg, who had conducted his own Pittsburgh Symphony two months ago at Carnegie Hall, reappeared there yesterday as guest leader of the Boston Symphony Orchestra for the third concert of its New York evening series. He devoted the first half of his program to Haydn's Symphony in E flat, Op. 99, and Richard Strauss' "Tod und Verklaerung," and then contributed to the current observance of Gustav Mahler's centenary with a memorable performance of that composer's Symphony No. 1.

. . . . .

Vividness of color and richness of tone were well suited to the Strauss and Mahler works, while the Bostonians' performance was also marked by lucidity of detail and, when required, ample delicacy; the dynamic shading, as well as the orchestral hues, were finely distinguished as well as generous in range. Hearing these works, both performed seventy years ago, in the same program, gave an interesting opportunity for comparison; "Tod and Verklaerung" seemed to be the more extrovert of the two, although this Mahler symphony is far from emotionally baffling.

Strauss' musical depiction of a dying man's last throes and thoughts was realized with exceptional dramatic conviction; Mr. Steinberg combined notable underlying momentum with the musical impact. The waxing volume of the transfiguration music was maintained with laudable constancy, but this part of the tone poem seemed to need a slightly broader pace. This apotheosis, however, has lost some of its persuasion in the course of time; the Mahler symphony seemed fresher.

Mr. Steinberg and the orchestra presented it with unfailing eloquence in addition to a constantly high external standard of performance, both in the brighter moods of the first two movements and the darker vein of the third. Their interpretation differed in some respects from that given by the Philharmonic under Dimitri Mitropoulos last week, but both testified to their conductors' intent devotion to Mahler's music.

STEINBERG REVERES MAHLER

by LOUIS BIANCOLLI

The following review which appeared in the New York *World Telegram and Sun* on January 21, 1960, is reprinted by courtesy of the New York *World Telegram and Sun*; copyright 1960.

A powerful and deeply moving performance of Mahler's First Sym-

phony marked the guest appearance of William Steinberg with the Boston Symphony in Carnegie Hall last night.

In majestic breadth and emotional force, the reading was in a class with that of Dimitri Mitropoulos and the Philharmonic two weeks ago. Mr. Steinberg obviously venerates Mahler and seems to have fathomed his depths.

The performance was again the perfect observance of the Viennese master's centennial. It couldn't have happened to a better composer. Nothing was spared to give the symphony a breathing reality.

These are great days for the long-maligned Mahler, and they seem to bring out the best in conductor and orchestra alike. Because of another assignment, I missed the Haydn and Strauss numbers on Mr. Steinberg's program.

To judge by the symphony alone, the orchestra was in exceptionally good form.

BERNSTEIN LEADS STERN IN BERG WORK

by HARRIETT JOHNSON

Alban Berg's Violin Concerto was written in memory of a beautiful young girl, Manon Gropius, who died at 18. The poignant work also proved to be his own requiem. Berg completed it in July, 1935, and December 23 he died of a blood infection.

Isaac Stern was the soloist Friday afternoon in the Concerto with Leonard Bernstein conducting the N.Y. Philharmonic at Carnegie Hall.

Its performance induced an added lament: the recurring thought of the tragedy of Berg's early death at 50. His genius was that of the lyrical poet whose thoughts were ever emblazoned by intensity.

Berg's humanity, so apparent in his opera, "Wozzeck," is also alive throughout this concerto. Stern performed it superbly, with luminosity of tone and with sorrowful introspection. Even the snatches of youthful gaiety in it reflect a sadness that Stern caught too.

Manon, the daughter of Gustav Mahler's widow, Alma Mahler Werfel, was loved, according to her mother, by Berg as if she were his own daughter.

The composer was working on his opera, "Lulu," when the news came of her death from infantile paralysis. He stopped working on "Lulu" and turned with unremitting energy to writing Manon's requiem. Usually he mulled over his compositions for years, but he finished the concerto in approximately two months.

In two movements, it is essentially a song-like threnody, built from simple themes into a complicated structure. He weds guilelessness of idea to sophistication of idiom, weaving in a couple of waltzes and a quotation from a Bach Chorale. These, in different ways, relate the subject matter to the source of its inspiration.

The intricate development has the quality of fantasy in its structure, but contains as well an unyielding logic in its form, reminding us of Bartok's style.

Bernstein provided a sensitive collaboration which contributed to the introspection inherent in the Concerto's character.

BRUCKNER AND SYMPHONIC FORM

by JAMES H. WILCOX

The formal elements of Bruckner's symphonies have been a source of nearly constant controversy since their composition during the last half of the nineteenth century. Perhaps no other composer in the history of music has precipitated such confusion. Attempts to assess the symphonies have been further complicated by the frequent revisions of the music by Bruckner himself as well as by well-meaning friends. However, since the publication of the *Originalfassungen*, based on the autographed scores bequeathed by Bruckner to the National Library in Vienna, this aspect of the controversy has been in large part resolved. Irresponsible editing of the symphonies, which led to the distortion of many movements beyond all formal logic, was corrected, and the movements were restored as far as possible to their original intent. With this edition a re-evaluation of Bruckner's forms may be undertaken.[1]

Friedrich Blume writes that:

> Bruckner's contemporaries branded the composer whose harmony and forms had proceeded from the clearest of organizing principles as "chaotic." There was an attempt to ward off the "music of the future" in their inability to understand the large breadth of his symphonies, which were by their measurements, certainly beyond what they were accustomed to assimilate.[2]

The controversy over Bruckner's forms can be further exemplified by the opposing opinions of two Bruckner enthusiasts, the conductor Hermann Levi who laments the state of Bruckner's logic, form and unheard-of recapitulations while the conductor and Bruckner scholar Walter Abendroth considers these same aspects as virtues, calling them "the projection of the symphonic idea into the monumental."[2]

This article purports to show that Bruckner's forms must necessarily be considered on their own terms if they are to be accepted as formal structures worthy of universal recognition. Following a discussion of form in general and Bruckner's approach to form a suggested procedure is given for the analysis of the first movement of the Seventh Symphony, exemplifying a method for the understanding of the interrelated facets of Bruckner's symphonic structures.

"Form is," as Jacques Barzun says, "necessarily, inevitably, the crea-

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[1] In spite of the fact that there is still much to say in favor of certain revisions it seems logical that the invaluable *Internationale Bruckner-Gesellschaft* edition of each of the symphonies issued by Haas and Orel and continued by Nowak should be accepted as the official version. Only by this somewhat rigorous compromise can there be a united front in presenting Bruckner to the public; in this way the embarrassing confusion, which is unique in music history, can be rectified.

[2] *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, Vol. II, p. 372.

tor's chief concern in any art."[3] "Music exhibits pure form not as an embellishment, but as its very essence."[4] The meaning of the term "form" in music is often indeterminate and will need some definition.[5] Apel points out the distinction between "form *in* music" and "forms *of* music."[6] "Form *in* music" is the order of sound organized according to some intelligent plan, often defying formulation. In this respect form is completely determined by content. Paul Henry Lang calls "forms *of* music" the schemes which govern the "structure-at-large" of a composition—"recognizable architectonic articulation."[7]

The interdependence of style (form *in* music) and form (forms *of* music)[8] is dealt with by Manfred Bukofzer as an interrelationship between internal and external structures:

> . . . Structure and texture are functions of the melodic, harmonic, and rhythmic elements, and these in turn assume and exercise different functions in different styles even if their external manifestations be the same. Form, taken in this sense, covers the manifold interrelations of all these aspects, not only the external scheme, but also the principle that governs the inner organization of a particular composition.[9]

The concept of interrelationship refutes the idea of a dichotomy of form and "forms,"[10] in which "form cannot be the object of systematic study."[11] "Unity between internal and external elements of form is an achievement of real artistry . . . one which exacts new types of formal principles."[12]

In an evaluation of Bruckner's symphonic style this correspondence of style and form will necessarily be involved in obtaining an unbiased viewpoint. Dissection of the whole into the various elements of style, structural devices, and their positions in traditional formal schemes, and

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[3] Jacques Barzun, *Berlioz and the Romantic Century* (Boston: Brown and Co., 1950), II, 362.

[4] Suzanne K. Langer, *Philosophy in a New Key* (New York: Mentor, 1942), p. 169.

[5] Arnold Schoenberg (*Style and Idea*, New York: Philosophical Library, 1950, p. 53) describes the purpose of form in the following quotation: "*Form in Music* serves to bring about comprehensibility through memorability. Evenness, regularity, symmetry, subdivision, repetition, unity, relationship in rhythm and harmony and even logic—none of these elements produces or even contributes to beauty. But all of them contribute to the organization which makes the presentation of the musical idea intelligible."

[6] *Harvard Dictionary of Music*, ed. Willi Apel (Cambridge: Harvard University Press, 1951), p. 278.

[7] Paul Henry Lang, *Music in Western Civilization* (New York: Norton, 1941), p. 991.

[8] The terms "style" and "form" will be used in subsequent references to these two concepts.

[9] Manfred Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947), p. 350.

[10] "Form is something abstract, comparable to the Platonic Idea, whereas forms are concrete examples of the idea." Hugo Leichtentritt, *Musical Form* (Cambridge: Harvard University Press, 1951), p. 3.

[11] *Ibid.*

[12] Ernst Kurth, *Bruckner* (Berlin: Max Hesses Verlag, 1925), I, 234.

the formal schemes themselves, must be interpreted in relation to their functions in the total structure.

There have been and presumably will be proponents and opponents of Bruckner's first-and-last movement sonata forms as long as musical form remains in the province of absolute and inviolate tradition. If text book patterns are the criteria for judgment, or even if the forms of a few composers are isolated and idealized, a static concept prohibits deviation from these set forms, and results in formal sterility. Barzun says,

> One . . . judges the creator's formal power not by reference to some classified plan suitable to another subject, but by measuring the degree to which massive materials have been grasped and held in place by the organizing mind. When the centripetal force of the substance has been overcome, we have Form.[13]

Compromises and compensations are inevitable. In any artistic work the emphasis of one aspect over another presupposes sacrifice of one quality for another. Barzun cites this principle of *Preferable Error*, borrowed from mathematics, in opposition to the "grievous injustice in a critic pounc[ing] upon the sacrificed parts, and exhibit[ing] their purposeful slightness or dullness as an imperfection which a better workman could have avoided."[14]

In the external design of music, repetition and contrast are the twin ingredients of cohesion and movement.[15] Pure repetition is formless: constant change and lack of coherence are equally so. A composition having both continuity and contrast has the intrinsic ingredients of form.

One can no longer say that a form evolves to a state of absolute perfection, from which perfect state deviation or change results in the dissolution of an artistic ideal. This idea of musical evolution has been deplored by W. D. Allen:

> . . . The nineteenth-century notions of musical forms as "organism" is a modern pseudo-mystical concept which has done more than anything else to postpone the modern scientific approach to musicology as a study of *style*.[16]

Allen proposes to replace the concept of persistence of "traditional modes of thought" resulting from a "cosmic law of progress" with a less restricting one "explaining change as due to man's creative activities."[17] Thus, for Allen, historical precedent for a formal structure does not necessarily reflect worthiness. As external conditions change, the *Gestalt* no longer conforms to previous configurations. Change in external and internal conditions brings about need for modification of

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[13] Barzun, *op. cit.*, p. 362.

[14] *Ibid.*, p. 362. Quotation from P. G. Hamerton, *Portfolio Papers.*

[15] *Grove's Dictionary of Music and Musicians*, ed. Eric Blom (5th ed.; New York: St. Martins Press, 1954), p. 429.

[16] Warren Dwight Allen, *Philosophies of Music History* (New York: American Book Company, 1939), p. 341.

[17] *Ibid.*

structures. At the same time there is no need to discard completely the worthy structural aspects of the past if they can serve a purpose in modified or even as completely new architectural functions.

Forms have grown out of compositional procedures throughout the history of music. Hans David has broadly summarized the historical concepts of form and style into the varying emphases of style periods. "Up to Bach's time . . . musical form was largely determined by the return of material introduced before. . . . The intricacies of symmetrical and asymmetrical form, based on concrete relations between sections, reached a climax in Bach's work."[18] The classic structures of Haydn and Mozart were built on the relationship of different sections to the whole, the sonata scheme being exemplary. The dynamic concept, analogous to the drama, with "development toward a climax, catastrophe, relaxation, build-up of a victorious coda, etc.," are found in Beethoven, and continued in the music of the Romantics. Modern music has become eclectic in selecting various methods, with "the principle of differentiation regain[ing] the upper hand over forms based on dramatic association."

Bruckner's first and last movements are composed according to a plan quite clearly related to the classical sonata form. How closely the movements conform to the classic scheme, and how the music proceeds within the confines of the plan will determine the validity of the criticisms of his use of this structural plan.

Tovey has said:

> Sonata forms themselves arose from those of music-drama, and a sonata style that is not essentially dramatic is nothing. On the other hand, the sonata has its own rate of movement which is not that of the drama. Its forms are based on two principles: first, its rate of movement, and secondly its exposition of key-relations in sharp contrasts on a large scale. Why Bruckner and Reger should have encumbered themselves with these forms is a mystery which must remain unsolved, seeing that they were really suited to neither composer.[19]

It is clear that Tovey's criteria for judgment are well founded in tradition; if adherence to tradition is a prime requisite for a great work then it might be said that Bruckner brought about the dissolution of the sonata and the destruction of an ideal. However, this is true only if Tovey's criteria are also applicable to Bruckner. Hadley Cantril, in discussing the nature of scientific inquiry, has said that the history of

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[18] Hans David, "Principles of Form in Use from the Middle Ages to the Present Day," *Bulletin of the American Musicological Society*, June, 1947, p. 9.

[19] Donald Francis Tovey, *The Main Stream of Music and Other Essays*, collected by Hubert Foss (New York: Oxford University Press, 1949), p. 306. Tovey was not, as may be implied from this selection, an anti-Brucknerian. In his essay on the fourth symphony, he says that "it is Bruckner's misfortune that his work is put forward by himself so as to present to us the angle of its relation to sonata form. That very relation is a mistake; but if we are to condemn all art that contains a mistaken principle, I am not sure that *Paradise Lost* is less mistaken than these symphonies of the old Austrian organist. . . . Signs of wear . . . Bruckner will never show; his defects are obvious on first hearing. . . ." (Tovey, *Essays in Musical Analysis* (New York: Oxford University Press, 1935), II, 71-72.

science shows that any science becomes stagnant when those who work within it become complacent about the particular way they have compartmentalized the subject matter of their discipline.[20]
This is equally true in the arts. Thus it is quite impossible to assess Bruckner's sonata plan according to values established in the work of Beethoven. The functions of each are different. Bruckner's use of the sonata did fulfill the purpose of unifying his works, yet this means did not serve as the primary architectural force as it does in the sonata idea to which Tovey refers.

Other critics concur in Tovey's opinions. Each one compares extracts from Bruckner with similar elements in the works of other composers, pointing out Bruckner's lack of success in achieving like results. Extractions and comparisons are important in the observation of a style to show contrasting functions within similar formal outlines, but alone they cannot with certainty establish superiority of one style over another.

Lang describes certain of the symptoms of late nineteenth century music which are applicable to the music of Bruckner and points up the fallacy of trying to fit differing contents into the same mold and arriving at the same results.

> The indistinctness of mood and contour of the music of the *fin de siecle*, its groping gestures, caused an asymmetry of musical phraseology which was vaguely akin to free verse. The developing lines are broken, the harmonies like to tarry on the no-man's land between tonalities, and although some central key is never really abandoned, constant chromatic and enharmonic modulations prevent an unequivocal tonal skeleton, a condition again leading to abrupt and broken form.[21]

Herbert Weinstock says that if Bruckner has made any real misjudgment on using forms of the past, it is in "dangerously constru[ing] the sonata forms as epic [and in using them] for ceremonial and prolonged meditative and expositional effects rather than for the aspects of drama native to them both through ancestry and by innate structure."[22] Lang also sees in their "epic utterances [an] offense against the essence of symphonic thought, logic and economy."[23] Elements of Bruckner's personal idiom (pauses, tremolos, pedal points, fanfares, etc.) appear, to Lang, as "blood clots in the symphonic vein."[24]

Paul Rosenfeld falls back on the evolutionary theory of musical forms. He sees Bruckner's "achievement as really vaguer than Beethoven's; for the reason that his sense of form remains unevolved."[25]

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[20] Hadley Cantril, *The "Why" of Man's Experience* (New York: Macmillan, 1950), p. 5.

[21] Lang, *op. cit.*, p. 992.

[22] Herbert Weinstock, *Music as an Art* (New York: Harcourt, Brace, 1953), pp. 248-9.

[23] Lang, *op. cit.*, p. 919.

[24] *Ibid.*

[25] Paul Rosenfeld, *Musical Chronicle* (New York: Harcourt, Brace, 1923), p. 195.

Hanslick's review of Bruckner's eighth symphony expresses a vituperative reaction against both his form and style.

> Interminable, disorganized, and violent, Bruckner's Eighth Symphony stretches out into a hideous length. . . . It is not impossible that the future belongs to this nightmarish *Katzenjammer* style, a future which we therefore do not envy.[26]

In each case criticism of the form is based upon a past standard, which under examination is found not to exist as an entity in its own right but only as an idealized standard. Terms such as: "ancestry, inateness, evolution, etc." are used to express relationships rather than terms which reflect change in changing conditions. The problem of criticizing formal structures demands a careful evaluation of all of the significant aspects of the structure and their manifold interrelationships. Cantril says that a problem must be posed in such a way that "it holds out a chance of explaining away the hindrance in understanding that created the problem, . . . requiring a careful selection of the most relevant variables to use in investigation."[27]

For a real understanding of Bruckner's music it is necessary to re-evaluate the close relationship between the style of his music and the forms of his music. Only on its own merits can it then be fairly judged.

Ernst Krenek has said that "Bruckner's work is expressive of his conviction that the late romantic idiom was susceptible of unlimited evolution on its own terms. . . ."[28] This opinion is furthered by such an eminent musician as Bruno Walter who sees no discrepancy between the content and the form. Rather he has made a re-evaluation of their relationship and placed the emphasis on different aspects:

> Strange, that I had to grow almost fifty years before recognizing a genius, who, at about the same age, had begun to create his great works. . . . I had known Bruckner's works for many years without really coming close to them. . . . His form had been unintelligible to me; I had considered it out of proportion, exaggerated, and primitive. To move without restraint within the monumental edifice of Bruckner's work had seemed to be denied me. All at once, a change came over me. I recognized in the melodic substance, in the towering climaxes, and in the emotional world of his symphonies the great soul of their creator, pious and childlike. This stirring recognition, in turn, made me comprehend effortlessly the substance and form of his music. I can hardly express in words the importance Bruckner's work has since gained in my life, to what degree my admiration for the beauty and symphonic power of his music has increased, what ever more richly flowing source of exaltation it has grown to be.[29]

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[26] Eduard Hanslick, *Neue Freie Presse* (Vienna, December 23, 1892. Quoted in Nicolas Slonimsky, *Lexicon of Musical Invective* (New York: Coleman-Ross Co., 1953), pp. 81-82.

[27] Cantril, *op. cit.*, p. 21.

[28] Bruno Walter, *Gustav Mahler*, from biographical essay by Ernst Krenek (New York: Greystone Press, 1941), p. 163.

[29] Bruno Walter, *Theme and Variations*, tr. by James A. Galston (New York: Knopf, 1946), p. 285.

Willi Apel's high regard for Bruckner's symphonies is expressed in the following quotation:[30]

> Bruckner's symphonies are musical architecture in the truest sense of the word, not only with regard to their dimensions, but also, and chiefly, to the details of their content. A movement from a Bruckner symphony may well be likened to the towering vault of a Gothic cathedral, with its stained windows each having its own subject, character and colors, but all forming the parts of one great whole. It is with such an idea in his mind that one should approach a symphony by Bruckner. The listener who expects to be carried over in one tremendous and irresistible flow from the beginning to the end will necessarily be disappointed. The one who is prepared for a phenomenon similar to the great waves of the sea, to the chapters of an epic, to the stained windows of a cathedral will be rewarded with visions of beauty and greatness such as are not found anywhere else in music.[31]

It is quite apparent, after considering the preceding opinions for and against Bruckner's music, that it is the particular emphasis toward the composition that will determine the sympathy with which the formal aspects of his symphonies are accepted. Those who base their criticism of Bruckner upon his lack of faithfulness to tradition are then probably justified in their negative view. However, they have failed to evaluate Bruckner's music in the light of the process of its creation and have chosen to emphasize external characteristics, formulating their comparisons from this basis.

No two composers plan a work exactly in the same manner; there are many differences in compositional procedures. A composer's own personal attitude toward the technique of composition will determine the final form of a work, and it is with this particular approach in mind that the work of any composer should be considered. Compositional techniques can be reduced, however, to two basic categories. As discussed by Egon Wellesz:

> There are composers who visualize the architecture, conceived in a moment of creative power, and who then become aware gradually of the component parts and turn their attention to details; and then there are composers who first of all conceive a theme, from which they proceed to a second theme, and who then exhaust all the possibilities which the development of the themes suggest.[32]

Composers of the second half of the nineteenth century are inclined

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[30] While in his early twenties Apel studied at the Freie Schulgemeinde Wickersdorf in Thuringia under August Halm, the director of music at the school and author of a book on Bruckner. The musical life of the school revolved around the music of Bach, Beethoven and Bruckner. Apel acknowledges his indebtedness to Halm whose thoughts he paraphrases in the quotation above.

[31] Willi Apel, "Anton Bruckner," *The American-German Review*, April, 1944, p. 11.

[32] Egon Wellesz, "Anton Bruckner and the Process of Musical Creation," *Musical Quarterly*, XXIV (July, 1938), 270.

to favor the second type. Bruckner's own structures reflect this attitude in their emphasis upon sectionalization. His themes are not of the type adaptable for development in the sense that Beethoven's are; but rather they have a finality which often demands entirely new material for their continuing expansion. When the material of the themes themselves is utilized for expansion by Bruckner, such devices as sequence, motivic and harmonic extension are necessary. To quote Wellesz further: "Such an attitude toward the symphonic material carries with it an entirely new conception of musical architecture."[33] This concept of musical architecture is the one with which the music of Bruckner should be considered. Each movement has a composite unity arising out of the overlapping and superimposition of numerous structural elements. Underlying all of this is the progression of climaxes, described by Apel as the "phenomenon similar to the great waves of the sea." "This is the heart of his style," says Simpson, "and his peculiar symmetries arise from it."[34] The climaxes of the music are not attained as a result of the gradual development of the themes, as in the classical symphony where the climaxes are the result of the thematic process, but rather, as peaks are reached by other means, the themes are revealed for the first time in their full power. If the classical symphony can be compared to a Greek temple in its unity of design and ideal of classic perfection, then it might not seem far-fetched to emphasize Apel's analogy of a Bruckner symphony to a Gothic cathedral.

Bruckner's plan of construction can be visualized in such an analogy: *i.e.*, the superimposition of the many elements, each contributing to the massiveness of the total structure. Paul Henry Lang's phraseology illuminates the close parallel[35] between architecture and music constructed upon this principle.

> Gothic architecture is not static in nature, a mere mass at rest; it is the expression of the animated interplay of forces, an active process which takes hold of the entire building.[36]

As in the case of the isorhythmic motet which achieves expansiveness through the manipulation of material over large time areas, Bruckner's similar attitude toward time relationships results in symphonies of "epic" proportions and lengths, symphonies which are truly "monumental," in contrast to the conciseness of a Beethoven symphony.

The return of Gothic elements in baroque music was emphasized in the vogue for internal asymmetry, culminating in the intricate architecture of Bach's polyphony. A comparison of Gothic techniques in Bach and Bruckner could be made to bring out the similarity in architec-

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[33] *Ibid.*, p. 270.

[34] Robert Simpson, "Bruckner and the Symphony," *Music Review*, VII (1946), 35.

[35] It is interesting to note an additional parallelism between Gothic architecture and the music of Bruckner, that of the intense preoccupation with mysticism and spiritual matters, in violent contrast to the humanistic attitude following the Gothic period, and the trend toward realism surrounding Bruckner.

[36] Lang, *op. cit.*, p. 136.

tural planning[37] in spite of the fact that comparison may seem to be musical sacrilege.[38] It is certainly true that there is a fundamental difference between the manner and rates of movement in the two composers, as well as in the many obvious differences of stylistic principles, the comparison being one of formal attitude only.

The movement of Bach's music is governed by the principle of the "continuous expansion"[39] of material in alternating stable and fluctuating tonal areas, whereas Bruckner's music is based upon a high degree of sectionalization. Bruckner, likewise, alternates stable and unstable tonal areas, but in such a manner that the great span of tonal continuity, which is evident over large areas, is often lost in the diffuseness of the intermediary stages of non-functionalism through which it passes. However, it is in the attitudes toward structural architecture that the comparison is made.

The first movement of Bruckner's Seventh Symphony in E major may be used to exemplify Bruckner's concept of symphonic form in which the multiple superimpositions of the main elements occur: (1) the basic formal plan (in this case the sonata-allegro form with three theme groups), (2) the overall tonal growth, (3) the alternation of stable and fluctuating tonal areas, and (4) the progression of climaxes, as follows:

I. The movement is cast into a sonata-allegro form. The exposition contains three theme groups returning in the same order in the recapitulation. These three groups are arranged in the following order of tonalities:

Theme group:	I	II	III
Exposition:	E	B(bx)[40]	b B
Recapitulation:	E	e(x)	G E

In each case the unstable tonal area of the second group provides contrast for the gradual development of tonal stability.

II. The complete movement can be divided into two main parts, each of which emphasizes the emergence of a single key from a group of different tonal areas. In the first part, after fifty measures poised on E major, the key of B (major and minor) evolves into its final form. The

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[37] A massive structure such as the finale of the Bruckner fifth symphony, with a double fugue and chorale, superimposed on the sonata form, is analogous to the baroque superimposition of the ritornello upon the fugue and other compositional types.

[38] Willi Apel in his article on Bruckner in the *American-German Review*, April, 1944, pp. 8-11, speaks with enthusiasm in his comparison of Bach and Bruckner: "In the entire history of music there is only one analogous case" of a great master—one of the very greatest, being unknown to, or misunderstood by the musical public fifty years after his death—"that of Bach and I hasten to add that the analogy holds good not only with regard to the long period of oblivion . . . but also with regard to their artistic significance. . . . It may well be that the world recognition of Bruckner will be just as slow in arriving. But arrive it will, with the inevitability of a natural law."

[39] Bukofzer, *op. cit.*, p. 359.

[40] The lower case "x" denotes expansion of the tonality through areas of non-functionalism. In this case the keys of B and e are tonal poles—points of departure and return.

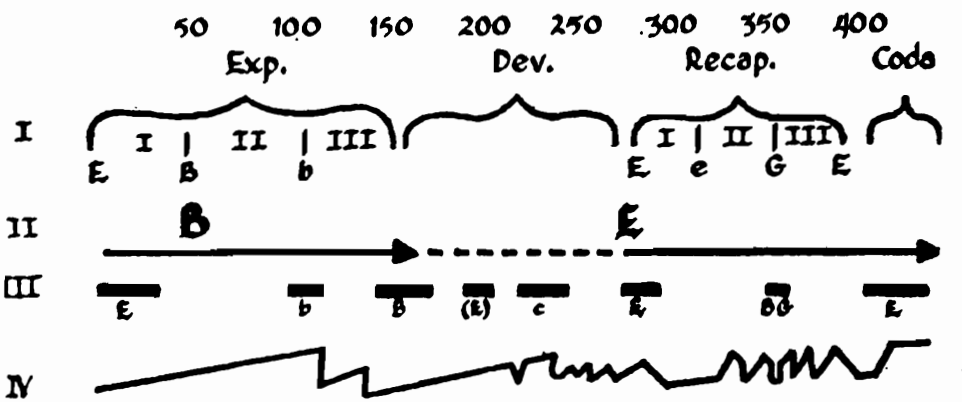
second part, which includes part of the development and all of the recapitulation, gradually reestablishes E major as the home tonality of the movement.[41]

III. The alternation of varying lengths of relatively stable and fluctuating tonalities provides another level of contrast.

IV. Superimposed upon the whole structure is a new and vital function, the rising and falling of an intricate series of climaxes which is not confined to the restrictions imposed by the sectionalizations of the sonata-allegro form and elements of internal structure. In contrast to these latter types of terraced sectionalization is a new type in which each of the waves in the series exhibits dynamic growth to a climax followed by relaxation, throwing the other elements of structure into completely new perspective.

Where one might normally expect a dominant preparation at the end of the development, leading into a strong recapitulation of the first group, there is a series of climactic waves which subside into a pianissmo return of the first subject. By using E major (measure 203) and e minor (measure 219) in the development section, the usual heightened effect of the return to E major is lost. However, by combining the peak of a series of climaxes with the firm establishment of E major as the key of the movement, the conflict of tonalities is finally resolved.

The following chart shows the superimpositions of the four larger structural elements: I. sonata-allegro form, II. emergence of dual tonalities, III. stable vs. unstable key areas, IV. plan of climaxes. Within



this general frame there are, of course, gradations and subtleties of these elements which are in themselves an important aspect of the complete structure. Each element has its own plan, symmetrical in some cases, and in others conscious avoidance of regularity. All of the sonata movements of Bruckner's symphonies adhere to this basic scheme; thus

[41] Robert Simpson has pointed out this concept of tonal emergence in "The Seventh Symphony of Bruckner," *The Music Review*, VIII, 3 (August, 1947), 179.

their similarity in other respects is not surprising. Each movement, however, will have its own character dependent upon the degree of emphasis placed upon each specific element of the formal plan. Other structural features often take on added significance (*e.g.*, the thematic process. In the first movement of the Eighth Symphony, the rhythmic unity of the three theme groups becomes an element of overall unity).

V. In addition to these four main structural aspects there are other elements governing the internal structure, each of which has its own importance in the total interplay of forces.

1. Well-defined sectionalization of thematic units within the theme groups.
2. Phrasing in 4 + 4, 2 + 2, 4 + 2 + 2 + 2 + 1 + 1, etc., alternating with asymmetrical groups (first subject).
3. Terraced orchestration which heavily emphasizes the thematic sectionalization.
4. Sequences of varying types emphasizing the regular periodization.
5. Dovetailing of contrapuntal lines.
6. Areas of tension and relaxation through various traditional methods, the contrast of harmonic rhythms, rhythmic patterns, harmonic formulas, consonance-dissonance treatment, orchestral timbre, etc.
7. The thematic process.

Each structural element has its own function which is not dependent upon historical precedent, but is the result of its own unique role as determined by its position in the interplay of architectural forces. The composite unity of each movement then arises from the overlapping and superimposition of these numerous elements, all coordinated in structures of monumental proportions, truly the "projection of the symphonic idea into the monumental."

BRUCKNER AND MAHLER IN THE FIRST YEARS OF THE STEREO DISC — JUNE, 1960

by JACK DIETHER

The first issue of this journal, appearing in February, 1932, carried the following item concerning Bruckner and Mahler recordings: "Thus far only a single symphony of Bruckner has made a complete phonograph appearance. This is the Polydor recording of the *Seventh* made by the Berlin Philharmonic under Jascha Horenstein before the days of improved electrical devices for good musical photography. There is, however, a rather fine Parlophone recording of the great *Te Deum* sung by the Bruckner Choir. The Scherzos of the *Third* and *Fourth* are available on H.M.V. records, and that of the *Fourth* played by the Vienna Philharmonic under Clemens Krauss. Mahler's symphonies are completely unrecorded. The best of his music to be had for the phonograph is Polydor's version of the *Kindertotenlieder*, beautifully sung by Heinrich Rehkemper [and likewise conducted by Horenstein]. There exist, also, recordings of some Mahler songs."

To be historically correct, there should be added to this list another Bruckner *Seventh*, and the *Adagio* of the *Eighth*, as well as the good, complete Mahler *Second* of the early 1920s under Oskar Fried. Also, the *Te Deum* mentioned was far from complete. I quote this paragraph nevertheless to remind those who may have forgotten, or never known, that no composers have made more astonishing strides in the world of recordings in a single generation than Bruckner and Mahler. In 1932, only one complete symphony by each had been made. By 1952, *all* the symphonies of both composers (in the case of Mahler, in fact, all his published works) had been recorded once or more. This was the fantastic dream, as I wrote here two years ago,[1] that was realized by the introduction of LP records into the world market. And now we have already a new revolutionary factor in the record scene: the introduction of the stereophonic disc. What does this mean in terms of Bruckner's and Mahler's music specifically? Something a little less initially startling, perhaps, for naturally *anything* would have to be anticlimactic, compared to their first availability to millions. If the LP enabled us, for the first time, to hear and rehear the greater bulk of their music, stereo will simply enable us to hear it better.

I say "will," because this is not invariably so at the present time, due to the wide variance in the current stereophonic techniques, and the equally wide variance in the results achieved. And since everything—good, bad, and indifferent—is dumped almost indiscriminately onto the market, and since a relatively small percentage of buyers consult reliable reviews (still fewer of them, more than one source regularly), there is at present a good deal of public confusion and misgiving con-

[1] See bibliography below.

cerning the merits of this innovation. Those who have only sampled it at random, in shops, audio shows, and the homes of friends, will bring forth widely differing reactions, depending on what was sampled and how. There are many people, for instance, who are congenitally unable to appreciate *anything* heard in the context of the noise, bustle, confusion, carnival hawking, and even sonic distortion sometimes encountered in the big audio fairs. Apart from the varying success of the stereo factor *per se*, my chief complaint to this point, in regard to stereo discs, has been the frequency with which the bass response of an original tape has had to be unduly compressed in making the stereo master, owing to the additional vibrational problems involved. When this occurs, it can often be easily detected by comparing the respective monophonic and stereo pressings.[2]

This confusion in respect to stereo I confidently regard as transitional, for I believe that the next few years will inevitably produce a refining and improving of the techniques, just as they did in the case of the LP itself. And let us not forget the initial, conservative opposition of the leading British record journals such as *The Gramophone* to the advent of LP. It was also a dogmatic opposition, for it too was based on very random samplings, or on second-hand reports from America (and for proof of this I need only refer the reader to editorials of that time in *The Gramophone* itself), but largely as a result of it, the British manufacturers were shy to embrace the LP cause for a couple of years after its acceptance in the U.S.A. The stereo revolution, on the contrary, has made its mark with them simultaneously on both sides of the Atlantic, and many who remember the earliest LPs all too vividly will admit that, for all its shortcomings, the stereo disc is being perfected more quickly, though perhaps not, in all cases, less painfully.

Thus, since anything I say about specific works will date much faster than usual, I propose to consider in greater detail the general issues at stake in this stereo revolution. I am thoroughly persuaded that all the principal works of Bruckner and Mahler will soon be available in stereo —in far less time, that is, than the six years it took for them to be done initially on LP. Only two years ago I wrote that a stereo Mahler *Eighth* (the work that stands to benefit most) seemed as remote as the galaxies, yet the change has occurred so swiftly that now the possibility seems far less remote than do the circumstances of 1958! I was writing then in regard to stereo tape sales, a field which in several years had not produced a single Bruckner or Mahler item, and was economically unlikely to do so. The sudden emergence of the stereo disc, on the other hand, has not only liberated the commercial tape market, but has made a stereo *Eighth* in the very near future almost inevitable.

At any rate, the policy of simply adding stereo to the agenda *from this point on*, wherever that may be in a record company's schedule, is

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[2] In the case of Jochum's Bruckner *Fifth*, it can be seen even more spectacularly by comparing the bass response of the fine German-made stereo pressing (Deutsche Grammophon Gesellschaft SLPM-138,005) with that of the shoddy American-made stereo pressing (Decca-D.G.G. SA-7300) made from *the very same tape*, showing that the problem is not inherent, but strictly a matter of local means and individual competence.

already producing some fascinating anomalies in regard to the growth of the stereo catalog. Take the case of Mahler's early cantata, *Das klagende Lied*, for the past several years his only remaining published work never performed in America, a work seldom done even in Europe, and therefore known to the larger public only by a poorish recording made many years ago in Vienna. In the spring of 1959, the work finally received its American première by the Hartford Symphony under Fritz Mahler; and because of this fortunate date, plus the lively interest of the Solomon brothers of Vanguard, the concert première was immediately followed by the recording première in more than passable mono and stereo sound. And so, while we may still lack a stereo *Third, Sixth, Seventh* and *Eighth* as I pen these words, we do have a stereo *Klagende Lied!* Or in the case of Bruckner, whereas the *Fourth* and *Seventh* have long been the most popular, we happen to have at this moment no stereo *Fourth*, but a stereo *Eighth* and two stereo *Fifths!* It is difficult to make specific predictions, but the inevitable pressures are to go forward, audiowise; and we who have fought so long and hard to bring the wider public to these composers should consider ourselves fortunate that the subjects of our zeal are now indisputably in the vanguard of those forward pressures, immune now to the hostile ghosts of any Krehbiels or Hanslicks.

And why? Why are they among the leading protagonists in this new audio world? Those who regard stereophonic recording as a new fad will not really understand this, but it is part and parcel of a coming-of-age in one aspect of our musical feeling and understanding. It refers to a new and enhanced sense of the physical presence of the musician and the physical reality of his instrument. In the concert hall we tend to take these for granted, and it is a further paradox of our time that perhaps the media which have always seemed to reduce that reality, namely the radio and the phonograph, may now be the means of giving us a keener awareness of it, reviving our interest not only in the special province of electrical acoustics, but in natural concert acoustics as well. Here we obviously draw very close to the musical worlds of Bruckner and Mahler, whose music is concerned with and dependent on the physical and acoustic aspects of music-making to a degree that aligns them, in that sense as in others, more closely with the modern age than with the classical and early romantic eras that spawned them. It anticipates the world of Stravinsky, who in *L'histoire du soldat* insisted, even in a dramatic presentation, on the physical presence of the musicians *on* the stage, along with the narrator and dancers. It anticipates also the world of jazz, with its brass perorations pointed proudly high in the air instead of demurely toward the ground. Perhaps it anticipates even more recent tendencies, which, *á propos* of New Yorker Henry Brant's multi-directional *Antiphony One*, were well characterized by Louis Biancolli when he remarked: "If 'space music' is to be the music of the future, maybe the logical place for the Philharmonic to move, when move it must, is the Hayden Planetarium."[3]

Let me emphasize that as far as stereo placement is concerned, it is the same for one instrument as for a few or many. This was admirably

[3] The New York *World-Telegram*, April 2, 1960.

expressed in a recent column by Christie Barter, who wrote; "How, it is argued, can a lone piano sound any better in a two-channel recording played on stereo equipment than it does in a monophonic recording played through two speakers, or even a single speaker? Fact is, it does —not by spreading the piano over the breadth of your living-room wall, but by 'locating' it, giving it a place on that wall, and, as it were, surrounding it with aural working space. The same holds true for small ensembles or three, four, or five players. Indeed one has the added advantage—and pleasure—of being able to follow individual voices more closely, to pick out inner details and thus to assess their relation to a musical whole."[4]

And just as a piano can be "located" in a certain spot on your wall, so an entire orchestra can be "located" within some ideal hall or cathedral seemingly *beyond* your wall[5] as the final chord of a Bruckner symphony reverberates into silence. It is the acoustical effect of an organ chord dying away within that same cathedral that inspired that symphonic ending, and stereo *must* reproduce that effect, or it is indeed only a passing "gimmick." It must do that and a good deal more. It must suggest that the apocalyptic horns and trumpets of Mahler's *Second* are indeed coming from the distant heavens, the cowbells of his *Sixth* and *Seventh* from slopes far below. It must suggest that the great antiphonal blocs into which Bruckner often divides his instrumental choirs, or the great antiphonal vocal choirs of Mahler's *Eighth*, are actually not only occupying, but claiming and conquering, certain defined portions of space, calling upon and responding to each other from those spaces. It must "locate" the antiphonal violin choirs in the later symphonies of both composers, the singer weaving the thread of his discourse through those of the woodwinds in the *Kindertotenlieder*, the many fluted echoes in Bruckner, the agitated colloquies, the humorous asides, and the "cries in the wilderness." All this it must do, and is equipped to do,[6] even if the recording equipment is, at present, far too often mishandled through lack of training and experience.

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[4] "Disc Data," *Cue*, October 3, 1959.

[5] The property of stereo sound of seeming to come from beyond the actual sources can be most spectacularly tested by means of stereophonic earphones, in which case the *apparent* separation is often hundreds of times the actual separation of the two sources (*i.e.*, the pair of earphones themselves). By alternately putting them on and removing them, the listener gets the illusion of being alternately in the room in which he is actually standing *and in one many times larger*. Monophonic earphones, on the other hand, give no sense of space whatever: merely a sound coming from an undefined "somewhere," as in a telephone call (or, if we were naive savages, from the receiver or earphone itself).

[6] How stereo creates from two sound-sources a graphic illusion of many sources is rather generally known, and too technically involved to go into here. The reader who still doesn't understand it is referred to the numerous articles on the subject in current audio publications. The fact that some record critics still do not, however, understand stereophonic principles any better than the public they are supposed to enlighten is indicated by the recent remark of one who found "too much separation" in a certain stereo record, but added that this could be "easily adjusted" by moving the speakers closer together! Especially recommended for a non-technical presentation from the conductor's viewpoint is "Music and Stereophony" by Ernest Ansermet (*High Fidelity*, March, 1959).

We need only recall the literal reproduction on records of the completely dead acoustics of NBC's notorious Studio 8-H, to realize how far we have now come from the ideals of those days. *There* was the apotheosis of musical sound in the "abstract": disembodied, two-dimensional, mausoleum-like. At the other end, I had better not speak of "concrete" music, or I may get mixed up with something that in France has an entirely different meaning, so let us speak rather of "music in the round"; fleshed-out, three-dimensional, cathedral-like. Perhaps we have arrived at a modernization of the baroque spirit, especially that which is represented by the antiphonal music written to be played at St. Mark's in Venice. Such a spiral trend is suggested by the unprecedented interest shown in music of the baroque today, an interest which I dare predict will be even further increased and enhanced by the stereo revolution in turn. So it is no idle speculation to say that this revolution *must* soon come to grips with possibly the greatest, and certainly the most sonically hazardous, of antiphonal masterpieces—Mahler's *Eighth Symphony*.

Let us now examine what has already been done. As we go to press, the following works of Bruckner are available on stereo discs:

Symphony No. 5, Critical Edition (Jochum)
—same, Revised Edition (Knappertsbusch)
Symphony No. 7, Critical Edition (Rosbaud)
Symphony No. 8, Critical Edition ed. Haas (Von Karajan)
Apollo March (Goldman)

And the following works of Mahler:

Das klagende Lied (Fritz Mahler)
Lieder eines fahrenden Gesellen (Flagstad, West, Ludwig, Forrester)
Kindertotenlieder (Flagstad, West, Ludwig, Forrester)
Symphony No. 1 (Boult)
Symphony No. 2 (Walter, Scherchen)
Symphony No. 4 (Kletzki, Reiner)
Symphony No. 5 (Schwarz)
Das Lied von der Erde (Rosbaud, Reiner)
Symphony No. 9 (Leopold Ludwig)
Adagio and Purgatorio of No. 10 (Szell)

Only five Bruckner recordings, nineteen of Mahler! And more than half of Mahler's symphonies already, partly due to the Mahler centenary, but partly too because of the basic upswing in that direction. In Britain, Deryck Cooke was moved to put it even more strongly when he wrote: "It looks very much as if, overnight, Mahler will become a second Tchaikovsky, as far as the public is concerned."[7] This has nothing to do with classifications, of course, in regard to which Mahler can never be a "second" anyone; it refers solely to degrees of acceptance. This is an extraordinary phenomenon by any criteria; and the position of Bruckner is so merely to a lesser degree, though solidly within the picture I have outlined.

Meantime, and especially as this is "the" Mahler year, I shall have to

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[7] See bibliography below.

confine my specific comments below to his compositions, and leave the Brucknerite aspect of the stereo picture, in detail, over to a succeeding issue, when I hope there will be much more to discuss; as of now, there is relatively little to add to my previous discography of him, and in fact no outstanding new interpretation, aside from Rosbaud's *Seventh*. But I would like to point out that if, to the implicitly dimensional emphasis in Bruckner, Mahler often adds the explicitly directional and extensional, this is simply a more dramatic application of the spatial preoccupation to which I referred. Though I am not as fond as some of making endless analogies between the esthetics of Bruckner and Mahler, and believe indeed that the dimensions of the orchestra itself are handled quite differently by them, it seems to me rather manifest that it *is*, for both, a dimensional thing, as surely as the staging of a drama to a master director. Stereophony is concerned with converting all these acoustic factors into their electronic equivalents.

DAS KLAGENDE LIED, 1880, revised 1898. (Two LP recordings made; both currently available in America, neither in Britain.) Already at the age of nineteen, Mahler was experimenting with offstage instruments. Here their usage has not the symbolic overtones they later conveyed for him; they are employed quite naturalistically in setting the libretto-poem of his cantata (his own libretto, to be sure). Not again until the *Eighth Symphony* did he isolate such a large instrumental ensemble as this—piccolo, flutes, oboes, clarinets, horns, trumpets, and percussion—though most of the intervening works have solo or "special" effects (such as the aforementioned cowbells) in isolation.

I have already mentioned the fortuitous circumstances by which the stereo première of *Das klagende Lied* was also the occasion of its first performance in America. As a matter of fact, the offstaging is about the least convincing aspect of this recording, both in its stereo and monophonic pressings,[8] since the instruments are simply too close-miked to give any illusion of depth. What stereo can do in seeming to spread a choral body out in a large imaginary space before you is much more dramatically demonstrated. The solo singing is highly preferable to that of the earlier recording—a blessed relief—and Fritz Mahler doesn't miss very much, in this score to which he is evidently sincerely devoted. If the impressive result does not tempt other conductors to try their hands at it, they will be missing a glorious opportunity.

LIEDER AUS DER JUGENDZEIT, 1880-92. (Two complete recordings; one available in America, neither in Britain.) No stereo yet. Out of all the songs that Mahler penned up to his 32nd year, these fourteen alone were chosen by him for publication, and represent his entire published output for voice and piano. The Felbermayer-Poell integral recording extolled in the previous issue[9] is still the standard, and British listeners are urged to import it in preference to the locally

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[8] Hartford Symphony Orchestra and Chorale conducted by Fritz Mahler, with Margaret Hoswell, Lili Chookasian and Rudolf Petrak. Vanguard disc, 1048 (mono) or 2044 (stereo).

[9] Anny Felbermayer (soprano) and Alfred Poell (baritone), with Viktor Graef (piano). Vanguard disc, 424 (mono).

available pressings of (a) the Halban recording of eight of them, or (b) the Felbermayer rendering of four of them in orchestral transcriptions.

LIEDER AUS "DES KNABEN WUNDERHORN," 1892-9. (One complete recording; available in America only.) One looks forward to hearing these compelling songs and ballads in stereophonic guise, especially the macabre evocations of the great *Revelge*, surpassed by none of Mahler's symphonic marches and Scherzos in its uncanny power and momentum. They have the feel of open spaces about them, whether sparkling with sunlight or imbued with the mystery and longing of night. The Sydney-Poell recording[10] is still a marvel of clarity and strength. The ironic tone of many of the male songs is underplayed in Poell's dry, nasal delivery, and I have recently heard them given in concert with more open satire by singers of both sexes, and most successfully. I especially recommend comparing Miss Sydney's smooth *Antonius von Padua* with that of Christa Ludwig and Gerald Moore ("A Song Recital," Angel 35592). This latter, and the *Rheinlegendchen* on the same record, are the first of these songs to be heard in stereo—but not with orchestra.

LIEDER EINES FAHRENDEN GESELLEN, 1884; KINDERTOTENLIEDER, 1901-4. (Twelve recordings of *LEFG*; seven available in America, five in Britain. Ten recordings of *K;* nine available in America, four in Britain.) The unflagging popularity of the two cycles in the U.S. is attested by the above statistics. I have placed them together here, not because they really belong that way, but because they are now almost invariably coupled on LPs, and the no less than four stereo versions released in the U.S. are all couplings of them, presented by women singers. The most successful stereo sound of all is on Flagstad's London recording, but unhappily hers is by no means the best interpretation, being rather scoopy and shrill. (*K* is transposed up a minor third.) The past standard is distinguished, including on records, for one or both works, Rehkemper, Schlusnus, Zareska, Ferrier, and Fischer-Dieskau, and some of these are still available here or abroad. As the finest of the present mono-stereo versions, I recommend Christa Ludwig's[11] somewhat over Maureen Forrester's;[12] their *K* cycles are both lovely, but in the *LEFG*, where both have some difficulties, Ludwig is better able to surmount them. The sound, not as exceptional as London's, is still very good.

FUENF LIEDER NACH RUECKERT, 1903. (Two complete recordings; one available in America and Britain.) This is one Mahler opus that has fared rather better piecemeal than otherwise. The Ferrier-Walter recording of three of the five songs is technically as well as artistically the best. In Britain it is still available by itself on a ten-inch

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[10] Lorna Sydney (mezzo-soprano) and Alfred Poell (baritone), with the Vienna State Opera Orchestra conducted by Felix Prohaska. Vanguard disc, 478 (mono).

[11] Christa Ludwig (mezzo-soprano), with the Philharmonia Orchestra conducted by Sir Adrian Boult (*LEFG*) and André Vandernoot (*K*). Angel disc, 35776 (mono or stereo); in Britain, Columbia disc 1671.

[12] Maureen Forrester (contralto), with the Boston Symphony conducted by Charles Münch. RCA Victor disc, 2371 (mono or stereo).

disc, but in America it can be acquired only as part of the Walter *Lied von der Erde* album, which has by now been superseded in a number of respects (see below). Another record available only in Britain contains four of the songs beautifully sung by Norman Foster (Pye 30135), but with piano accompaniment by Heinrich Schmidt. Even the one complete recording with orchestra still available, that of Poell (Vanguard 421), is interspersed with the *Jugendzeit* transcriptions mentioned above, in an extremely disconcerting manner. I await the announced D.G.G. recording by Maureen Forrester.

SYMPHONY NO. 1, 1888. (Eleven recordings; six available in America, five in Britain.) The very opening page of this *First Symphony* proclaims the depth and breadth of the composer's tonal outlook: the inscription *"Wie ein Naturlaut"* ("Like a natural sound"), the celebrated eight-octave unison for flageoletted strings, the characteristic footnote "for the conductor—the deepest A must be sounded *very distinctly.*" And on the succeeding page, three solo trumpets "placed at a very great distance."

For purposes of structural balance and effect, the brief exposition (cues 4 to 12) is to be repeated. Three out of eleven conductors do so: Horenstein, "Rubahn" and Boult. The second of these versions is deleted, and was never a serious contender. The Boult performance is on the sole stereo recording to date, and from a technical point of view there is much to commend it (Everest 3005). Sir Adrian himself shows little affinity for the work, however, apart from the matter of the repeat. (Compare his tempos for the inner movements with those of Horenstein and Walter.) From an over-all point of view, Horenstein's is still the recommended disc.[13]

SYMPHONY NO. 2, 1894. (Three recordings; all available in America and in Britain.) The *"Resurrection" Symphony* extends the dimensionality of the *First* into cosmic realms. It introduces the last post and reveille (offstage), the military "Fall in!", the "cry in the wilderness," the medieval *Dies Irae,* trumpet sounds approaching from opposite directions, solo voices emerging imperceptibly out of the choral mass, and so on. All of this antedates the antiphonal orchestral experiments of Charles Ives, and similar 20th-century innovations.

There are two stereo versions at present, but a good deal remains to be done. It requires not only the sort of practical experience that comes from years of activity in stereo recording, but also time and thought for experimenting with the immediate surroundings. There is obviously more of the latter in the Scherchen recording[14] than the Walter,[15] and thus a far greater sense of depth and perspective, even though the bal-

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[13] Pro Musica Symphony of Vienna conducted by Jascha Horenstein. Vox Box Set 116, three mono discs, with *Symphony No. 9* (Horenstein, Vienna Symphony) and *Kindertotenlieder* (Norman Foster, Horenstein, Bamberg Symphony).

[14] Vienna State Opera Orchestra and Academy Chorus conducted by Hermann Scherchen, with Mimi Coertse and Lucretia West. Two Westminster discs, 2229 (mono) or 206 (stereo).

[15] New York Philharmonic and Westminster Choir conducted by Bruno Walter, with Emilia Cundari and Maureen Forrester. Two Columbia discs, 256 (mono) or 601 (stereo); in Britain, Philips 3245-6.

ancing of the various forces is sometimes erratic and artificial. Columbia "plays it safe" with microphones everywhere in the old manner, and perspective is thus weakened, even though there is still plenty of channel separation. Walter's performance is even and solid, Scherchen's more incisive and rhythmic, with a rather plodding *Scherzo,* but an inspired finale that leaves Walter's forces at the gate.

SYMPHONY NO. 3, 1896. (One recording; available in America only.) This is one of the most neglected of the great symphonies; the recording picture accurately reflects that of our concert halls. But the Adler recording[16] has endeared the work to many who otherwise might never have heard it, and its admirers have reason to look forward to its blossoming anew in stereo. The all-embracing pantheism of the *Third* has ample room to breathe in Adler's nearly 1¾-hour performance; a similar handling in present-day sound could have an overwhelming impact.

SYMPHONY NO. 4, 1900. (Seven recordings; five available in America, four in Britain.) Here we have one stereo version of a Mahler symphony that can be unreservedly recommended for both technical and interpretive qualities. The conductor is Reiner, the soprano is Della Casa, and the engineer is Lewis Layton of RCA Victor.[17] The sprightliness and warm humor of the opening have not been heard to this effect since the memorable (and recently withdrawn in the U.S.) Van Beinum recording first appeared. The sudden though temporary overcloudings which Van Beinum caught so beautifully are quite well approximated too. Kletzki's recent version was superbly played and recorded, but I would have been loath to settle for his second-best interpretation; and now, most opportunely, the new Reiner makes it unnecessary. Despite the *Fourth's* very special "Mahlerisms," I think there may be no better entry into his musical cosmos today than through its *"himmlischen Freuden."* (P.S.: The Kletzki has now been issued in stereo as well, on Angel S-35570, but the enhancement of sound is quite unexciting compared to RCA's.)

SYMPHONY NO. 5, 1902. (Three recordings; all available in America, one in Britain.) The three orchestral "middle" symphonies and the choral *Eighth* are Mahler's most contrapuntal works, and it is essential that the interwoven strands of the texture be kept audible and clear. With his unerring faculty for heterogeneous polyphony, Mahler knows just how to keep its components easily distinguishable. But the balance must be maintained in performance, and since microphonic sensitivity is vastly different from human aural sensitivity, miscalculations may easily run rampant. Stereo can further facilitate the identification of the individual strands, by giving them each their own position in space, *if* the particular voices are sufficiently audible in the first place.

And so it is with the *Fifth.* Those elements in the distortionless

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[16] See the F. Charles Adler discography in this issue.

[17] Chicago Symphony conducted by Fritz Reiner, with Lisa Della Casa. RCA Victor disc, 2364 (mono or stereo).

Everest recording under Schwarz[18] which make a powerful impact in the mono pressing are even more impressive in stereo. This include everything played by the trombones, for instance, which one soon real izes have never before received their due in this work. In stereo they are alive and "present" to a degree not possible with one speaker and one signal. But there are other sounds, such as the string bass and a good deal of the percussion, whose assertion one accustomed to the Scherchen recording (Westminster 2220) finds lacking. I would still recommend Everest's stereo as giving by far the truest sonic picture of this great work, and its mono pressing as the most agreeable. Tastes will differ as to the performances. Most of the contrasts between Scherchen and Walter which I described in 1958 apply alike to Scher chen and Schwarz; I think they are both valid, even though very differ ent views.

SYMPHONY NO. 6, 1904. (Two recordings; both available in America, one in Britain.) This is the most sonically demanding of all his works *"für grosses Orchester"* alone. With its distinctive "hammer and cowbells," with its heroic and tragic emphasis, it has not yet been fully conquered on records. How will it fare in stereo? The two mono versions were considered in detail in 1958, and I refer the reader to that discussion.

SYMPHONY NO. 7, 1905. (Two recordings; one available in America, neither in Britain.) There is no competitor now to the Scherchen recording (Westminster 2221), so it would be especially pointless to add anything to my 1958 comparison. From its first glow ing, mysterious evocation of night, through the *Andante amoroso* for guitar, mandolin, harp, and chamber orchestra, to its final peal of bells proclaiming "joy to the world," this sensuous and beauty-drenched composition so manifestly belongs to the tangible, dimensional approach we are discussing that one can only await the next recording with eager expectations.

SYMPHONY NO. 8, 1906. (Two recordings; one available, in America and Britain.) I have already referred to this as the most chal lenging of all, for the contrapuntal complexities of orchestration are simply compounded by the superimposed complexities of vocal and choral antiphony. Already the chamber-music textures of the last three works are heard within a total ensemble requiring between 750 and 1,000 participants. For recording purposes, this simply means that an ultra-sensitive yet flexible pickup arrangement must be worked out, to catch everything and still maintain perspective and sense of space.

Obviously that cannot be done at public performances like those in which our two recordings so far have been made, especially in "Crysta Palace" barns like the converted exhibition hall at Rotterdam. A prop erly controlled studio recording would be a tremendously costly affair but it will have to be done before the *Eighth* can be heard properly on records. It is worth noting, however, that a BBC transcription, made in 1959 at Albert Hall under Jascha Horenstein, reveals a good deal more of the orchestration and other details than can be heard in the two LP

[18] London Symphony conducted by Rudolf Schwarz. Two Everest discs, 6014 (mono) or 3014 (stereo).

recordings, or in the RCA test-pressing of Stokowski's 1950 performance (never released). Horenstein also gives a better interpretation than either Flipse (Epic 6004) or Scherchen. This happens to be a BBC *stereo* transcription (the first to be sent to the U.S.), though few people can have heard it in that medium as yet. Even in monophonic guise, it must awaken many to the further hidden beauties of this incomparable score.

DAS LIED VON DER ERDE, 1908. (Five recordings; all available in America, three in Britain.) Unlike the "middle" works, the entire final trilogy of works has already been very agreeably handled in stereo, and in the case of *The Song of the Earth*, in two versions, with a third to follow shortly. The recording under Reiner[19] has the advantage of Forrester and Lewis, and of recording as splendid as that of the *Fourth Symphony*. Reiner is a master of subtle inflection and perfectly judged retards, with a broad, luxuriant sway in passages like the elegiac interlude for the orchestra alone. I have not yet heard the mono version as I write this, but the stereo is magnificent. How pleasant to hear the contralto voice coming from well in the midst of the orchestra, blending with its delicate hues instead of dominating or crushing them as so often in the past! In this work, Forrester is even finer on records than in concert, for here she has no inhibitions about modulating her effortless gradations of tone down to the merest wisp of sound. Nor is Richard Lewis hampered by any necessity to shout beyond his musical means. The orchestra is equally to be congratulated, down to the second horn player who articulates such an eloquent trill at the end of *Von der Schönheit*. A thrilling moment of action is the graphic separation of the orchestral choirs into clearest blocs of tone, at the depiction of the wild stamping and snorting of the horse upon the river bank. Nothing like this is to be heard in the Vox recording,[20] though Rosbaud is a masterful interpreter in his own right, with a deep insight into Mahler's spirit. One factor alone would, I think, rule out the Vox stereo pressing at this juncture: its splitting of the 29-minute *Abschied* onto two discs, while RCA succeeds in recording it brilliantly without interruption, and gets in a Haydn symphony.

SYMPHONY NO. 9, 1909. (Four recordings; three available in America, two in Britain.) Everest has made a first stereo version of the *Ninth*[21] that is easily the equal of its superlative work on the *Fifth*. Ludwig's *Rondo Burleske*, with Everest's help, is about the finest I have heard on records, and his final *Adagio* is excellent. But the first movement lacks the incisiveness and the accentuated tension it ought to have, and the second does not do justice to the tricky contrasts in tempo between waltz and *Ländler* elements. Apart from the matter of stereo,

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[19] Chicago Symphony conducted by Fritz Reiner, with Maureen Forrester and Richard Lewis. Two RCA Victor discs, including Haydn's *Symphony No. 88*; 6087 (mono or stereo).

[20] SWDR Orchestra of Baden-Baden conducted by Hans Rosbaud, with Grace Hoffman and Helmut Melchert. Vox disc, 10,910 (mono), or two discs, 10,912 (stereo).

[21] London Symphony conducted by Leopold Ludwig. Two Everest discs, 6050 (mono) or 3050 (stereo).

therefore, the far stronger identification with the work in the Horenstein version[22] is still preferred.

SYMPHONY NO. 10, sketched 1910. (*Adagio* and *Purgatorio*: three recordings; two available, in America only. *Adagio* alone: one recording; available only in America.) The facsimile reproduction of the incomplete manuscript of the *Tenth* has been receiving much attention lately; and since every bar of a perfectly clear five-movement sequence is sketched in, a number of attempts to complete the sketch have been or are being made, including at least four orchestral scores and two piano transcriptions. The first and third movements, initially performed in 1924, and published in 1951 in an anonymously edited score, are becoming increasingly popular, and this has inevitably created wide-spread interest in the remaining movements. In the nature of things, no conceivable presentation of the five movements ever can or should be uncontroversial. But the concurrently popular notion of some who have not studied the original manuscript that the *Adagio* and *Purgatorio*, in the form in which we know them, are strictly "Mahler's," and the others simply aren't, bears little relation to the true facts of the case. If the *Tenth Symphony* is worth bothering about at all, as I strongly believe it is, then it is worth serious consideration *as a whole*.

The five movements are deeply interconnected, and this has an inescapable bearing on our understanding of the truncated single or two-movement presentation. The second and fifth movements shed light on the *Adagio*, the fourth and fifth movements on the *Purgatorio*, just as Mahler's complete works frequently shed light on each other. Individually they make such a strong impression that one feels that nothing could fortify it more—until further acquaintance produces a further revelation. At any rate, the two movements now recorded are a treasured possession that few who have acquired would willingly consign to oblivion. They are especially beautiful in the stereo reproduction made under Szell,[23] who guides them unerringly through their apocalyptic visions. Scherchen gives the *Adagio* alone (Westminster 2220) a more introspective reading that takes nearly a half hour by itself. What an incredible mind was Mahler's! No spinner of tales, verbal or musical, is more missed than he who simply departs while weaving one as fascinating as this.

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[22] See footnote 13.

[23] Cleveland Orchestra conducted by George Szell. Epic disc, including Walton's *Partita for Orchestra*, 3568 (mono) or 1024 (stereo).

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HINDEMITH LEADS HIS CELLO CONCERTO

by HARRIETT JOHNSON

Paul Hindemith's energy is proverbial and at 64 he shows no sign of its diminishing. His vitality as conductor and composer were demonstrated at the N. Y. Philharmonic's concert Friday afternoon in Carnegie Hall where he conducted his own Violoncello Concerto with Aldo Parisot as soloist, Anton Bruckner's Seventh Symphony, and the Overture to Cherubini's "Medea."

Given a chance, he could have illustrated his mastery in many other facets of his craft, being one of the most versatile musicians alive.

Hindemith stands among the few composers who are able to conduct their own works as well as anybody else can. This ability, which he has demonstrated on many occasions, probably stems from the fact that he is skilled as a performer on many instruments.

At 20, he became concertmaster of the opera orchestra in Frankfort and later attained eminence as a violist with the Amar-Hindemith Quartet and as soloist with symphonic ensembles. He knows his orchestra from the inside.

"Playing, playing, always the practical," he remarked in a N. Y. *Times'* interview a year ago.

The Cello Concerto dates from 1940, his only work in the form scored for full orchestra. Previously he had composed a piece for cello and a chamber orchestra of ten solo instruments which he called Kammermusic No. 3.

Of its three movements, the first is the most difficult to grasp upon initial hearing. Its content is less readily accessible, less personal, though it offers no listening problems through its dissonance or formal structure.

The ingratiating second movement opens with a pensive melody accompanied by plucked strings. This moves fluidly into a speedier barcarolle section that literally enchants the ear with its lilt. Eventually the reflection of the first movement returns, but this time it is supported by the triplets of the second section as accompaniment. The smooth subtlety with which Hindemith fuses his materials in this movement pays tribute to his consummate craftsmanship.

The March *Finale* is as sturdy as its short, stocky maker. The contrasting middle section, the *Trio*, built on a tune adapted from a melody

composed by Amalia, sister of Frederick the Great, offered a jaunty charm.

Hindemith's orchestration for this part proved most ingenious. The woodwinds played very softly and were accompanied by a subdued percussion battery including the tinkle of the glockenspiel.

Bruckner's Symphony, which reflects his profound religious faith, brought the concert to a conclusion. Its spiritual strength and glowing affirmation are made articulate at several points through the composer's use of the brass, and Hindemith blended this choir magnificently with the rest of the ensemble. The sound was splendid without ever becoming too bold.

His interpretation, throughout, showed a perceptive understanding of the work's essential nobility.

As a conductor he is more thorough and business-like than dynamic. But his extraordinary musicianship and comprehension of all aspects of the score made this listener strongly conscious of Bruckner's forthright power.

GUEST CONDUCTOR

Paul Hindemith Leads the Philharmonic

by HOWARD TAUBMAN

The following review which appeared in the N. Y. *Times* on Feb. 27, 1960, is reprinted by permission; copyright 1960.

As one of the distinguished composers of our time, Paul Hindsmith might have chosen only his own music in his first appearance as guest conductor with the New York Philharmonic. But the measure of his stature as an artist was that he elected to make Bruckner's Seventh Symphony the big work of his program at Carnegie Hall yesterday afternoon.

It is regrettable that Mr. Hindemith modestly selected only one of his pieces. The 'Cello Concerto, which he wrote in 1940, does not represent him at the summit of his powers. It has agreeable moments and was played tastefully by Aldo Parisot, the soloist, but a major Hindemith score should have occupied a place of honor.

But how can one argue with a guest conductor if he wishes to lead Bruckner? By selecting the Austrian's Seventh, Mr. Hindemith was expressing his high regard for the composer. And he brought a sense of commitment to his task.

Mr. Hindemith makes no pretense of being a heaven-storming wielder of the baton. However, as a man of wide-ranging musical interests, he has spent a good deal of time performing and in recent years has turned increasingly to conducting. His ideas of the works he undertakes are personal, and he conveys them with energy but without fuss.

Mr. Hindemith conducted like a man whose concern was with style rather than refinements of tone. His assumption, one suspects, was that the Philharmonic is a mature, experienced ensemble and that it can be relied upon to do its duty. Furthermore, a conductor in a week's guest

appearance can rarely place his imprint on the sound and texture of an orchestra.

The result was interpretations that reflected Mr. Hindemith's views of the music even if they lacked the final fillip of polish. Cherubini's "Medea" Overture was taken at a broad pace and emerged with sturdy, dramatic force, but there is more warmth and intensity in it.

The Bruckner also unfolded deliberately and affectionately, but here too one wanted more fervor. There were places where Mr. Hindemith let his augmented brass section overbalance the other choirs, but this possibly was intentional to stress the grandeur in the composer's design.

The concerto, written largely in the summer Mr. Hindemith spent on the staff at Tanglewood, reveals him in a relaxed, congenial mood. The most fetching movement, the second, not only is put together ingeniously but also has unexpected sweetness. It is framed by the busy first and the lively march-like third.

Mr. Hindemith reduced the string contingent for the concerto. He was eager for felicitous balances and as the conductor he could indulge the composer. He also made every effort to give the soloist full scope. In the second and third movements, where there is opportunity for sustained song and virtuosity, Mr. Parisot played expertly.

Mr. Hindemith's rank as a musician entitles him to another visit with the Philharmonic, but the next time it should be a Hindemith program. His best works are not played so often that he can afford to pass them by.

GUSTAV MAHLER SOCIETY IN JAPAN

On September 14, 1959, a Gustav Mahler Society was formed as a branch of the *Internationale Mahler Gesellschaft of Vienna.*

Its aims are to create greater appreciation and understanding of Mahler's music as well as of his personality. To accomplish this end, the Society will encourage performances of Mahler's works as well as publication of articles in newspapers and musical magazines. Hidemaro Konoye is President of the Japanese Mahler Society and Klaus Pringsheim its Vice-President. Professor Pringsheim was awarded the Mahler Medal of Honor by The Bruckner Society of America (see CHORD AND DISCORD, Vol. 2, No. 8).

GUSTAV MAHLER: THE EARLY YEARS

by DONALD MITCHELL

London: Rockliff; New York: Macmillan Co., [1958].

The following book review by DIKA NEWLIN is reprinted from *Notes* for March 1959 by permission of Music Library Association.

Styles in Mahler biographies change, it seems. From the rhapsodic appreciations written during, or shortly after, Mahler's life (Stefan, Specht, Bekker) through the later studies of his work as part of the Viennese musical tradition (my *Bruckner — Mahler — Schoenberg*, Redlich's *Bruckner and Mahler*) we have now arrived at the semi-documentary biography which seeks to resolve problems arising from conflicting factual statements in previous works, and to establish as accurately as possible the conditions of the composer's existence. Be it said at once that Donald Mitchell has made an extremely valuable contribution by giving us so detailed a study of this kind devoted to Mahler's early years — that is, to the very period which, because so few of his compositions from that time survive, has understandably received the least attention in previous biographies. Thus, the limitation to 1860-1880 is, in one sense, the book's great strength. Of course, in dealing with this period the author's opportunities to discuss musical problems are necessarily limited; let us hope that he will indeed be able to write the continuation of this work which his preface conditionally promises, and thus to give us a more satisfying sense of his approach to Mahler's music itself.

The first three chapters describe the periods 1860-1875 (birth to entrance into the Vienna Conservatory), 1875-1878 (completion of the Conservatory course), and 1878-1880 (completion of *Das klagende Lied*, Mahler's first surviving large-scale work). A final chapter briefly analyzes the early works, including not only *Das klagende Lied* and the first volume of *Lieder und Gesänge*, but also several unpublished items. This is a peculiarly frustrating period for the biographer, since many of Mahler's juvenilia were either deliberately destroyed by their author or accidentally lost. However, Mitchell does the best he can under the circumstances — in fact, he sometimes overdoes things a bit in his zeal to extend the list of works. Thus, for 1875 we find the listing, "Compositions for piano?" (The question mark — single, double, triple, or quadruple — is a disconcertingly frequent feature of this list.) The puzzling entry is then explained: "Stefan tells us that at Mahler's first interview with Epstein, the latter 'invited the young unknown to play something *either of his own* or otherwise' (my italics). This remark reminds us of Mahler's statement that he composed industriously from his very early years onwards; it was an obvious step to take along some of his own 'works' upon the momentous occasion of his visit to Vienna in 1875." But the second-hand evidence of Stefan (at

best an imprecise mind) is surely insufficient to admit these supposed piano pieces to the canon of Mahler's works.

Mitchell has taken great pains to establish many small biographical points which were previously obscure. His conscientiousness in this regard is generally praiseworthy. However, it is surprising to read a reference to Jacques Callot's "famous painting, *Des Jägers Leichenbegängnis.*" Callot never painted such a picture, for he was an engraver, not a painter. Mahler refers to the picture in question (the partial inspiration for the funeral march in his First Symphony) as "after Callot," not as an original Callot creation. (May not the designation *Die Fantasiestücke in Callot's Manier,* applied by E. T. A. Hoffmann to some of his fantastic tales, also have influenced Mahler at this point?)

In spite of such minor flaws, this book ought to remain a standard reference work in its field for some time to come. The upcoming Mahler centennial (1960) should inspire many individuals and libraries to acquire so important an addition to the still scantily furnished shelf of worthwhile literature about Mahler in English.

KILENYI BRUCKNER MEDAL AWARDED TO STATION WEFM CHICAGO

Station WEFM has included recordings of Bruckner and Mahler works in its programs over a number of years. In appreciation of its contribution toward creating greater interest in and understanding of the music of these masters, the Directors of The Bruckner Society of America awarded the Bruckner Medal to Station WEFM. The Medal was designed by the well-known sculptor, the late Julio Kilenyi, for the exclusive use of the Society. The presentation was made on March 11, 1960, by Charles L. Eble, Vice-President of the Bruckner Society.

CONVERSATION PIECE: MAHLER AND BEYOND

by DIKA NEWLIN

The following article written for *Notes on the Programs* for the Jan. 14, 15, 16 and 17, 1960, concerts of the New York Philharmonic at which Mahler's *Tenth* was performed under the direction of Dimitri Mitropoulos, is reprinted by permission.

After Mahler's death, but before the nature of his partially completed Tenth Symphony had been revealed to the world, Arnold Schoenberg wrote: "We shall know as little about what his Tenth (for which, as also in the case of Beethoven, sketches exist) would have said as we know about Beethoven's or Bruckner's. It seems that the Ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for which we are not yet ready. Those who have written a Ninth stood too near to the hereafter. Perhaps the riddles of this world would be solved, if one of those who knew them were to write a Tenth. And that probably is not to take place."

Reading this passage today, we are struck by the way in which Schoenberg, without knowing the Tenth or even realizing that Mahler had been able to complete as much of it as he did, accurately forecast the visionary, prophetic quality which it possesses. For in the Tenth, Mahler does indeed seem to impart a message for which his immediate contemporaries were certainly "not yet ready." It remained for a younger generation to catch the meaning of his work and life, and, inspired by it, to undertake a venture which would change the face of music in the 20th century.

The vision begins with the mysterious recitative of the unaccompanied violas which opens the work, and which keeps returning in ever-varying forms. What is this strangely haunting melody trying to tell us? I shall not have the audacity to put a possible "spiritual message" of this music into words. If Mahler had wanted that, he—almost as great an artist in words as in tones—would have been quite capable of writing these words himself. But, as he wrote at another point of the score in which a little incident meaningful only to him and to his wife is described, *"Nur du weisst, was es bedeutet."* "Only you know what it means"—many such "messages" of Mahler's music should be left wordless, for us to read between the lines. However, if we look at the melody in question with a more coldly analytical eye, we notice certain technical features which help us to account for its effect. While the nominal key of the movement is F-sharp major, here tonality seems to be floating, suspended. The F sharp, while it does appear several times in the course of the long melodic line, is not treated more importantly than any other note. And, as the melody unfolds, we hear every one of the 12 notes of the chromatic scale with the exception of C and E flat (which then, as one might expect, take on special importance in the viola recitative's next appearance). This kind of concern for the inclu-

sion of the "chromatic total" within a theme was to lead, eventually, to the systematic treatment of the 12 tones in what we know today as "12-tone technique," "dodecaphony," or, more broadly, "serial technique." It is no accident that Schoenberg, spending important years of his life in a Viennese ambiance dominated by the spiritual influence of Mahler, was the first to see the logical consequences of this kind of thematic building, and to elevate the consistent and consequent use of the 12 tones to a principle. It is no accident, either, that Schoenberg's disciples, Alban Berg and Anton Webern, younger during the time of Mahler's domination of the Viennese musical scene and hence perhaps even more deeply influenced by him in their varying ways, in turn took this principle and utilized it in most personal fashion. Today, each of us may experience at every turn in our listening to contemporary music how its working-out has, in one way or another, affected the consciousness of all kinds of composers, from Stravinsky who now says, ". . . a masterpiece is more likely to happen to the composer with the most highly developed language. This language is serial at present . . ." (Craft, *Conversations with Igor Stravinsky*) to the most advanced "electronic" composers whose motto would seem to be, "Life Begins With Webern."

When the restless viola recitative resolves into the movement's principal F-sharp major theme—wide-flung in the first violins, richly harmonized by the other strings and the trombones—we again seem to hear "prophecies" of much later music. The great melodic leaps of a ninth, a tenth, or more, which almost unbearably intensify the expressiveness of this theme—much as the distortions of certain contemporary art-works labelled "expressionistic" force our attention to concentrate itself upon those features the artist considers really important—suggest the "jagged" lines to be found in the music of Schoenberg and Berg. To name but one example, the tortured yet beautiful melodies so often to be found in the solo part of Berg's Violin Concerto could scarcely have existed without this kind of forerunner.

I cannot resist citing one more example of musical "prophecy," especially because it so completely contradicts a popular idea about Mahler. Many listeners are accustomed to think of him chiefly in terms of his magnificent mass-effects, where every available orchestral and vocal resource is employed in order to overwhelm the hearer with sheer splendor of sound (the closes of his Second and Eighth Symphonies are the finest examples). Most are probably less aware of those passages in which, on the contrary, he uses the *minimum* of means in order to produce a shattering effect. I call to your attention the remarkable measures of this *Adagio* in which only first violins and second violins are playing, in a dynamic range of *p* to *ppp*—no crescendo! Beginning far apart, the two voices come closer and closer together until they clash against each other (for a moment only) at the highly dissonant interval of a minor second. Then, they pull apart once more—the first violins descending rapidly while the second violins rise slowly—until they are separated by a span of over two octaves. The breathless tension has to give—and does, in one of Mahler's most glorious "explosions" of sound, with harp and strings rushing up and down, a pulsating background to the sonorous chords of winds and brass. The

whole amazing episode lasts but a few moments, yet—or perhaps for that very reason—its impact is unforgettable. And in those measures where the violins alone are playing the minimum of notes with the maximum of effect, we already seem to hear the attenuated, subtle music of Webern, who could, according to Schoenberg, express "a novel in a sigh"—not to mention that of his many latter-day imitators who often succeed quite well in capturing his manner, if not always (unfortunately) his matter!

Thus the influence of Mahler, both directly and indirectly, on some of our most important contemporaries is plainly to be seen. What it may mean in the future, we may speculate, but are not yet privileged to know. Again, Schoenberg has said it best, in his Mahler essay:

"The genius lights the way, and we strive to follow. Do we really strive enough? Are we not bound too much to the present?

We shall follow, for we must. Whether we want to or not. It draws us upward.

We must follow."

PORTRAIT PLAQUE OF DR. MARTIN G. DUMLER PRESENTED TO NEW YORK UNIVERSITY

The Bruckner Society of America presented a plaque honoring its late president, Dr. Martin G. Dumler, to New York University on December 16, 1958. The memorial ceremony took place at 11 a. m. in New York University's Music Library in the University's Main Building at Washington Square.

Robert G. Grey, Executive Secretary-Treasurer of the Society, presented the plaque to Dr. Ernest Hettich, Director of the University's libraries. The University also received a complete file of the Society's periodical publication, CHORD AND DISCORD, and Gabriel Engel's two monographs, *The Symphonies of Anton Bruckner* and *Gustav Mahler, Song-Symphonist.*

The bronze plaque, which bears Dr. Dumler's likeness, was designed by painter-sculptor Wilma Prezzi. It will hang in the Music Library.

CONVERSATION PIECE: WHY A MAHLER FESTIVAL?

by HOWARD SHANET

The following article which appeared in the *Notes on the Programs* for performances of Mahler's *Fourth* by the New York Philharmonic conducted by Leonard Bernstein on Jan. 28, 29, 30 and 31, 1960, is reprinted by permission of the N. Y. Philharmonic and the author.

The official reason for the Philharmonic's nine-program Mahler Festival is to commemorate "the 100th Anniversary of Mahler's birth and the 50th Anniversary of his first season as Music Director" of this Orchestra. Now this might be adequate justification for a single commemorative concert, but it is obvious that a major symphony orchestra does not devote the principal part of nine different programs to one composer without more deep-rooted reasons than an anniversary celebration for one of its former directors. In other words, his music would have to be interesting enough in itself to warrant so much attention. We can therefore rephrase the rhetorical question in the title of this Conversation Piece, "Why a Mahler Festival?", to ask (less economically perhaps, but more accurately):

> "What is so special about Mahler? Why is it that half a century after his death his public continues to grow and even the most sophisticated listeners find his music more and more intriguing, while the compositions of many of his turn-of-the-century colleagues seem embarrassingly dated?"

In answering this composite question, we will do well to avoid subjective opinions. Although Mahler is accepted much more generally today than ever before, he still remains to some extent a controversial figure. There are passionate supporters and cold detractors. When a conductor a number of years ago chose to cut something from the impressive or excessive length (depending on the point of view) of one of the symphonies, he touched off a heated exchange of letters to the *Times*.

Perhaps this can be explained partially by the fact that Mahler was, in a sense, an extremist, carrying the characteristic tendencies of the late 19th century to their utmost logical extensions, and, like all extremists, appearing either a saint or a devil according to the spectator's attitude. Where one sees grandeur, another sees only grandiloquence. Where one finds that thematic simplicity which is "the last thing learned," another finds naiveté or even banality.

It may help us to escape such controversies if, in analyzing why Mahler's music survives so well in an age when its style is not even considered to be in good taste, we itemize a few of the contributing factors with objectivity and formality:

1. *Mahler's symphonies contain a surprising number of modern elements,* imbedded in the old-fashioned romantic ones—and precisely those modern elements that have been adopted by the composers of the

"New Viennese" school (Schoenberg, Berg, Webern, and their successors). Here is a short table which isolates some of the Mahlerian traits and suggests their derivatives in the newer music:

MAHLER	NEW VIENNESE SCHOOL
Wide melodic leaps	The straining lines of Schoenberg and Berg
Themes made up of short motifs	The abbreviated style of Webern (in which attention is focused on single notes or tiny phrases)
"Chamber-music" subtleties demanded of each player in the huge orchestra	The hypersensitive performance requirements of the pointillists, with their dots and wisps of sounds
Kaleidoscopic orchestration, which may move through half a dozen different parts of the orchestra in the course of a single melody	The *Klangfarbenmelodie* (tone-color-melody) of Schoenberg and Webern, in which a musical phrase is pieced together like a mosaic from tiny fragments, each contributed by an instrument of a different tone-color
Emotionality, expressive of inner experiences	Emotionality, "expressionistic" (i.e., expressive of inner experiences without concern for conventional standards of propriety or beauty)
Morbid and sometimes superstitious preoccupation with death and other tragic matters	Morbid and sometimes superstitious preoccupation with death and other tragic matters

These relationships have encouraged certain of the new composers and their sympathizers to champion Mahler's music. The modern characteristics are much more evident in Mahler's late works, from the Fifth Symphony on, and especially in the Ninth and Tenth Symphonies, but traces of them can already be detected even in the Fourth Symphony. Mahler never set foot in the promised land; but it is clear that, from the heights of his last compositions, he already was granted a glimpse of it.

2. *Mahler's technical perfection in all branches of musical composition* impresses all sensitive listeners, even those not sympathetic to his style. For a full appreciation of his mastery, however, one must constantly remember that the huge scale on which he chooses to work affects the significance of each detail; a chord, a rhythm, a bit of orchestration cannot be judged by the standards of the classic masters (except perhaps those of the late Beethoven, who had performed very similar experiments) but must be understood in the context of its own musical world. In the field of musical form, for example, it is futile to look for the conciseness of a Haydn sonata form in the first movement of Mahler's Fourth Symphony; it does have a kind of sonata form but it has been so skillfully loosened at the joints that its lovely pastoral relaxation would be completely spoiled by any attempt to tighten it up. Similarly, in the Fifth Symphony it is a misunderstanding to criticize the last digression before the end as an error in form; it is a last luxurious drawing of breath, carefully planned, and taken in full confidence

that the inevitable ending will wait for it—in short it is the structural equivalent of one of Beethoven's grand codas. Mahler shows remarkable originality not only in form, but in harmony, phrasing, development of material, and especially in counterpoint and orchestration. Conductors know that Mahler is one of the few composers whose orchestra parts need not be adjusted for proper balance; the adjustments are already written into the parts, with such painstaking solicitude for every detail of performance as only a labor of devotion to an artistic aim could accomplish.

3. *Mahler's artistic integrity and his total dedication to his art* make it impossible to suspect his sincerity, even when he seems to be sentimental or bombastic. He communicates a selfless, spiritual impression to his public. When he presents the huge orchestral apparatus of one of his symphonies (the Fourth is the most modest of them, and its orchestra is by no means small), we know that he is not trying to be sensational or to make an effect; he is employing all the experience of a great conductor and a sensitive musician, and all the musical resources of which he can conceive, in a kind of musico-religious service. Mahler never sought popularity. Indeed, he was so strict as a conductor that he was said sometimes to have been in bodily danger from those toward whom he had been too severe.

4. *Mahler's symphonies have a unique poignancy, which derives from what might be called a musical "montage" technique:* starting with musical fragments that are familiar and even old-fashioned (children's songs and marches, folk tunes and dances, bird songs and bugle calls), he puts them all together, *but without adding any story or program to connect them with each other.* That is precisely why they are so touching—no longer allowed their old meanings, they seem to be trying to say something to us, "something which trembles precariously on the brink of conscious understanding." This method was already in evidence in the First Symphony and it is still present in the Tenth.

Of course there may be additional explanations for the fact that Mahler's music continues to grow in popularity, but the four listed here must take an important place in any accounting.

N. Y. CRITICS REVIEW THE MAHLER FESTIVAL BY THE NEW YORK PHILHARMONIC

Commemorating the 100th Anniversary of Mahler's birth and the 50th Anniversary of his first season as Music Director of the New York Philharmonic.

Dates	*Work*	*Conductor*
Dec. 31, Jan. 1, 2, 3	Symphony No. 5	Mitropoulos
Jan. 7, 8, 9, 10	Symphony No. 1	"
Jan. 14, 15, 16, 17	Symphony No. 10	"
Jan. 21, 22, 23, 24	Symphony No. 9	"
Jan. 28, 29, 30, 31	Symphony No. 4	Bernstein
Feb. 4, 5, 6, 7	Songs with Orchestra	"
Feb. 11, 12, 13, 14	Kindertotenlieder	"
Feb. 18, 19, 20, 21	Symphony No. 2	"
Apr. 15, 16, 21, 24	Das Lied von der Erde	Walter

MAGNIFICENT MAHLER CYCLE

by MILES KASTENDIECK

The following review which appeared in *The Christian Science Monitor*, Boston on April 23, 1960, is reprinted by permission; copyright 1960.

One of the highlights of the Philharmonic season has been its tribute to Gustav Mahler in commemoration of the 100th anniversary of his birth. It has spanned nine weeks of programs and has marked considerable increase in public interest. Succeeding audiences have been attracted not only by Mahler's orchestration but also by the spiritual content of his music.

No finer termination of the cycle could have occurred than Bruno Walter's current performances of "Das Lied von der Erde." He had given the premiere in Munich on Nov. 20, 1911; and his close association with Mahler brought an understanding no other conductor has been able to impart quite so warmly. Just as "Das Lied von der Erde" could be considered the consummation of Mahler's work, so these performances have had a similar character. Other conductors have given memorable performances of Mahler this season (George Szell and the Cleveland Orchestra with this work in particular), but only Mr. Walter has conveyed the personal quality inherent in its composition.

The dark quality of Maureen Forrester's contralto and her interpretative insight proved just right for this work. Richard Lewis sang the gayer songs attractively. The musicians played with full awareness of the symphonic character of the work so that it became a special privilege to hear it.

Thus a great conductor ended the festival which another great conductor had begun, none other than Dimitri Mitropoulos. The latter showed strong affinity for the Fifth Symphony, with which the festival

was launched. He followed a personal inspiration of introducing an intermission between movements to temper whatever impatience people might have with the length of the symphonies. He felt no injustice was done; indeed, he looked upon the movements as similar to acts of a play. Thus the intermission between the third and fourth movements made possible a fuller appreciation of the latter part after 45 minutes of listening to the first.

That Mahler's music is graphic became clearer in this first program. Unlike other composers he conveys a stream of musical consciousness that personifies immediate experience. This may be on the level of common man, or akin to nature, or a craving for spiritual experience. Whatever the category, it may well be that through his symphonies Mahler freed music for the 20th century much more strategically than has been generally recognized.

A magnificent performance of the First Symphony one week later confirmed the stream-of-consciousness impression. Only one movement of Mahler's Tenth Symphony constituted the third program, but its beauty dominated the concert unmistakably.

Mr. Mitropoulos ended his part of the Mahler festival with a performance of the highly individual Ninth Symphony, which can still baffle a listener a half century after its creation. That Mahler reached out into the 20th century almost as he reached out toward death makes this music an extraordinary experience. Its significance lies perhaps in the poetic understanding with which he achieved serenity.

The performance of the Ninth remains a landmark in the cycle. It was Mr. Mitropoulos's crowning achievement in interpretation, one to be equaled only when Mr. Walter conducted "Das Lied von der Erde."

Leonard Bernstein took up the cause of Mahler thereafter with the Fourth Symphony. The simplicity and serenity of this work can readily draw more people to appreciate Mahler's music. Mr. Bernstein proved a worthy interpreter. The fresh, pure voice of Reri Grist and her child-like artistry brought the final movement completely into focus.

In the sixth program Jennie Tourel sang a group of songs which immediately revealed them as the key to Mahler's symphonic thought. Next came the "Kindertotenlieder" and finally the Second Symphony.

While Mr. Bernstein may not have conducted memorable performances of all these works, he showed a sure grasp of the Mahler idiom and succeeded well in promoting the cause. He deserves special credit for setting up the festival, participating in it himself, and calling upon two great interpreters to carry out the most formidable assignments in the cycle.

The over-all result should be a revaluation of Mahler's music apart from what people generally read about it in books on music. Listening 50 years after Mahler's passing, people may find his music coming into its own as he once predicted it might after a half century had passed.

Concurrent with the anniversary of his birth came the further recognition of the 50th anniversary of Mahler's first appearances as conductor of the Philharmonic. His first season as musical director was important not only for his accomplishments as an interpreter and orchestra builder, but also in terms of increased activity and of programs arranged in chronological sequence. Mahler also took the Philharmonic

on its first tour. Thus his contribution in New York adds further luster to this commemorative year.

MITROPOULOS BRINGS OUT MAHLER'S BEST

by MILES KASTENDIECK

If Mahler's music is played as understandingly throughout the Philharmonic's current cycle as the Fifth Symphony was in Carnegie Hall yesterday afternoon, these concerts will be memorable moments for Mahler and for the Philharmonic. The New Year began auspiciously.

It fell to Dimitri Mitropoulos to open this cycle commemorating the 100th anniversary of Mahler's birth and the 50th anniversary of the composer-conductor's first season as the Philharmonic's musical director.

Mitropoulos was most welcome not only as guest conductor but also as an outstanding interpreter of Mahler, for whose music he obviously has strong affinity.

The Fifth Symphony proved an excellent choice to begin the cycle. It challenges the music lover as it challenged Mahler himself. In this centennial observation it calls for a revaluation of Mahler's music on its own terms, not on those already set forth in print especially by Mahler's detractors. There is little wonder that he once wished that he could "give the first performances of my symphonies 50 years after my death."

With Mitropoulos to present the Fifth, however, he had no reason to worry. A magnificent performance, revealing the content of the music as well as its ingenious orchestration, disclosed Mahler in the fullness of his powers.

From the trumpet call in the first measures to the brilliant outburst of its final coda, the symphony offers much in an hour and a quarter for ready acceptance in this "age of the common man."

Fortunately, Mitropoulos called an intermission between the third and fourth movements to make the work more easily assimilated. This made possible a fuller appreciation of the adagietto and the finale after 45 minutes of listening to the other three movements.

Incidentally the theme of the adagietto reminded the listener that it bore the stamp of individuality characteristic of Mahler's melodic harmonizing. Detected in the funeral march of the First, it is simply confirmed here.

Some might note that the slow movement has reminiscent stretches of Wagner's "Tristan" and that the lively pages of the finale recall the last scene of his "Die Meistersinger," but these matters do not cloud the Mahler idiom which gives his music its own hallmark. Of that more could be said if space permitted.

Suffice to say that the composer's ingenuity in writing codas shone forth at the end of each movement yesterday, so painstakingly did Mitropoulos fashion them. This is graphic music. With Mitropoulos and the musicians responding to his feeling for it, the stream of musical

consciousness that personifies Mahler had its moments of glorification.

The concert began with an enlightening performance of Beethoven's Grand Fugue, Opus 138. It is an extraordinarily anticipatory work and proved an excellent foil for Mahler. And if Beethoven was "the man who freed music in the 19th century," then perhaps Mahler freed music in the 20th.

At a critical turning point, the Fifth of Mahler may hold a strategic position just as it did for the composer.

MAHLER MEMORIAL

by WINTHROP SARGEANT

Last week, the New York Philharmonic embarked on what seems to me the most interesting venture of its current season—a Mahler Festival, during which at least five of that great and comparatively neglected composer's symphonies are to be presented on consecutive programs. The reason for undertaking this project at this particular time is, according to the program announcements, that Gustav Mahler was born just a hundred years ago, and that just fifty years ago he made his first appearance as music director of the Philharmonic. We are getting pretty close, however, to the fiftieth anniversary of an event that is of greater historic importance than either of these: the death of Mahler, in 1911, which was also the death of the grand style of symphonic writing, since Mahler was the last of that long string of Central European composers who made the symphony into one of the supreme monuments of musical literature, and the last to write in an idiom that was at once original and expressive. His most noted contemporaries, Richard Strauss and Claude Debussy, had abandoned the symphony for the illustrative symphonic poem, and the former attained his greatest triumphs in the field of opera rather than in the field of abstract music. The Finn Jean Sibelius continued for a few years writing symphonies of a rather specialized character, which partook of the nature of heroic landscape, and which seem lately to have fallen somewhat out of fashion. In Central Europe, however, decadence set in almost immediately.

The year of Mahlers' death, as it happens, was a fateful one for symphonic music. It was in 1911 that Schoenberg wrote his first essays in atonality, starting a trend toward sterile formalism that in half a century has eventuated in nothing of much interest to the concertgoing public. Thus, where the symphony as a monumental form is concerned, Mahler seems to have been the last of the giants. None of the subsequent symphonists have spoken with comparable authority, majesty, tenderness, and eloquence, and many of the best—notably Shostakovich—have paid him the tribute of imitating him. Whether the art of symphonic composition will ever rise again to the level of communicative vigor where Mahler left it is an open question, bedevilled by considerations of tradition, style, and the habits and demands not only of composers but of audiences as well. If it ever does, though, I think the

process will consist of cutting back through the tricks and mathematica formulas of most later music and starting again where Mahler left off with that combination of inspired melodic ideas and large-scale dramatic structure which constitutes the true symphony.

The work chosen to inaugurate the Philharmonic's Mahler Festiva was the Fifth Symphony, an immense affair, which one can study a great length without exhausting its manifold subtleties. I shall not attempt to analyze these here. The symphony's total effect is one of deep nobility, and it was obviously deeply felt by the audience. All the characteristics of Mahler's style—the uncanny originality of his orchestration, the almost religious sincerity of his musical thought, the love o nostalgic pseudo-folk melodies, which are woven into the most sophisticated of musical contexts, and the mysterious world of fantasy reflecting the era of Sigmund Freud—are to be found in it. Its loveliest movement in the conventional sense—and certainly its most easily accessible one—is the scherzo, one of those magical Mahler waltz episodes in which gaiety appears strangely mixed with the profoundest sense of human tragedy. Dimitri Mitropoulos, who, I think, is one o the finest of contemporary Mahler conductors, performed the work magnificently, carefully balancing all the devious and iridescent components of the score and choosing tempos with particular adroitness The Mahler symphony was preceded on the program by Beethoven's Grand Fugue in B Flat Major, which I still found a singularly ugly work, though Mr. Mitropoulous presented it with the utmost clarity

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MITROPOULOS TRIUMPHS AT CARNEGIE HALL

by Louis Biancolli

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The privilege of hearing Dimitri Mitropoulos conduct was again profoundly appreciated by the Philharmonic patrons at the second program of the Mahler Festival in Carnegie Hall yesterday afternoon and Thursday night.

If possible, Mr. Mitropoulos gave an even more overpowering reading of the First Symphony than he had of the Fifth last week. But this may be only because this week's performance had the impact o immediacy. It is closer to me as I write, therefore more vivid and shattering.

Again, the behavior of the crowd was a treat in itself for Mahlerites who for years bemoaned the neglect and apathy that threatened his survival. This was a completely absorbed audience, spiritually and artistically involved in the experience.

And what an experience these geniuses Mitropoulos and Mahler—made of it! There was, of course, the ever-fascinating music, oscillating between the repose of nature and a savage tumult of spirit. But there was the performance, too!

Mr. Mitropoulos seemed to stake everything he believed in and cher

ished on it. Not only was he utterly identified with the music, but for the moment with every member of the orchestra, too. The result was a perfect union of ideals that had the quality of creation compounded.

The symphony never seemed so alive and timely. The transition from the mock-funereal calm of the third movement to the explosive crash of the finale was staggering. Those who didn't know it was coming looked at one another in awe.

Technically, the performance was as perfect as anything heard so far this season. Whatever it takes to reach the ultimate in bringing the cold print of music to living reality, Mr. Mitropoulos and the Philharmonic mobilized together for the First Symphony.

The reaction of the crowd was again proof that Mahler, at long last, is being taken on his own terms, not those of Brahms, Strauss, Wagner, or Tschaikowsky. Mahler thought, felt, lived passionately, and his music is the image of the man.

He made no bones about his obsessions of death and disease, about shattered illusions, and the endless search for solace of spirit. He found refuge in nature and the bright laughter of children. The brevity of life haunted him—and the Unknown.

The First Symphony begins in the bosom of nature, as if spring were slowly stirring to life; it ends on a triumphant note. In between are the acid mockery of a Death March and a wild tumult of soul that are "all we need of hell."

There are few places in music that match the frenzied turbulence of the first part of the Finale. What Mr. Mitropoulos and the Philharmonic contrived between them at that point is as much as may be humanly expected of a conductor and an orchestra.

Also on the bill was a brilliant performance by Gina Bachauer of the robust and rousing Piano Concerto of Arthur Bliss. But the program really belonged to Mahler, Mr. Mitropoulos and the Philharmonic. Together they made symphonic history.

MITROPOULOS LEADS MAHLER'S "FIRST"

by HARRIETT JOHNSON

Gustav Mahler originally subtitled his First Symphony, "Titan." The description can as well describe his status as a composer for this turbulent man was a symphonic giant.

His Symphony No. 1, performed Friday afternoon by the N. Y. Philharmonic at Carnegie Hall, is extraordinary in many ways, but especially because it stamps the breadth and individuality of his style far more than the "firsts" of many other composers.

There is a violence in Mahler which is reflected by the adverse reactions to his music on the part of a minority of listeners. The following has happened at many concerts:

Audiences like the one Friday, sit enthralled through works which take far longer to complete than most symphonies. The "First," comparatively short, takes 50 minutes.

They applaud wildly and long. But a few diffidents, including some critics, feel differently. These latter fume at this enthusiastic response, and rush quickly to inform their readers that they are "misled."

I remember observing one set of Carnegie Hall listeners overpowered by a magnificent performance of the Mahler "Second" with Ormandy and the Philadelphians. They cheered for over ten minutes at the concert's conclusion, but meanwhile some writers were busy maligning the proceedings and diatribes appeared in some of the next day's papers.

Mahler, though, not only survives but gains followers the more his music becomes known through recordings and performances. Sheer musical vitality such as his will override temporary fences just as powerful rivers break weak dams.

Mahler has also benefited in the immediate past by being performed by many conductors of major status. Mitropoulos, Walter, Ormandy, Steinberg and Bernstein—all ardent protagonists of his genius—are a few.

The Philharmonic's present "Mahler Festival" honors not only the 100th anniversary of his birth, July 7, 1860, but also the 50th anniversary of his debut as the Philharmonic's musical director.

Mahler was a firebrand, both as composer and conductor, and for two seasons, from 1909 to 1911, was at the helm of the Philharmonic.

Though he later withdrew the word "Titan" from his "First," he wrote a sympathetic Berlin critic, Max Marschalk, in 1896, that there was "some justification for the title."

The Symphony uses for a portion of its themes, ideas taken from his Song Cycle, "Songs of a Wandering Journeyman," and at the head of the introduction to the first movement are the words, "Like the Voices of Nature."

The ironic third movement, a ghostly parody which takes as its point of departure an engraving by Jacques Callot, "The Huntsman's Funeral," is an eerie incantation, highly imaginative and evocative.

Basically a pessimist, Mahler's affirmative genius triumphs over his skepticism and disillusion in almost all of his works. There is exaltation and total glory at the end of the First's "Stormily Agitated" Finale.

Mitropoulos conducted the work from memory with the impassioned inspiration of a master who comprehends the whole and who can richly communicate it.

MAHLER'S "TENTH"

by HARRIET JOHNSON

He (Mitropoulos) conducted the 25-minute "Andante" from memory in a manner which contributed intensely to an overwhelming ex-

perience.

In this Tenth Symphony, as Dika Newlin points out in the program notes, Mahler was an inspired prophet. With the spectre of his own death dogging him, he wrote a movement replete with tragic grandeur, foreshadowing in its idiom much that was to come.

He reaches his climaxes through a series of excruciating dissonances which are awesome in their inevitability. As he builds toward them, he succeeds in achieving a transfigured magnificence in the manner of a Greek tragedy inexorably moving to its terrible doom.

Mahler was expressing the ultimate dark fate of everyone in this score and yet his genius miraculously tolled the bell with glory.

MAHLER'S TENTH

New York Philharmonic, Dimitri Mitropoulos, Conductor

by FRANCIS D. PERKINS

The New York Philharmonic continued its serial observance of Gustav Mahler's centenary yesterday afternoon, when it played the first movement of his unfinished Tenth Symphony under Dimitri Mitropoulos' direction.

The first movement of Mahler's incompleted last symphony was played here by the Philharmonic under Mr. Mitropoulos two seasons ago, and by the Boston Symphony earlier this season. In itself it does not give an impression of incompletion; its prevailing mood is one of lyric meditation, sometimes serene with an undertone of resignation and sometimes suggesting an implication of past tragedy. While it again seemed slightly too extensive, it has a sincerity and eloquence which were fully reflected in this laudably wrought and emotionally revealing performance under Mr. Mitropoulos, who used Ernst Krenek's edition of the score.

MITROPOULOS CONDUCTS MAHLER'S NINTH

by LOUIS BIANCOLLI

Any season that features a performance of Mahler's last complete symphony like that of Dimitri Mitropoulos and the Philharmonic yesterday may be pardonably known—at least among Mahlerites—as the Season of the Ninth.

To judge by the rapt behavior and capacity size of the crowd, the Mahlerites are definitely on the increase; indeed, there would seem, as of these commemorative weeks, to be very little line of demarcation between them and Philharmonic patrons in general.

Thursday night and yesterday afternoon were special occasions in a special centennial observance of the Viennese master. If the Ninth

Symphony, being both great music and relatively unfamiliar music, i
big news, Mr. Mitropoulos made it still bigger news.

Frankly, it was so long since I had last heard this gigantic score, had forgotten what extraordinary power and diversity were containe in it. The first movement is still a stickler in contrast and conflict attitude, but what a gripping experience the whole symphony is!

As Mr. Mitropoulos himself explained, the symphony is a unifie spiritual experience, ideally heard without interruption. But he recog nized its great length and the necessity of breaking it up into tw halves divided by an intermission.

Accordingly, the audience was given the first two movements, pr ceded by Anton Webern's strangely fascinating "Passacaglia." Aft the intermission came the Rondo Burlesque and the Adagio Finale.

One could feel the need of a break. Webern's early "Passacaglia, with its mysterious feelers toward the future, and the two Mahl movements almost made a concert in themselves. Both the spirit an the flesh needed a recess.

Still in his early 20s when he wrote the "Passacaglia," Webern wa already a marked man for the atonal millenium ahead. There are noc to Brahms, Wagner and Mahler and the standard jingle of keys, bu the rebel's profile, to quote Howard Shanet, is already perceptible.

The performance was a revelation—of the eager young mind an heart of Webern and of the extraordinary power of Mr. Mitropoul to identify himself with another man's music like a second creator.

Mr. Mitropoulos gave it all the urgency of a drama from life. N one has so profoundly fathomed the meaning of Mahler. The syn phony bulked as an intensely personal document, compelling in eve shading of its message. But it was magnificent music-making, too.

At Mr. Mitropoulos' behest, the orchestra outdid itself in rhythm vitality, diversified color, and a truly enchanted euphony of ton Something of the conductor's missionary fervor gripped the whole o chestra, and, in turn, the whole Carnegie audience.

MITROPOULOS EXCELS

by MILES KASTENDIECK

The following review which appeared in the N. Y. *Journal American* on Janua 23, 1960, is reprinted by permission; copyright 1960.

Dimitri Mitropoulos played Mahler's highly individual Ninth Syn phony with the Philharmonic in Carnegie Hall yesterday afternoo The occasion became memorable for his noble interpretation as well a for the rare opportunity to hear a living performance of this work.

Fifty years have not dimmed the modernity of this music. The li tener still has to work into it along with the composer. A half centur has made it more accessible, but the first movement still can baffle th listener. Mahler has reached out into the Twentieth Century almost a he reached out toward death which preoccupied his mind.

Even someone who did not know how this subject dominated h thought could sense the nature of his contemplative mood.

The extraordinary aspect of the symphony is Mahler's way of sha ing his experience with the listener. Perhaps this stream of consciou

ness explains the apparent discursive nature of the music: He has purposely worked it out this way.

In this sense, Mahler proclaims the emotional power of music as more significant than the intellectual discipline of musical thought.

Those who accept this premise, enjoy their Mahler; those who do not, complain of the length of such a work and of its lack of focus. Yet the Ninth emerges at the end into an expression of serenity quite beneficent. The finale adagio dissolves Mahler's problem because he has worked beyond it into poetic understanding.

As to how this work must have influenced composers like Shostakovich and Samuel Barber, much might be disclosed. Written in 1910, the Ninth Symphony forecasts the trend of contemporary music quite graphically. Its spiritual influence, however, remained in suspended animation for about 30 years.

Only just before World War II did contemporary composers return to conveying meaning in the sense that Mahler meant to do.

That Mr. Mitropoulos understands all this became evident in his grasp of all four movements, but particularly in the andante and the adagio. The "Miracle" of the finale illumined the whole performance, especially after the mockery written into the middle movements.

As Mr. Mitropoulos' "Farewell" at the end of his guest conducting, this performance will stand as a landmark in the Mahler cycle as well as in the 100th anniversary of Mahler's birth.

Webern's Passacaglia, Opus 1, written just before Mahler undertook his symphony, also prophesied the course of things to come as the century advanced. It proved to be a timely forecast of why audiences would grow skeptical of music in the next few decades.

MITROPOULOS CONDUCTS MAHLER'S NINTH

by WINTHROP SARGEANT

In Carnegie Hall last week, the New York Philharmonic continued its Gustav Mahler festival by presenting his Ninth Symphony, under the particularly sympathetic baton of Dimitri Mitropoulos. To those who, like me, have been agitating for many years (often against the most determined critical opposition) for the recognition of this great Expressionist master, the festival is turning out to be an event of major historical consequence, and the public response to it has, on the whole, been astonishingly enthusiastic—astonishingly because Mahler, like his forerunner and teacher Anton Bruckner, is among the very few composers who require repeated hearing to reveal all the depth and subtlety of their music. Though these two composers have a similarity of approach to the art of symphonic writing, evident in their love of monumentality and in their profound seriousness and sincerity, there is a world of difference between their temperaments. Bruckner—the greater of the two, to my mind—was a serene classicist, whose work is notable for its lofty affirmations; Mahler was a child of the late-nineteenth century, a questioner, a neurotic, a conveyor of personal emotions

ranging from the most delicate to the most extravagant. He was also the exponent of a peculiarly tragic outlook, and there is about all his work a feeling for humanity combined with passionate protest that recalls the outlook of such comparably unhappy geniuses as Goya, van Gogh, and Dostoevski. The Ninth Symphony is certainly one of Mahler's finest. It is possible to point out certain of its technical features, like his unique way of handling the orchestra as a single instrument—what he writes for it is completely untranslatable into other terms; a piano transcription of this symphony would be altogether meaningless—that seem to open up a whole new concept of orchestral composition. But the concept has been adopted by no subsequent composer of major stature, and though Mahler has been widely imitated, by everybody from Berg and Webern to Shostakovich, none of the imitations have had the insistent eloquence of the original idiom. Such matters of technique, however, constitute only one facet of Mahler's musical thought. The other facets—the intensity of his dramatic feeling, the nobility of his sense of grand design, the typically Austrian bittersweet emotionalism, which reminds one somewhat of Richard Strauss, though in Mahler it is subtler and more genuinely tragic—all add up to something found only in the supreme examples of the late romantic style. Once the Philharmonic has finished paying its respects to Mahler, I strongly urge that it think about a festival devoted to Bruckner. Both of these neglected composers are, it seems to me, among the six or seven giants of symphonic music, and neither of them is as yet well known to American audiences.

MAHLER'S FOURTH ACCLAIMED

by Louis Biancolli

The following review which appeared in the N. Y. *World Telegram and Sun* on Jan. 30, 1960, is reprinted by courtesy of the N. Y. *World Telegram and Sun*; copyright 1960.

Returning to the Philharmonic podium, Leonard Bernstein continued the centennial observance of Gustav Mahler's birth with a memorable reading of the Fourth Symphony in Carnegie Hall, yesterday.

The Fourth gives us Mahler in a mood of childlike whimsy and delicacy. The spiritual storms are behind and ahead. Here all is pastoral charm and relaxation, and in the Andante a profound mystic beauty—as of a vision.

The Philharmonic's Mahler Festival has been a kind of symphonic autobiography heard in installments. Each symphony depicts some phase or crisis of Mahler's life. Mostly, it has been dark, tormented drama. In the Fourth the sun shines.

Few things in music have the irresistible simplicity of the finale—a simplicity touched by the sublime. The orchestra is an enchanted web as the soprano pictures the child's idea of heaven. There is no parody or condescension, only a cloudless joy.

Mr. Bernstein applied infinite care and tenderness to a performance

worthy to follow in the wake of Dimitri Mitropoulos's Mahler interpretations of the past few weeks. The accompaniment in the Finale was exquisitely right.

Moreover, he was blessed with an ideal soloist in the young and beautiful Reri Grist. In angelic voice and spirit she was the answer to Mahler's prayer for a soprano whose heart and soul were open to grace.

The Scherzo movement of Mahler's Fourth features a first violin tuned a whole tone higher. This explains why concert-master John Corigliano kept rising and switching violins. It sounded like macabre spoofing. Mr. Corigliano was quite the amiable wizard.

BERNSTEIN ABETS MAHLER

by MILES KASTENDIECK

The following review which appeared in the N. Y. *Journal American* on Jan. 30, 1960, is reprinted by permission; copyright 1960.

Leonard Bernstein took over the Philharmonic's Mahler Cycle in Carnegie Hall yesterday afternoon. In offering the Fourth Symphony, he was presenting one of the most beautiful and accessible of Mahler's creations.

Though it crystallizes in the final movement with the songs of innocence for the soprano solo, the simplicity and serenity of the other three movements convey a state of mind not found elsewhere in his music.

It is this state of mind with which more and more people are finding some affinity these days, otherwise Mahler's music would not be gaining more adherents. The Fourth Symphony exerts persuasive powers, none more compelling than the subjective evolution a listener experiences as the performance unfolds.

Mr. Bernstein experienced it too as he worked into the third movement and drew from this and the finale warmth of feeling waiting to be tapped. He had emoted a bit during the first two movements and exaggerated those sections that Mahler's detractors call banal. The music certainly strikes a sympathetic vibration in him.

This performance qualified his as a worthy interpreter of Mahler's music. His attention to detail now needs only the mellowing influence of years to place him among the noted performers of this highly individual composer.

Singing the songs of the last movement, Reri Grist brought just the right quality of freshness and purity of voice to convey their mood. Her interpretation tended to be too naturally childlike and her voice too lightweight to do them full justice, but the blend of soloist and orchestra created its own brand of magic at this performance.

MAHLER'S FOURTH

Bernstein Back After 4-Week Absence

by HOWARD TAUBMAN

The following review which appeared in the N. Y. *Times* on January 30, 1960, is reprinted by permission; copyright 1960.

Leonard Bernstein was back on the podium with the New York Phil-

harmonic at Carnegie Hall yesterday afternoon. In his four-week absence the music of Mahler had been the main business of the orchestra. Upon his return Mahler remained a principal item on the program.

This week it was the Fourth Symphony, which is Mahler in a relaxed and accessible mood. It is difficult to believe that this work could precipitate such strong feelings that people would come to blows. Yet that is what happened in Vienna in 1902. Evidently the battle lines on the worth of Mahler's music formed early. His symphonies still generate powerful partisan emotions.

The Fourth is designed for "small orchestra." In Mahler's terms it is "small," but in fact it is the full-sized modern apparatus. There is also a solo in the final movement, which was sung by Reri Grist, young American soprano.

The essential material of the symphony is folk-like. As usual, the composer needs plenty of time—an hour—to deal with it. There are pleasant tunes along the way—the bouncy, earthy ones reminiscent of Haydn in the first movement; the reference to the Austrian reveille—known as the "kleiner Appell"; the violin solo in the Scherzo, which was once called "demoniac" and which now seems tame.

All of this material, which has its roots in the Austrian soil, is scored with enormous gusto and resource, but it cannot support so large an edifice. Only in the third movement does one encounter music worthy of the orchestral machinery. Here Mahler writes with depth and individuality, but even here he goes on too long.

Nevertheless this is the hand of a master. One is touched by Bruno Walter's recollection that Mahler said of this movement that he saw a "vision of a tombstone on which was carved an image of the departed with folded arms, in eternal sleep." The agony to be found in some of the other symphonies is absent. Mr. Walter's suggestion of "a dream of heaven" is not irrelevant.

Mr. Bernstein and the Philharmonic gave a rich, lyrical performance of the symphony. The balances were neat, the tempos were well judged, the tone glowed and sang. The innocent dramatic effects were brought out without excess. In the rhapsodic slow movement the strings were especially eloquent.

Miss Grist sang the naive music of the last movement with accuracy and grace. Her light lyric soprano, with its transparent texture and natural sweetness, is particularly suited to the nature of the music. Her refinement and taste as a singer are unmistakable. She should go far

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MAHLER SINGS

by MILES KASTENDIECK

The following review which appeared in the N. Y. *Journal American* on February 6, 1960, is reprinted by permission; copyright 1960.

Since "Mahler's songs are the key to his symphonic thought," their appearance on the sixth program of the Philharmonic's Mahler cycle

had significance in Carnegie Hall yesterday afternoon. With Jennie Tourel to sing them, they not only became the highlight of the concert but also saved it. . . . Miss Tourel's artistry and Leonard Bernstein's teamwork with the orchestra were most happily combined.

The Philharmonic performed "Um Mitternacht" for the first time and included "Das irdische Leben" for the second time in its history. Even "Ich atmet' einen linden Duft" and "Ich bin der Welt abhanden gekommen" had been heard only twice before. Their beauty caught instant attention, especially the last mentioned. Added insight into Mahler's orchestral skill could be detected in the accompaniments.

JENNIE TOUREL SINGS FOUR MAHLER SONGS

by FRANCIS D. PERKINS

The following review which appeared in the N. Y. *Herald Tribune* on February 6, 1960, is reprinted by permission; copyright 1960.

Mahler's songs, especially when heard with orchestra, reflect the strong points of his music and none of its liabilities; the four performed in this program are particularly memorable for their realization of the essential atmosphere of their texts, in musical contour and in the use and blending of vocal and instrumental hues. Miss Tourel was an ideal soloist; the color and timbre of her voice were the partners of her sensitive musicianship in conveying fine emotional details as well as the prevailing senses of withdrawn meditation or poignance, and the orchestral playing was also sensitive and evocative.

MISS TOUREL HAILED AS FILL-IN

by LOUIS BIANCOLLI

The following review which appeared in the N. Y. *World Telegram and Sun* on February 13, 1960, is reprinted by courtesy of the N. Y. *World Telegram and Sun*; copyright 1960.

If nominations were in order for the Woman of the Year in Music, mine would go to Jennie Tourel for her heroic act of musical and artistic stamina at yesterday's Philharmonic concert at Carnegie Hall.

With no rehearsal other than a brief keyboard session with Leonard Bernstein at her apartment an hour before concert time, the accomplished French mezzo-soprano appeared as soloist in Mahler's difficult song-sequence, "Kindertotenlieder."

The emergency was caused by the sudden illness of the French baritone, Gerard Souzay. Word reached Mr. Bernstein at noon during rehearsal in Carnegie Hall. Immediately he thought of the plucky little lady. Miss Tourel agreed to fill in.

This wasn't an easy decision. The songs, concerned with the death of children, are among Mahler's most demanding in poetic mood and dynamics, and Miss Tourel, as it turned out, hadn't sung them in ten years; only a first-class musician and artist would even consider the challenge.

That, of course, is what Miss Tourel has proved herself to be again and again in the past—but never so much as yesterday afternoon.

Here was a truly remarkable instance of courage—but a highly artisti experience too.

Mr. Bernstein, in announcing the substitution, referred to Mis Tourel as "our staunch friend." At his words, "I think she's a hero! the crowd expressed clamorous agreement. Miss Tourel proceeded t show why he thought so.

The one indulgence sought by Miss Tourel, other than a certai subdued caution in places, was the use of the score. Even so, it was prodigious feat of memory and assurance—after ten years! She ha again brought distinction to the Mahler Festival.

It so happened I caught a little of Mr. Souzay's singing at the pre view concert the night before. I must confess he sounded pretty goo to me.

TOUREL REPLACES SOUZAY IN MAHLER

by HARRIETT JOHNSON

Jennie Tourel may well go down in history as the only distaff singe ever to be called a hero by her conductor.

This was the way Leonard Bernstein described Miss Tourel whe he announced her unscheduled appearance Friday afternoon with th N. Y. Philharmonic in Carnegie Hall, as soloist in Gustav Mahler' "Kindertotenlieder."

On two hours notice, she had agreed to replace the indispose French baritone, Gerard Souzay, as soloist in Mahler's song cycle "Kindertotenlieder." Souzay had sung the preview concert Thursda night and, despite a cold, had intended to perform the remaining thre week-end concerts. Friday morning, however, his sore throat took a rapid turn for the worse. At noon the doctor announced that he woul not be well enough to appear.

Though Miss Tourel hadn't sung the "Kindertotenlieder" for te years, she went on, having had only a short piano rehearsal with Bern stein an hour before the program began. She will continue as solois for the Saturday and Sunday performances.

This is the second time this season that the mezzo-soprano has sub stituted for an ailing colleague. Before Christmas she pinch hit fo Betty Allen in Bach's "Magnificat."

The tender sorrow of the "Kindertotenlieder," five songs which la ment death of children, is better delineated by a baritone or contralto but Miss Tourel's rare artistry rose above the limitations of her voice

Her interpretations were sensitive, and subtly colored. While he voice lacked substance in the low register, she replaced richness o sound by richness of feeling.

Mahler understandably dramatized the lower range in the songs, be cause of their subject matter. The five poignant poems by Friedrich o Rueckert were inspired by the poet's personal loss of his own child Mahler himself conducted the only previous performance of the song

by the Philharmonic in January, 1910. The baritone, Ludwig Wuellner, was the soloist, indicating the composer's own preference for a male voice to recreate the cycle.

BERNSTEIN BRILLIANT CONDUCTING MAHLER

by Louis Biancolli

The following review which appeared in the New York *World Telegram and Sun* on February 20, 1960, is reprinted by courtesy of the N. Y. *World Telegram and Sun*; copyright 1960.

Gustav Mahler continued to be the main topic of interest at yesterday's Philharmonic concert in Carnegie Hall. The specific subject this time was the Second Symphony.

Known as the "Resurrection" symphony because of its choral vision of the after-life, the Second has long been an eloquent testimonial of Leonard Bernstein's powers as conductor and Mahlerite.

Yesterday he outdid himself in re-creating the moods and intensities of this giant score. This is a gruelling and treacherous assignment, bristling with potential hazards of omission and commission.

There was only conviction and eloquence—a painstaking attention to detail and a grasp of over-all contour and implication. Plus, of course, that involvement of the spirit without which Mahler is just another composer.

What poignant and personal music this is—with its frenzied explosions of terror and despair, its momentary whimsies of fantasy, its groping out of darkness to the effulgent light beyond.

Both Regina Resnik and Phyllis Curtin were excellent in the contralto and soprano solos, each an artist of supreme sensitivity, and the Rutgers University choir rose nobly to the exultant assurance of the finale.

THE PHILHARMONIC PLAYS MAHLER'S SECOND

Bernstein Conducts at Carnegie Hall

by Howard Taubman

The following review which appeared in the N. Y. *Times* on Feb. 20, 1960, is reprinted by permission; copyright 1960.

The principal part of the New York Philharmonic's Mahler Festival is being completed this week with the performance of the Second Symphony. There remains only "Das Lied von der Erde" to be conducted by Bruno Walter in mid-April, which should be a generous dividend.

Leonard Bernstein brought intense concentration and dramatic power to his interpretation of the Second Symphony at Carnegie Hall yesterday afternoon. The Philharmonic was in excellent form; its tone ranged from shimmering transparency to proclamatory grandeur. The soloists, Regina Resnik and Phyllis Curtin, sang affectingly, and the Rutgers University Choir was a credit to its director, F. Austin Walter.

Mahler's subject, as in most of his other big works, is immense. It is nothing less than the tragedy of human life, which he finds bearable only because he sees a hope of immortality. The work ends with a vision of resurrection.

To cover this tremendous theme, Mahler found he needed almost an hour and one-half. He filled his symphonic framework with consuming passion and tremendous devotion. This was, like so many of his musical documents, a baring of the soul. "You are battered to the ground with clubs," he once said of this symphony, according to Mr. Walter "and then lifted to the heights on angels' wings."

For a dedicated Mahlerite the symphony is a journey from hell to heaven. Even to one who listens to it without a long immersion in the Viennese ambiance the work is moving in its gravity and innocence. There are places, however, particularly at the conclusion, with its celestial choiring, by orchestra and singers, when the effect is ornate rather than pure. This is not to impugn Mahler's sincerity; there was never any doubt of it. Can it be that the fault lies in the use of similar musical ideas and grand apparatuses by too many calculating note-spinners to trivial purposes?

Like most conductors, Mr. Bernstein is fond of leading Mahler's music, and he sympathizes with its size and dramatic gestures. His reading emphasized the violent contrasts and built up the climaxes with shattering impact. One has heard performances that do not drive the big moments so hard, but Mr. Bernstein's approach had its validity.

It held the audience spellbound. There was spontaneous applause at the end of the movements. Only a scattering of women left before the final movement and its dream of resurrection. Such attention during an eighty-seven-minute symphony was an impressive tribute to Mahler and the performers.

WALTER, PHILHARMONIC END MAHLER CENTENNIAL

by Louis Biancolli

The following review which appeared in the New York *World Telegram and Sun* on April 16, 1960, is reprinted by courtesy of the N. Y. *World Telegram and Sun*:

As fitting culmination to the Philharmonic's Mahler Festival, Bruno Walter conducted a moving performance of "The Song of the Earth" in Carnegie Hall yesterday afternoon.

The society could not have completed its brilliant observance of the 100th anniversary of Mahler's birth in more memorable fashion. As dean of Mahlerites, Mr. Walter conducted the work with the authority of a prophet.

It was Mr. Walter who first performed Mahler's masterpiece four short months after the untimely death at 51 of the man he revered as mentor and master, no less than as friend.

Thus, close to a half century of crusading fervor and devotion went into yesterday's reading. Philharmonic patrons were indeed privileged to share the mellow bounty of this unique dedication.

At 83 Bruno Walter was still pleading the cause of a genius who was maligned and misunderstood in his own day, pleading it yesterday with unutterable tenderness.

Even in a season of exceptionally fine performances of Mahler's symphonies, Mr. Walter's interpretation had a quality of its own—a personal kinship that allowed him to see a little more deeply into his friend's bruised spirit.

As one listened, one could not help thinking of the man behind the music, the Mahler who not so long before had lost a beloved child and was himself doomed by the chance diagnosis of a heart specialist.

Mr. Walter did not minimize the passages of frenzied escape and desolation that make "The Song of the Earth" an awesome experience. But he emphasized the stoic valor of the music and its final compelling calm.

There was no mistaking the image of Mahler as man and musician that hovered in the background of Mr. Walter's reading. It was an image of profound sensitivity to the rapture and horror of life, but of a brave serenity too.

The final impression was far more intimate and subjective than usual. To Mr. Walter "The Song of the Earth" is perhaps the most personal utterance in the whole range of music.

That was how it sounded yesterday in the performance of the orchestra—every note and phrase carefully spun in nerve-like web of living tone. And it was in that image and conception that Maureen Forrester and Richard Lewis sang their solos.

These soliloquies are among the greatest songs ever written, achieving at times a sublime impact of truth and beauty. Once more Miss Forrester proved herself a singer who also is an artist and a visionary.

This has been Gustav Mahler's first real season in New York. It was about time. Let's not wait for another centennial.

OFFER FINE MAHLER OPUS

by MILES KASTENDIECK

Bruno Walter has come to end the Philharmonic's Mahler Festival with performances of "Das Lied von der Erde." It is quite fitting that he should do so since he conducted its premiere in Munich on Nov. 20, 1911. Hearing it again under his direction in Carnegie Hall yesterday afternoon in the autumn of his association with it became a special privilege as well as a memorable experience.

Just as Mahler poured his heart into its creation, so Mr. Walter let the mellowness of his wisdom and understanding work through the performance.

A sense of consummation pervaded it, so much so that the ovation that came at the end broke a spell woven from the emotional impact of the music.

The vitality which Mr. Walter injected into the performance belied his years. The insight and depth of feeling did not. These are the contributions of maturity to musical performance that age can bring.

It was the warmth of humanity that colored this interpretation.

Since the music represents Mahler in his most personal utterance, perhaps the finest artistry in interpretation must yield to the magic of communicative power. This is what made the performance of Schubert's "Unfinished" symphony the essence of romanticism at the beginning of the concert and what gave the Mahler its unique beauty.

The fact that the Philharmonic musicians and Mr. Walter were in perfect rapport calls attention to how beautifully they played. It is weeks since the strings have had such mellow tone, while the woodwinds, especially the melancholic oboe, and the brass were obviously alive to the significance of the occasion.

Mr. Walter conducted with full awareness of the symphonic nature of the work and the orchestra collaborated accordingly.

Both soloists caught the spirit of the music and Mr. Walter's interpretation. Maureen Forrester has the warm contralto to give her songs the right inflection. That she sang them beautifully almost goes without saying. Her singing of the farewell lingers plaintively in the memory.

Richard Lewis sang the gayer songs infectiously. His voice sounded a bit light against the full orchestra sound, but he matched its bounce.

With "Das Lied von der Erde" the Mahler Festival reached its natural end. The gap between the last program conducted by Leonard Bernstein and Mr. Walter's appearance was considerable, but it has not dimmed the vividness of the whole series of programs, begun so felicitously by Dimitri Mitropoulos.

The festival has become the highlight of the Philharmonic season, and Mahler has gained stature because of it. Mr. Walter's "Benediction" comes as the crowning touch of distinction.

LANDMARK FOR PHILHARMONIC

Bruno Walter Leads Mahler's "Das Lied"

by HOWARD TAUBMAN

Because he will be 83 in September, Bruno Walter is reluctant to undertake exhausting assignments. He agreed to appear with the New York Philharmonic this season only when a special arrangement was made for him to conduct two concerts of this week's series of four and two next week.

The Philharmonic may congratulate itself that it took the trouble to juggle its schedule for Mr. Walter. He directed a performance of Mahler's "Das Lied von der Erde" ("The Song of the Earth") at Carnegie Hall yesterday that will long remain a landmark in the orchestra's history. If you are near a radio tonight, be sure to listen to this interpretation on the Philharmonic broadcast over the Columbia Broadcasting System.

There was no sign in Mr. Walter's step, bearing or concentration on the podium that he was burdened by his years. In his conducting of Schubert's "Unfinished" Symphony as well as the Mahler work he was in full command of his forces. Unlike some elderly conductors, he did not rush tempos to prove how energetic he was.

His conceptions had a fine, balanced mellowness. The Schubert symphony unfolded with a sense of glowing inevitability—spacious in song and generous in feeling. The Mahler work had nobility of design and shattering simplicity and probity of emotion.

Mr. Walter, who was a close associate of Mahler, conducted the première of "Das Lied von der Erde" in Munich in 1911. He has never lost faith in Mahler or his music, and his approach to this work reinforces one's own conviction that it is the composer's masterpiece.

Here form and content are perfectly joined. The song is at the heart of the work, and the subject—the beauty, sorrow and fragility of life and the longing for some sort of immortality—was Mahler's deepest and abiding concern.

Although the poems are from the Chinese, the piece is apt for Good Friday. In the final lines of the concluding poem, "Farewell," there is a tender invocation to the lovely earth and to the new spring. As the contralto's voice dies away on the words "ewig," (ever), there is the ineffable yearning for resurrection.

Mr. Walter's interpretation was full of wonderful, sensitive details, all of which fell into place in a masterly reading. Here were grace, strength, intensity and at the end a touching humility of spirit.

Maureen Forrester, who was the soloist in this work with the Cleveland Orchestra earlier this season, again gave an unforgettable performance. Her contralto was pure, full and molded with an artist's appreciation of nuance. Richard Lewis, the tenor, shuttled between mezza voce and outbursts of tone in a disaffecting way, though he had a grasp of Mahler's style.

After tonight's repetition Mr. Walter will conduct this program again next Thursday evening and on Sunday afternoon, April 24. It is good to have him back even on these limited terms. He gives the Philharmonic's Mahler's centennial observance a glorious climax.

THE MAHLER FESTIVAL IN NEW YORK, 1960

by Dika Newlin

As recently as ten years ago, it would have been unthinkable for the New York Philharmonic to devote thirty-six concerts of a single season to the glorification of Mahler's music. Then, one was grateful for *one* Mahler symphony during the course of a season! (From that particular year—1949-50—Stokowski's incandescent interpretation of Mahler's Eighth will remain long in memory.) In the event, the commemoration of the Mahler Centennial offered by the Philharmonic turned out to be a festival which need fear no comparison with the "Mahler Year" celebrations of the Old World—including that held in the place of so many of Mahler's sufferings and triumphs, his "hated and loved" Vienna. For this, we are thankful to all those of the Philharmonic directorship and management who were farsighted enough to make this unique series of concerts possible, as well as to the many devoted participants. That all of these Mahler programs were carried nationwide by CBS Radio was an incalculable contribution to the appreciation and understanding of Mahler's music throughout our land.

Other visiting orchestras, too, paid due tribute to the centennial occasion, and the Philharmonic did not neglect to offer a Bruckner symphony as an interesting pendant to eight weeks of concentration on Mahler. Of these events, we shall speak in their proper place, but first consideration must be given to the Philharmonic cycle. Three different conductors shared the responsibilities in this festival; thus, it fell logically into three sections, each dominated by a particular conductor's approach to the kaleidoscopic personality of the composer. Therefore, I shall subdivide this review in the same fashion.

I. Mitropoulos

To him fell the honor of opening the Mahler cycle; indeed, New York must have been the first city to offer a Mahler commemorative program in 1960, as both New Year's Eve and New Year's Day were marked by performances of the Fifth Symphony. Here, the typical dramatic intensity of Mitropoulos' approach found congenial material (except in the tender *Adagietto*). While the orchestra did not seem completely adjusted to the Mahler style as yet, there was magnificent achievements in the performances—the splendid horn solo of James Chambers, in the Scherzo, must be especially singled out for praise. In this symphony (as, later, in the Ninth) Mitropoulos introduced an intermission—in this case, after the Scherzo. This is, of course, a controversial procedure. The conductor himself feels that the refreshment of a brief break enhances the receptivity of the listener (especially of one who may be less accustomed to Mahler's length) and also rests the orchestra. It should be noted that Mahler himself sometimes called for intermissions in his music (notably after the first movement of his Second Symphony—a request which is usually *not* complied with and was

also not observed in this season's performances). On the other hand, many listeners felt that the emotional continuity of the performance was seriously disrupted by such an intermission. Perhaps the best solution would be to avoid an overlong and taxing program by performing the longer Mahler symphonies alone, without other works during the course of the evening. Then, an intermission would not seem necessary.

The week following this auspicious debut of the Mahler season, Mitropoulos brought us his well-known interpretation of the First Symphony, in a performance which strongly conveyed its youthful energy as well as its moments of bitter irony and black despair. Praiseworthy was the conductor's fidelity to the composer's text (this in contrast to Steinberg's badly cut performance of the same symphony with the Boston orchestra; see below). However, the greatest proofs of his understanding of Mahler were still to come. On January 14-17, we experienced his performance of the slow movement of the unfinished Tenth Symphony. This time, the Scherzo "Purgatorio," which Mitropoulos had included in previous performances of this work, was omitted. Well that it was so, for this Adagio is so complete within itself that the *Purgatorio*, effective though it is, always seems to produce a sense of anticlimax afterwards. Schoenberg often used to say to his pupils: "You have not suffered enough. You must suffer." Here, the conductor who knows what suffering is put his knowledge at the service of this music which speaks of the "last things" in an unprecedented way—the result attained (if it did not transcend) the limits of the bearable. This experience was not easy to take, but, by those who underwent and understood it, it will never be forgotten.

On the final program of this first section of the Mahler Cycle, a change was undertaken in the originally announced list of compositions. Instead of the *Nachtmusiken* from Mahler's Seventh Symphony, we had the *Passacaglia*, Op. 1, of Anton Webern. This change proved wise, for it helped to make clear the intimate relationship between the music of Mahler and the productions of his spiritual disciples, the "Neo-Viennese School." While Webern's *Passacaglia* is nominally in D minor, its tonality is highly expanded, its theme almost a "tone-row." In like manner, Mahler's Ninth Symphony, with which this concert closed, shows a most extended and "progressive" concept of tonality. Each of its four movements is in a different key (D major, C major, A minor, D flat major). Here again Mitropoulos was dealing with moods for which he has a special affinity. His *Ländler* tempo in the second movement seemed demonically driven—the differentiations among the three distinct tempos which Mahler requests in this movement were, thus, not as clear as in the interpretation by Bruno Walter. But the Finale, that transfigured song of farewell, was utterly convincing and moving—a fit farewell of Mitropoulos to the Philharmonic for this season.

II. Bernstein

One notes with pleasure the increasing affinity of this multi-faceted artist for the music of Mahler. Without his urging, the festival as we had it might well not have taken place. As is well known, his special flair is for the dramatic, the spectacular. Thus it is not surprising that a number of dramatic incidents occurred during his portion of the cycle.

One such incident could not have been foreseen—the sudden illness of Gerard Souzay, which forced Jennie Tourel (who had joined the orchestra the previous week in three of Mahler's finely wrought Rückert songs, "Ich atmet' einen Lindenduft," "Ich bin der Welt abhanden gekommen," and "Um Mitternacht," as well as in the poignant *Wunderhorn* song "Das irdische Leben") to substitute at the last moment in three out of the four performances of the *Kindertotenlieder*. As a result, the presentation of this exquisite song-cycle was not as perfectly blended or well-balanced as it might have been. But it was still an indispensable part of this concert series, for the symphonies of Mahler are not to be understood without his songs. Unfortunately, the concert in which it appeared was not one of the better-organized examples of program-making. The first half of the concert consisted of two piano concertos, while the *Kindertotenlieder* were followed by Tschaikowsky's *Capriccio Italien*, of all things! This problem of the *program setting* in which Mahler works should appear is a very important one—solved, I felt, in only two of the programs offered: the Webern-Mahler concert of Mitropoulos and the Schubert-Mahler combination chosen by Bruno Walter.

Bernstein's symphonic contributions to the cycle were two: the Fourth and the Second. In the Fourth, he followed Mahler's indications with considerable care (though not always) and succeeded with many of the delicate and sensitive effects this symphony calls for. Young Reri Grist, making her debut with the Philharmonic on this occasion, sang the solo in the last movement most charmingly. The performance of the Second (abetted by the Rutgers University Choir, Phyllis Curtin, and Regina Resnik) was beyond doubt the *loudest* I have ever heard and certainly showed Bernstein's flair for extracting the utmost from a climax. (Incidentally, comparing the effect of this work on the radio and in the hall reminded me anew how very important *physical presence* is to the full effectiveness of this music.) However, his concept will have even more to offer when he comes to follow the dynamic and tempo indications of Mahler himself (particularly numerous in this work) with greater exactness. Miscalculations in this respect can produce untoward results—as happened, for instance, at the performance of February 20, where an exaggerated *ritardando* before the recapitulation in the first movement caused audience misunderstanding and a disconcerting flurry of applause. It is no discredit to Bernstein to say that this performance will not efface the memory of Walter's unforgettable Second of 1957 (still to be enjoyed, incidentally, on Columbia Records). But one could rejoice at the opportunity once more to experience the sheer physical impact of the great work in the great hall.

III. Bruno Walter

After an interruption of two months, the resumption of the Mahler Festival at the Easter season was eagerly awaited. Walter's return after his "farewell" to the Philharmonic three years earlier, would be in itself an event—but his return with just this work, *Das Lied von der Erde*, which he had been the first to bring to sounding life and with which he had been identified for so many years—this was something

not to be missed. With pleasure I noted, alongside the customary subscription audience on Good Friday, the many students, some of whom had made special trips from distant parts of the country or had curtailed holidays at home in order to be present on this occasion. And what they heard did not disappoint them. Jay Harrison has quite rightly commented that what Walter does with *Das Lied von der Erde* is no longer a performance in the conventional sense. I could not agree more. It often seemed as if the conductor were carrying on an intimate dialogue with the composer himself—one in which listeners were almost intruders. This uniquely personal aspect of Walter's approach to the music has, it seems to me, intensified over the years. Contrary to the opinion of some, it is no impertinence (in any sense of the word) to mention Walter's advanced age in this connection. What more natural than that, as a result of it, he should feel an over-growing kinship with Mahler's bittersweet celebration of the beauties of life and his grief—yet resignation—at the approaching parting? All of this came to our ears in the Walter performances and we were grateful for "such sweet sorrow."

Over the years we remember so many great soloists who have joined with Walter in the presentation of this work. There was the young Charles Kullman, for example, who gave what I still consider his greatest performance in Walter's first recording of *Das Lied,* and the memorable Kathleen Ferrier, whose last performance of the work in Vienna in 1952—a performance already overshadowed by the wings of death—has happily been retained for posterity on a later recording. This time, the soloists were Maureen Forrester and Richard Lewis. Of the two, Miss Forrester proved the more outstanding, for her rich voice seems perfectly suited to the demands of Mahler's vocal lines, while Mr. Lewis' voice (which I have previously admired in his moving interpretation of the role of Waldemar in Schoenberg's *Gurre-Lieder*) this time did not seem powerful enough to ring out as it should in, for instance, "Das Trinklied vom Jammer der Erde." Nonetheless, each singer made a worthy and noble contribution to the whole, but it was Walter's towering achievement in coordinating every element of the great work with complete sympathy and understanding which was most appreciated by the large audiences.

A word ought also to be said about the performance of Schubert's "Unfinished" Symphony which preceded the *Lied* in all the programs. It proved anew that we should abandon the use of that word "Unfinished"—for what else *could* come after the transfigured E major of the slow movement? Walter's interpretation made this most clear, and thereby showed us Schubert as a forerunner of Mahler's "progressive tonality." That this romanticist *par excellence* completely projected the work's lyricism goes without saying.

Everything that has been said about the above series of Walter performances ought to be intensified tenfold in describing the final concert of the cycle, on April 24. Every soloist and orchestral player seemed especially aware of the festal nature of this culminating occasion and gave of his or her utmost, while the complete concentration and response of the audience were indeed heartwarming. As for the contribution of Walter, it was quite simply beyond words—only a

deeply respectful silence could give this unique experience the necessary resonance within us. I heard one listener say to another afterwards, "It was as if God had spoken." How better could one describe the utter inevitability of the fusion of interpreter and work in this performance—something rarely achieved with such perfection in our time or in any time.

AN AFTERWORD

In speaking of New York's Mahler Festival, we should not forget to mention—as previously stated—the contributions of visiting orchestras. I was unfortunately unable to hear the Cleveland Orchestra's performance of *Das Lied* under Szell with soloists Forrester and Haefliger on February 1. The Boston Symphony's performance of the First, under William Steinberg, was given not only in New York but also in the orchestra's home city (from which it was broadcast—unfortunately at the same time as the New York Philharmonic's broadcast of the same work! perhaps the first time, in this country at least, that this particular conflict has happened in the case of Mahler) and in Newark, N. J. The last-named performance, which I heard, was apparently the first hearing of the work in that city—possibly the first Mahler performance there ever. It was enthusiastically received by both press and public. The performance was vigorous and firm and the orchestra sounded fine, but I could not help being unhappy about Steinberg's continuing practice of making drastic cuts in the Bruckner and Mahler works which he performs.

Finally, the performance of Bruckner's Seventh by the Philharmonic under guest conductor Paul Hindemith was most welcome and appropriate after the two months of Mahler which had immediately preceded it. I believe that this was the first performance of the work by a major orchestra in this city since that given by the Vienna Philharmonic under Schuricht in 1956. Thus it was inevitably compared with that earlier performance. While the beautiful work was more exciting and authentic in sound as played by the Vienna ensemble, Hindemith brought much loving care to the performance and showed great fidelity to Bruckner's original intent (he did *not* make any cuts, which Schuricht had done). It is notable that thas was the third Bruckner symphony to be played in New York this season, the Eighth and the Fourth having preceded it (see reviews in this issue). Perhaps this suggests a trend; in view of the interest with which those performances were received, the time might be ripe for the New York Philharmonic to consider a cycle of Bruckner's works.

Now the Mahler cycle is over, but—let us hope—not soon to be forgotten. Let us hope, too, that it does not remain merely a one-time spectacular event, but that it has served a second and even more important purpose—that of opening the established repertory, not only of the New York Philharmonic but of all of our major orchestras, to Mahler's music on a regular, not an exceptional, basis. That this seems, indeed, to be happening is perhaps the greatest joy and most lasting contribution of the Mahler Year.

LIST OF PERFORMANCES

SEASON 1957-1958

BRUCKNER

IV Los Angeles Philharmonic Orchestra, Bruno Walter, Conductor; Los Angeles, Calif., Apr. 3 and 4, 1958.

VII Los Angeles Philharmonic Orchestra, Eduard van Beinum, Conductor; Los Angeles, Calif., Jan. 16 and 17, 1958.

Boston Symphony Orchestra, Charles Munch, Conductor; Boston, Mass., Fe. 7 and 8, 1958. (The latter performance was broadcast — Station WQXR, N. Y. C.) Washington, D. C., Feb. 13, 1958; New York, Feb. 15, 1958.

VIII Pittsburgh Symphony, William Steinberg, Conductor; Pittsburgh, Penna., Nov. 8 and 10, 1957; Reading, Penna., Nov. 11, 1957; New York, Nov. 12, 1957.

IX Cleveland Symphony Orchestra, George Szell, Conductor; Cleveland, Ohio, Nov. 7 and 9, 1957; Ann Arbor, Mich., Nov. 10, 1957.

Mass in E-Minor

New Haven Chorale and Instrumental Ensemble, Donald G. Loach, Conductor; Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (Eda K. Loeb Fund Concerts), New York City, April 12, 1958.

Te Deum

Baylor University Symphony Orchestra and Oratorio Chorus, Daniel Sternberg, Conductor; Albert Da Costa, Valorie Goodall, Margaret Williams and David Ford, Soloists; Waco, Texas, Oct. 11, 1957.

Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Penna., Oct. 18 and 20, 1957.

Fresno Philharmonic Association, Haig Yaghjian, Conductor; Lois Utterbach, Harriet Aloojian, Paul F. Anderson and Benjamin F. Lippold, Soloists; Fresno, California, Nov. 7, 1957.

MAHLER

II Toronto Symphony Orchestra, Heinz Unger, Conductor; with Bach-Elgar Choir of Hamilton, John Sidgwick, Dir., and Lois Marshall and Claramae Turner, Soloists; Toronto, Canada, Jan. 22, 1958 (First Performance in Canada).

Michigan University Symphony Orchestra and Chorus, Josef Blatt, Conductor; Alice Dutcher and Janet Ast, Soloists; Ann Arbor, Mich., Apr. 4, 1958 (All participants were students — First Performance in Ann Arbor).

Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Penna., April 18 and 20, 1958.

University of Iowa Symphony, James Dixon, Conductor; University Chorus, Herald Stark, Conductor; Leslie Eitzen and Lillian Chookasian, Soloists; Iowa City, Iowa, May 14, 1958.

Los Angeles Philharmonic, William Steinberg, Conductor; Hollywood Bowl, Los Angeles, Calif., July 22, 1958.

IV Cincinnati Symphony, Thor Johnson, Conductor; Louise Nippert, Soloist; Cincinnati, Ohio, Nov. 29 and 30, 1957.

V Seattle Symphony Orchestra, Milton Katims, Conductor; Seattle, Wash., March 10 and 11, 1958 (First performance by this orchestra).

VII (*2nd, 3rd and 4th movements*) Los Angeles Philharmonic, Erich Leinsdorf, Conductor; Los Angeles, Calif., Mar. 6, 7, and 8, 1958.

Rochester Philharmonic, Erich Leinsdorf, Conductor; Rochester, N. Y., Mar. 20, 1958.

VII (*Two Nocturnes*) Cleveland Symphony Orchestra, William Steinberg, Conductor; Cleveland, Ohio, Dec. 5 and 7, 1957.

X New York Philharmonic Orchestra, Dimitri Mitropoulos, Conductor; N York City, Mar. 13, 14 and 16, 1958. (The last performance was bro cast over Station WCBS.) First Performance in New York City.

Das Lied von der Erde

Chicago Symphony Orchestra, Fritz Reiner, Conductor; Christa Ludwig a Richard Lewis, Soloists; Chicago, Ill., Feb. 20, 21 and 25, 1958.

Manhattan Orchestra, Jonel Perlea, Conductor; Herta Glaz and John Sc Stamford, Soloists; New York City, Apr. 29, 1958.

Kindertotenlieder

Drew University Concert, Evangeline Bicknell, Contralto, Dika New Piano, Drew University, Madison, N. J., Mar. 23, 1958.

Lieder eines fahrenden Gesellen

Birmingham Symphony, Arthur Bennet Lipkin, Conductor, Hugh Thomps Soloist, Birmingham, Ala., Nov. 5, 1957.

University of Syracuse Symphony, Louis Krasner, Conductor, Carol M Dougall, Soloist; Syracuse, N. Y., Apr. 20, 1958.

Chicago Symphony Orchestra, Georg Solti, Conductor; Nell Rankin, So ist; Ravinia Park, Chicago, Ill., July 31, 1958.

Songs

Toronto Symphony, Heinz Unger, Conductor, Toronto, Can., Jan. 22, 19 as follows:

Ich atmet' einen Linden Duft
Mary Simmons, Soloist

Ich bin der Welt abhanden gekommen
Claramae Turner, Soloist

Um Mitternacht
Mary Simmons, Soloist

City College, 1958 Spring Concert Series, Howard Fried, Soloist, N York, Apr. 17, 1858.

SEASON 1958-1959

BRUCKNER

III Chicago Symphony Orchestra, Fritz Reiner, Conductor; Chicago, Ill., M 12 and 13, 1959.

IV University of New Mexico Orchestra, Kurt Frederick, Conductor; Albuq que, New Mexico, Nov. 16, 1958.

Detroit Symphony Orchestra, Sir John Barbirolli, Conductor; Detroit, Mi Dec. 11 and 12, 1958.

York Concert Society, Heinz Unger, Conductor; Toronto, Ont., Can April 21, 1959.

V Los Angeles Philharmonic Orchestra, Eugen Jochum, Conductor; Los geles, Calif., Nov. 26 and 28, 1958.

VI Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsbu Pa., Dec. 12 and 14, 1958; Ann Arbor, Mich., Feb. 26, 1959.

VII Rochester Orchestra, Josef Krips, Conductor; Rochester, N. Y., Nov. 1958.

Dayton Philharmonic Orchestra, Paul Katz, Conductor; Dayton, Ohio, A 1, 1959.

VIII Concerts Symphoniques, Josef Krips, Conductor; Montreal, Quebec, Can Feb. 25 and 26, 1959.

IX Philadelphia Orchestra, Eugene Ormandy, Conductor; Philadelphia, Pa., 30 and 31, 1958.

Graduale (*Christus Factus Est*) The Oberlin College Choir, Robert Fount Conductor; New York City, March 28, 1959.

Te Deum Riverside Church Ministry of Music, Richard Weagly, Direc Riverside Church, New York City, April 19, 1959.

Ave Maria Virga Jesse St. John's University Symphony and Chorus and C lege of St. Benedict Chorus, Gerhard Track, Conductor; Collegev Minn., May 10 and 11, 1959.

Mass in E Minor National Artists Chamber Orchestra and Collegiate C rale, Paul Hindemith, Conductor; Town Hall, New York City, Feb. 1959.

Colby College Choir (of Maine), New York City, March 23, 1959.
St. John's University Symphony and Men's Chorus and the College of St. Benedict Chorus, Gerhard Track, Conductor; Collegeville, Minn., May 10 and 11, 1959.

Prelude and Fugue Riverside Church Ministry of Music, Richard Weagly, Director; Frederick L. Swann, Organist; Riverside Church, New York City, April 19, 1959.

MAHLER

I Los Angeles Philharmonic Orchestra, Josef Krips, Conductor; Los Angeles, Calif., Feb. 5 and 6, 1959.
Inglewood Symphony Orchestra, Ernst Gebert, Conductor; Inglewood, Calif, March 22, 1959.
Rochester Philharmonic Orchestra, Theodore Bloomfield, Conductor, Rochester, N. Y., Apr. 16, 1959.
Iowa State University Symphony Orchestra, James Dixon, Conductor; Iowa City, Iowa, May 20, 1959.

II Toledo Orchestra with Toledo Choral Society and Toledo Opera Workshop Chorus, Joseph Hawthorne, Conductor; Mildred Reiley and Marilyn Krimm, Soloists; Toledo, Ohio, March 4, 1959.
Hallé Orchestra, Sir John Barbirolli, Conductor; Victoria Elliott and Eugenia Zaresca, Soloists; Manchester, England, March 11 and 12, 1959.

IV Birmingham Symphony Orchestra, Arthur Bennett Lipkin, Conductor; Phyllis Curtin, Soloist; Birmingham, Ala., Dec. 2, 1958; Alabama College, Montevallo, Ala., Dec. 3, 1958.
Chicago Symphony Orchestra, Fritz Reiner, Conductor; Lisa Della Casa, Soloist; Chicago, Ill., Dec. 4 and 5, 1958.
Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., April 10 and 12, 1959.

V York Concert Society with the Toronto Symphony Orchestra, Dr. Heinz Unger, Conductor; Toronto, Ont., Canada, Feb. 23, 1959 (First performance in Canada — broadcast from Coast to Coast).
(*Adagietto*) Inglewood Symphony Orchestra, Ernst Gebert, Conductor; Inglewood, Calif., Mar. 22, 1959.
(*Adagietto* arranged by Dika Newlin) Riverside Church Ministry of Music, Richard Weagly, Director, Riverside Church; Mary Canberg, Violinist, Lucille Lawrence, Harpist, and Frederick L. Swann, Organist; New York City, April 19, 1959.

Das Lied von der Erde Portland Symphony Orchestra, Theodore Bloomfield, Conductor; Portland, Oregon, Nov. 17, 1958.

SEASON 1959-1960

BRUCKNER

II Montclair State College Orchestra, Emil Kahn, Conductor; Montclair, N. J., April 20, 1960.

IV Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh Pa., Nov. 6 and Nov. 8, 1959. New York City, Nov. 16, 1959.
Pennsylvania State University, State College, Pa., Nov. 22, 1959.

V Boston Symphony Orchestra, Richard Burgin, Conductor; Boston, Mass., Dec. 24 and 26, 1959.

VII Cincinnati Symphony Orchestra, Max Rudolf, Conductor; Cincinnati, Ohio, Nov. 6 and 7, 1959.
New York Philharmonic, Paul Hindemith, Conductor; New York City, Feb. 25, 26, 27 and 28, 1960.
Detroit Symphony Orchestra, Paul Paray, Conductor; Detroit, Mich., March 18 and 19, 1960.
Dallas Symphony Orchestra, Paul Kletzki, Conductor; Dallas, Texas, March 21, 1960.

VIII Vienna Philharmonic Orchestra, Herbert von Karajan, Conductor; New York City, Nov. 17, 1959; Boston, Mass., Nov. 18, 1959.

IX Los Angeles Philharmonic Orchestra, Bruno Walter, Conductor; Los Angeles, Calif., Nov. 12 and 13, 1959.

University of Michigan Symphony Orchestra, Joseph Blatt, Conductor; University of Michigan, School of Music, Ann Arbor, Mich., Apr. 15, 1960.

Te Deum

Detroit Symphony Orchestra with Worcester, Mass., Festival Chorus, Dr. Charles Lee, Conductor (Orchestra prepared by Paul Paray), at 100th Anniversary of Worcester Music Festival, Oct. 22, 1959.

Louisiana State University Symphony Orchestra, Chorus and Choir, Peter Paul Fuchs, Conductor; Baton Rouge, La., Jan. 10, 1960. Katherine L. Hansen, Cecilia Ward, Dallas Draper, Dan Scholz, Soloists; George Walter, Organist.

Motets

Os justi

Student Madrigal Choir of the University of Muenster, Herma Kramm, Director; Town Hall, N. Y., Oct. 1, 1959.

Offertorium (Afferentur)

Ecce Sacerdos Magnus

Columbia University Chorus, Mark Siebert, Conductor; St. Paul's Chapel, New York City, Dec. 5, 1959.

Roosevelt University Chorus, Robert Reuter, Conductor (Chicago Musical College), Rudolph Ganz Concert Hall, Chicago, Ill., Dec. 11, 1959.

MAHLER

I New York Philharmonic, Dimitri Mitropoulos, Conductor; New York City, Jan. 7, 8, 9 and 10, 1960.

Chicago Symphony, Igor Markevitch, Conductor; Chicago, Ill., Jan. 14 and 15, 1960.

Boston Symphony Orchestra, William Steinberg, Conductor; Boston, Mass., Jan. 8 and 9, 1960; Newark, N. J., Jan. 19, 1960; New York City, Jan. 20, 1960.

Symphony Society of San Antonio, Victor Alessandro, Conductor; San Antonio, Texas, Jan. 30, 1960.

Philadelphia Orchestra, William Smith, Conductor; Philadelphia, Penna., Feb. 19 and 20, 1960; Baltimore, Md., Feb. 24, 1960.

CBC Symphony, Heinz Unger, Conductor; Broadcast by CBC, April 15, 1960.

II New York Philharmonic with Rutgers University Chorus, under direction of F. Austin Walter, Leonard Bernstein, Conductor; New York City, Feb. 18, 19, 20 and 21, 1960, Phyllis Curtin and Regina Resnik, Soloists.

Boston Symphony Orchestra, Richard Burgin, Conductor; Boston, Mass., Feb. 26 and 27, 1960; Nancy Carr and Eunice Alberts, Soloists, Chorus Pro Musica, Alfred Nash Patterson, Conductor.

New England Conservatory Orchestra and Chorus, Lorna Cooke de Varon, Director; Valerie Fauteux and Jeanne Grealish, Soloists; James Dixon, Conductor; Boston, Mass., May 18, 1960.

Festival Symphony and Los Angeles Symphony Chorus (Carlton Martin, Director); Shirley Verret-Carter and Evena Chillingdrian, Soloists; Franz Waxman, Conductor; Royce Hall, UCLA, June 13, 1960; an address by Joseph Schildkraut paid tribute to Mahler.

IV New York Philharmonic, Leonard Bernstein, Conductor; New York City, Jan. 28, 29, 30 and 31, 1960; Reri Grist, Soloist.

University of New Mexico Orchestra, Kurt Frederick, Conductor; Albuquerque, New Mexico, March 13, 1960, Jane Snow, Soloist. (First performance of a complete Mahler Symphony in New Mexico.

Des Moines Symphony Orchestra, Frank Noyes, Conductor; Jane Schleicher, Soloist; Des Moines, Iowa, May 1, 1960.

V Detroit Symphony Orchestra, Paul Paray, Conductor; Detroit, Mich., Nov. 12, 1959.

New York Philharmonic, Dimitri Mitropoulos, Conductor; New York City, Dec. 31, 1959, Jan. 1, 2 and 3, 1960.

Adagietto only

Inglewood Symphony Orchestra, Ernst Gebert, Conductor; Inglewood, Calif., March 27, 1960.

IX New York Philharmonic, Dimitri Mitropoulos, Conductor; New York City, Jan. 21, 22, 23 and 24, 1960.
Chicago Symphony Orchestra, Sir John Barbirolli, Conductor; Chicago, Ill., Mar. 3, 4 and 8, 1960.

X New York Philharmonic, Dimitri Mitropoulos, Conductor; New York City, Jan. 14, 15, 16 and 17, 1960.
Cincinnati Symphony Orchestra, Max Rudolf, Conductor; Cincinnati ,Ohio, Jan. 22 and 23, 1960.
Boston Symphony, Charles Munch, Conductor; Boston, Mass., Dec. 4 and 5, 1959; New York City, Dec. 19, 1959.
Hartford Symphony, Fritz Mahler, Conductor; Hartford, Conn., Feb. 3, 1960.

Kindertotenlieder
Brooklyn Philharmonic, Siegfried Landau, Conductor; Brooklyn, N. Y., Nov. 7, 1959, Mary McMurray, Soloist.
Northwestern University Chamber Orchestra, Thor Johnson, Conductor; Evanston, Ill., Dec. 2, 1959, Lillian Chookasian, Soloist.
University of Wisconsin Chamber Orchestra, Thor Johnson, Conductor; Milwaukee, Wis., Feb. 7, 1960, Lillian Chookasian, Soloist.
New York Philharmonic, Leonard Bernstein, Conductor; New York City, Feb. 11, 12, 13 and 14, 1960, Gerard Souzay, Soloist, Feb. 11; Jennie Tourel, Soloist, Feb. 12, 13 and 14.
Drew University Mahler Centennial Celebration, March 13, 1960, Annajean Brown, Contralto, Dika Newlin, Pianist.
Inglewood Symphony Orchestra, Ernst Gebert, Conductor; Inglewood, Calif., March 27, 1960, Eva Gustavson, Soloist.
Mannes College Orchestra, Carl Bamberger, Conductor; Gladys Kriese, Soloist; New York, May 17, 1960.

Lieder eines fahrenden Gesellen
Honolulu Symphony Orchestra, George Barati, Conductor; Honolulu, Hawaii, Oct. 11 and 13, 1959, Eva Gustavson, Soloist.
Brooklyn Philharmonic, Siegfried Landau, Conductor; Brooklyn Academy of Music, Brooklyn, N. Y., Nov. 7, 1959, Mary McMurray, Soloist.
Drew University Mahler Centennial Celebration, March 13, 1960, Annajean Brown, Contralto, Dika Newlin, Pianist.

Das Lied von der Erde
Pittsburgh Symphony Orchestra, William Steinberg, Conductor; Pittsburgh, Pa., Oct. 16 and 18, 1959, Lucretia West and Richard Cassilly, Soloists.
Chicago Symphony, Fritz Reiner, Conductor; Chicago, Ill., Nov. 5 and 6, 1959, Maureen Forrester and Richard Lewis, Soloists.
Cleveland Orchestra, George Szell, Conductor; Cleveland, Ohio, Jan. 28 and 30, 1960, and New York City, Feb. 1, 1960, Maureen Forrester and Ernst Haefliger, Soloists.
York Concert Society and Toronto Symphony Orchestra, Heinz Unger, Conductor; Toronto, Canada, Feb. 24, 1960, Elena Nikolaidi and David Lloyd, Soloists.
New York Philharmonic, Bruno Walter, Conductor; New York City, Apr. 15, 16, 21 and 24, 1960, Maureen Forrester and Richard Lewis, Soloists.

Songs
Honolulu Symphony Orchestra, George Barati, Conductor; Honolulu, Hawaii, Oct. 30, 1959, Ellie Mao, Soloist.
Sigma Alpha Iota Musicale, Annajean Brown, Contralto, and Allan van Zoeren, Organist, at West Park Presbyterian Church, 86th Street and Amsterdam Avenue, New York City, Dec. 1, 1959.
University of New Mexico, Dept. of Music, Recital at New Mexico Union Theatre, Albuquerque, New Mexico, Dec. 15, 1959, James Bratcher accompanied by George Robert.
New York Philharmonic, Leonard Bernstein, Conductor; New York City, Feb. 4, 5, 6 and 7, 1960; Jennie Tourel, Soloist.
Drew University Mahler Centennial Celebration, Madison, New Jersey, March 13, 1960, Annajean Brown, Contralto, Dika Newlin, Pianist.

Das klagende Lied

Hartford Symphony, Fritz Mahler, Conductor; Hartford Symphony Chorale, Edgar Wassilieff, Assistant Director; Margaret Howell, Lilli Chookasian, Rudolph Petrark, Soloists; Hartford, Conn., March 11, 1959.

City College of New York Chorus, Orchestra and Band, Fritz Jahoda, Conductor; (Jerome K. Aronow Concert Hall), New York City, May 14, 15, and 31, 1960, Rose Rosett, Joan Sheller, and Constantine Cassolas, Soloists (1st New York Performance).

MISS NIKOLAIDI SINGS MAHLER AT TOWN HALL

by Louis Biancolli

The following article appeared in the N. Y. *World-Telegram and Sun* on December 1, 1958. Reprinted by courtesy N. Y. *World-Telegram and Sun*. Copyright 1958.

There were no misgivings or reservations about the Greek singer who came bearing gifts to Town Hall last night. Her name is Elena Nikolaidi.

The last time I heard this gifted contralto, in 1954, I was almost dismayed at what had happened to a beautiful voice. The tones had taken on that fatal hooting sound and dropped further and further back.

Last night Miss Nikolaidi was a completely new singer. The voice had shaken off whatever it was that had inhibited it. The tones emerged with velvety beauty and there wasn't a hint of strain anywhere along the line.

What's more, in the interim Miss Nikolaidi has grown immeasurably as an artist. A new confidence marked her readings, also a new poetic breadth and humanity. Elena Nikolaidi is again one of the most exciting contraltos in the field.

Hearing her sing Mahler's profoundly moving song-cycle, "Die Lieder eines Fahrenden Gesellen," one knew Miss Nikolaidi was an extraordinary singer and interpreter.

Few song-sequences achieve such an intensity of mood as Mahler's four-part threnody about a lost love. The gamut ranges from pained restrain to impassioned grief, ending in the long-sought calm of the final measures.

Miss Nikolaidi seemed completely to identify herself with the mood of the music and poetry. Rarely have music and mood so beautifully fused with a singer's voice and personality.

One could single out for special praise such elements as tone production, phrasing, coloring and diction. This was an instant instead where one heard them all as a unit, harmonized, inseparably, into that heightened vision of life that is art.

Miss Nikolaidi was quite the charmer in other numbers by Vivaldi, Handel, Schubert, Mozart and Strauss, but I shall always remember last night's concert for the way she gave new glow to the music of Gustav Mahler.

She could do so because she has somehow, somewhere, acquired a new glow herself. It was in her voice, in her style, in her very appearance. Even Paul Ulanowsky, the accompanist, seemed to bask in its radiance.

WOZZECK REVISITED

by DIKA NEWLIN

The sensational Metropolitan production of *Wozzeck* during the 1958-59 season (see below, pp. 158-162) must have caused many admirers of this work to return to its Columbia recording (SL-118), and induced many who had not heard it before to follow up a new interest by acquainting themselves with the discs. I shall not attempt to make a detailed comparison of the record album with the stage performance. This would be unfair, if not impossible; for the circumstances under which the work was done were so vastly different in the two instances that such comparisons would be, on the whole, unprofitable indeed. Dimitri Mitropoulos, with his typical artistic courage, set himself one of the most difficult challenges in the repertory when he essayed to do this work (whose phantasmagorically rapid scene-changes add so greatly to its effectiveness) at the New York Philharmonic in *concert form* in 1951. The degree of his success is measured by the fervor of his devotion to this music. Those who attended the Philharmonic performances were swept away by the incandescence of his interpretation, which seemed to overcome almost insuperable odds. There were very few rehearsals indeed in comparison with what was possible at the Met (even there, they were perhaps insufficient) and the listener who follows the score in detail will notice the results of this in many inaccuracies of notes. But, paradoxically, this does not disturb the overall effect, for here was — and is — one of the spiritually "truest" performances of *Wozzeck* you will ever hear.

We may point with pride to the fact that this performance was truly "made in America." The lead roles are taken by two of our most intelligent and musical American singers, Mack Harrell and Eileen Farrell. Harrell performs the difficult part of Wozzeck with great sensitivity, and Farrell really "packs a wallop" as Marie when she lets her big gorgeous voice roll. Effective work in the grotesque character roles is done by Joseph Mordino and Frederick Jagel. Edwina Eustis, the sole "holdover" from *Wozzeck's* first American performances under Stokowski, gives the brief role of Margret the kind of toughness, yet tenderness that it needs.

This performance, unlike that of the Met, is done in the original German. While much may be said on both sides of this ever-vexed question in the opera house, on the balance I find that the vocal lines of *Wozzeck* sound best in their original language. Berg's all-important speech-melody is so perfectly geared to the German language that it does not seem quite to "fit" in English. Also, when, as at the Met, many of the important roles are taken by foreign singers who cannot enunciate English intelligibly, the advantages of singing the work in English are dubious and the disadvantages begin to prevail. Unfortu-

nately, the record album does not include a complete translation, but only a summary of the action of each scene. For greatest enjoyment, I would suggest that the non-German-speaking listener secure a copy of the English libretto, which may be had (according to *Opera News* of March 9, 1959) from Charles B. Allen, Metropolitan Opera Association, 147 West 39th Street, New York City 18, for $1.00 including mailing service charge.

A final pleasing note is that this album was (and as far as I know still is) sold for the benefit of the Philharmonic's Pension Fund. A fine thought, and one (I feel) especially in keeping with the human compassion so intensely expressed in this work.

In brief, this recorded *Wozzeck* is one which, after eight years, still continues to give pleasure, and which is not likely to be supplanted in a hurry. Those who feel disappointed that *Wozzeck* will not be back at the Met until 1960-61 can console themselves very satisfactorily with these records in the interim. We are grateful to Columbia Records, Mitropoulos and the Philharmonic for this unique testament of a historic experience.

MET'S BIG RISK IS OUR BIG GAIN

by Paul Henry Lang

The following article which appeared in the *N. Y. Herald Tribune* on March 15, 1959, is reprinted by permission.

The recurring question asked by many persons at the memorable performance of "Wozzeck" at the Metropolitan Opera on March 5 was: "Isn't Mr. Bing taking an awful risk?" Now let us see what this question covers and what the risk is that Mr. Bing is taking. The first integral performance of "Wozzeck" at the Berlin Opera in 1925, Erich Kleiber conducting, scored a tremendous success that made Alban Berg's name famous overnight. In subsequent years most major opera houses eagerly produced the already famous opera, and there were some stirrings even in this country. In 1931 Stokowski brought a Philadelphia company to the Met for a one-night stand, the City Center played "Wozzeck" in 1952, and Mitropoulos conducted a concert performance. But all this was tentative; only a regular company of the Met's caliber and resources can do justice to this difficult score. Still, it took a long generation before a general manager with courage and convictions was willing to take the "awful risk."

Why is "Wozzeck" so risky? It certainly is good and absorbing theater, the music is powerful and evocative, the new production has an excellent cast, first class staging, the conductor is among the best operatic maestros in the world, and finally, the Met has the large and brilliant orchestra without which this work cannot be adequately presented. The audience at the "premiere" was unstinting in its expression of approval, and so were the critics.

It is because our operatic culture is backward, artificial, limited, and unsupported. Had it not been for the enlightened generosity of Francis Goelet (who also helped with Samuel Barber's "Vanessa") this production would have been impossible. There are other friendly donors,

and their assistance is not deprecated, for we must have all manner of operas, even "La Gioconda," but no theatre that acquiesces in a comfortable and safe repertory ever earns the epithet "great."

The lack of variety and of a progressive repertory is far more pronounced in opera than in any other kind of music, therefore the Met subscribers' tastes are rather arrested, even stereotyped. The one-generation-lag which is about the rule in instrumental music does not apply to opera. Stravinsky's "Sacre" is a near-classic in Carnegie Hall, his "Rake's Progress" a failure at the Met. As a matter of fact, even Verdi's "Falstaff," or Beethoven's "Fidelio" are risk items and a Handel opera is unthinkable. Right now two dozen opera houses are producing Handel operas in Germany!

These are the sad facts of operatic life in New York which explain why a work such as "Wozzeck," which is in a direct line of development from Wagner, and with a little experience perfectly accessible to most of us, is thought of as being an extremely hazardous undertaking for all except avant gardists and musicologists.

But aside from this deplorable situation, there are some specific reasons that contribute to the creation of the risk atmosphere. The initiated — and even more the would-be experts — speak with bated breath about the hair raising innovations and unusual musical devices employed in this opera, immediately scaring the wits out of the innocent opera-goer.

They suggest that the musical texture of "Wozzeck" is based on unheard of revolutionary devices handled with the most abstract and abstruse learning. Actually, there is nothing in "Wozzeck" that does not stem from practices well known to earlier composers.

Take the "speech-song." Those who heard Karl Doench's Beckmesser in "Die Meistersinger" will realize that Berg's speech song is but a more general application of the same principle that Wagner used with such good effect. And what about the secco recitative? The "unstable idiom" mentioned by one commentator is fully present — and greatly relished — in "Tristan"; the average music teacher will come a cropper right in the Prelude when he tries to nail down its main tonality. The "advanced harmonies" found in "Wozzeck" represent the last consequences of the "Tristan" ecstasy combined with the expressive possibilities of "atonality."

Now about those formidable "abstract forms" supposedly never before attempted in opera. Did not Purcell compose a most moving aria based on one of those "rigid passacaglias"? And did not Verdi write fugues in "Macbeth" and "Falstaff"? There is a most subtly complicated fugue with a chorale *cantus firmus* in "The Magic Flute," and innumerable other instances of "abstract construction." There is no opera without "construction," and some "easy" ones are incredibly complex in their structure.

By mysteriously referring to all these "difficulties" Berg's adherents promote the scare and the risk. "Wozzeck" is undoubtedly the outstanding operatic work of recent decades, and once experienced without preconceived prejudice no one can shake it off. It is not the learning that makes it great, but the suggestive force of the dramatic expression, the deep compassion and humanity it conveys.

It is great because it is elemental and yet refined, theatrical yet truly operatic, dependent of the word yet autonomous, psychological yet symbolic, affective yet constructive. All this is not just a set of contradictions, for the various poles are brought together in a magnificent synthesis.

This is the risk Mr. Bing is taking — and it is worth taking. Yet it may turn out not to be a bad risk at all. Mr. Boehm was engaged in 1953 to conduct two or three performances of "Wozzeck" in Buenos Aires — he had to stay for ten. I am confident that public reaction will be similarly favorable in New York, and will justify the risk capital Messrs. Bing and Goelet put into this venture.

BERG'S POWERFUL *WOZZECK* FINALLY MOVES INTO THE MET

by Louis Biancolli

The following review which appeared in the *New York World-Telegram and Sun* on March 6, 1959, is reprinted by courtesy of the *New York World-Telegram and Sun;* copyright 1959.

Toughest of the problem children of modern opera, Alban Berg's savagely dissonant "Wozzeck" finally crashed the Metropolitan Opera repertory last night.

With this costly and sedulously prepared production, manager Rudolf Bing carried out a vow he made when he first took over the Metropolitan—that some day, somehow, this Viennese bombshell would be staged by his company.

Bombshell it is, all right. The proverbial classical peace of the house was thoroughly shattered by the wild, stabbing fortissimos and cacophonies of an orchestra that seemed to have gone completely berserk.

Yet, no self-respecting opera company with worldwide prestige could indefinitely postpone facing "Wozzeck." Credit Mr. Bing with an act of combined faith and courage. The production is a personal triumph for him.

Even more was it a personal and artistic triumph for the conductor, Karl Boehm. Here was conviction of an inspiring kind, along with a technical authority of enormous range.

Quite rightly, the audience singled out Mr. Boehm for its most emphatic and prolonged applause. I have heard only one superior interpretation of "Wozzeck" — that of Dimitri Mitropoulos with the Philharmonic eight years ago.

A great deal of hard work and dedication have gone into this production. Rehearsals ran on endlessly. Orchestra and singers were worn to a frazzle. But the care and discipline have paid off. The performance, as such, is beyond reproach.

Whether it was a smart idea to do "Wozzeck" in English is something else again. I would have preferred the biting and snarling German text, especially since much of the English was incomprehensible against the raucous volcano of Berg's orchestra.

Also, for all the attractions of the staging, I would have welcomed a darker and more gruesome atmosphere. This "Wozzeck," after all,

is the psychopathic ward of modern opera. An air of malignity and madness haunts every part of it.

I found myself actually resenting the interference of everything that stood between me and the orchestra. That is where the searing and unsettling power of this opera is — in the dense jungle of raw, shrieking nerves.

They were all good last night — Eleanor Steber, Hermann Uhde (Wozzeck), Paul Franke, Karl Doench, Kurt Baum. But the combination of polyglot English and the weird ululations of Berg's speech-melody was a little hard on my system.

And what an exhausting, emotional experience the whole opera is! This poor underdog of a Wozzeck, guinea-pig, misfit and cuckold, is pushed around by everybody, till he kills his mistress and drowns trying to retrieve his knife.

If Berg wanted to get across the postwar decay and despair of the '20s, he certainly did so in the slithering scales and jagged shudders with which he portrays the malign forces that make a plaything of Wozzeck.

It is a masterpiece? Possibly. A gigantic fierceness is at work in this fabric. It tears through flesh and spirit. Possibly it is also something of a misfit, like Wozzeck himself. I was by turns bored, irritated, exalted — finally limp.

The last scene of the orphaned boy, skipping off on a hobby-horse after being told of his mother's death, was shattering, last night. "Wozzeck" is no picnic — either to watch or to hear. It is a frightening litany of disintegration and hopelessness.

It took courage for the Metropolitan to grapple with this monstrous and nerve-jangling score. It almost defies mastery because it has no parallel. Right now I could use "Rigoletto" or "Pagliacci" as a tranquilizer.

WOZZECK CONQUERS THE MET

by Dika Newlin

Poor Johann Christian Woyzeck, the visionary nineteenth-century murderer whose sad case inspired the unfinished play *Woyzeck* by the brilliant scientist-dramatist Georg Büchner (1813-1837), would have been amazed indeed could he have returned to life in 1959 to see his story reënacted in the lush Victorian surroundings of New York's old "Met," before elegantly dressed "society" audiences. The incongruity is piquant — but there is more to the story than this, for there is a deeper meaning to the simple soldier's unexpected victory over circumstances in which he might have been expected to go down to ignominious defeat. The real-life Woyzeck and the stage Wozzeck came to bitter ends; but the triumph of the opera *Wozzeck* will not be soon forgotten.

Early in his career at the Met, Rudolf Bing had expressed his great interest in Berg's masterwork, and his desire to perform it here. Many were skeptical, for, while the opera had caused great excitement when first performed in this country by Leopold Stokowski in 1931, and had subsequently enjoyed successful performances at the New York City

Center and (in concert form) by the New York Philharmonic under Mitropoulos, it was felt that the Metropolitan audience, which has notoriously never turned out in large numbers for contemporary operas, would not support such a venture. At first, these fears seemed justified, for the announcement of the work's première on March 5, 1959 — a Metropolitan Opera Guild-sponsored benefit (for the Production Fund) at raised prices — brought forth but a modest advance sale. In fact, on the first night, while the house seemed well-filled, it is said that a larger-than-usual proportion of the audience were invited guests of the management. (Nevertheless, the Guild reported final net proceeds of $5,071.38 — a gratifying sum, though smaller than that yielded by most of their benefits.)

But then, the magic of Berg's warm, compassionate setting of the stark and sordid tale began to work. One could already see the process beginning to take effect during the first performance. The first, episodic act, in which the personalities who are to have a decisive effect on Wozzeck's life and death are introduced to us in a series of "character-pieces," still caused puzzlement. The buzz of conversation was heard during the symphonic interludes (not immediately grasped as being an integral part of the whole structure) as listeners were prodded into agitation by a style and subject-matter to which they were unaccustomed. Gradually, however, as the new vocabulary became more familiar and as the drama grew in intensity (rising, as Artur Schnabel once put it, "from the bourgeois to the transcendental"), the audience was first gripped, then overwhelmed. During the heart-tearing final scenes there was a silence such as is rarely experienced in so large a gathering. The following ovation was all the more thunderous as hearers made their emotional response known in no uncertain terms. Many wandered out of the opera house almost in a daze, leaving behind them all manner of personal possessions. (An amusing sidelight on the evening's adventures was furnished by Francis Robinson, assistant manager, who later reported that the Metropolitan switchboard had, on the morning following the performance, received the largest number of calls about lost articles in its history!) And this fascinating pattern of audience-reaction was not merely première excitement, but was repeated at subsequent performances as well.

The Metropolitan management must have awaited the "morning-after" criticisms with some anxiety, for, while the warm response within the opera house had been exciting and gratifying, a bad press could kill the success of future performances. It is pleasing to report that — as documented elsewhere in this issue — the critics played their part in the proceedings with the same integrity that all connected with the performance had displayed. Paul Henry Lang and other staff members of the *New York Herald Tribune* must be singled out for special praise. Lang's glowing review was featured on the front page of the *Tribune* for March 6. Subsequent issues contained editorials (both on the main editorial page and on the Sunday music page), miscellaneous news items, letters to the editor (both pro- and anti-*Wozzeck*), and rather extensive reviews of cast changes in the production. All of this sparked discussion of *Wozzeck* in many circles where its very name might otherwise have been unfamiliar. Word-of-mouth played

its part, too, with the result that the last three performances (which had been preceded by a nationwide broadcast over the CBS Network on March 14) took place before sold-out houses. Thus the way was paved for the much-to-be-desired continuance of *Wozzeck* in the Metropolitan repertory. As Lang rightly points out, "'Wozzeck' should become one of the prides and showpieces of the Met's repertory; nothing less is acceptable if we consider ourselves a mature musical nation." At the present moment, a return of *Wozzeck* in the 1959-60 season is not planned, but its hoped-for revival in the season following may be all the more eagerly anticipated.

All that has been said elsewhere of the merits of this production deserves confirmation here. The pitiful, futile hero could not have been better impersonated than by Hermann Uhde, whose musical accuracy was also impressive. (Problems of intonation, both in normal singing and in speech-song, are so great in this work that I have never heard any performance in which they were perfectly resolved.) Two different enactments of the tragic role of Marie each had special qualities to offer. Eleanor Steber presented her as a coarse, blowzy slattern, past her first youth but still trying to hang on to the illusion of it in her exaggerated hip-swinging gestures. Her singing was powerful, often rather rough in sound, as befitted such an interpretation. Brenda Lewis offered a more physically appealing picture; her voice seemed smaller, but also more refined in its production. We could imagine her as a Marie who, under happier circumstances, might have led quite a different life. Of the character actors, Paul Franke (Captain) and Karl Doench (Doctor) deserve special mention. Franke gave an unforgettable portrayal of the half-hysterical Captain, while Doench was a "natural" for the role of the "Mad Scientist." (His thick German accent, through which about one word in ten of the English translation managed to filter, merely enhanced this impression.) Karl Boehm, often identified with a restrained, academic approach to the music he conducts, here showed that he knows how to let himself go when the music demands it. However, this "letting-go" never implied any relaxation of his control over the proceedings on the stage and in the pit; we were aware throughout of the careful preparation (with an exceptionally large number of rehearsals by Metropolitan standards) which had made possible so unified and integrated a performance. The stark, bleak and realistic sets of Caspar Neher, with their predominant pale grays and faded browns, were wonderfully well suited to the occasion. Such realism would have been very much to the taste of Berg, who vigorously rejected the idea of fashionably "abstract" staging of the cruelly real work. To me, the most visually impressive scene was that shattering final episode in which the ring-around-the-rosy-playing, raggedy children hear the news of Marie's death and happily dash off to see her body sprawled by the pond — all except her little boy who does not grasp what has happened and hops aimlessly on his hobby-horse for a few moments before leaving the stage. But the curtain does not fall immediately, and we are faced with the vacant stage. A glaring, bleak light illumines the empty, barren square of the drab little German provincial town, with its dreary dun-colored houses. Simple — but almost unbearably painful, just because of its understatement.

And, by the way, the skill and speed with which the scenes were changed (under the most difficult of circumstances, for the old Met boasts no revolving stage) calls for particular recognition — and received it in the enthusiastic "bravos" of the audience when, unconventionally, the scene-shifters took their bows on opening night along with the other participants.

The taut organization of this musical drama, in which Berg made masterly use of forms usually associated with instrumental music in order to project situation and character with the greatest possible intensity, has been so often described that we need not repeat this formal analysis. In fact, it would be rather pointless, for, as Berg himself used to say, in the dramatic sweep of the work the listener is ultimately (or should be) unaware of all these passacaglias, fugues, suites, sonatas, and what-have-you; they are rather the composer's concern than the hearer's. Instead, I should like to emphasize a factor which may be of more especial interest to readers of this journal: the close stylistic relationship of Berg to Mahler, which is possibly more clearly audible to us today than it was to Berg's own contemporaries. Thus the dedication of *Wozzeck* to Alma Mahler (who, incidentally, lauded the Met's production as the greatest she had ever seen and heard) becomes not merely thanks for generously proffered help but a perceptive tribute to one who was the living link to Berg's spiritual master. Space permits mentioning but a few of the factors which surely owe something to Mahler's inspiration:

1) *Parody.* The dissonant Military March of Act I/2, the distorted dance music (heard by Wozzeck as if in a nightmare) of Act II/4, and the demented Polka of Act III/3 definitely belong in this category. (See the parody Gypsy music of Mahler's First Symphony, third movement, and the devastating satires in the second and third movements of his Ninth.)

2) *Pity.* In the few passages where Berg allows himself to comment subjectively upon the fate of his characters (notably the final great D minor interlude before the closing scene) we are seized by the emotion of overwhelming world-pity, as Mahler so often expressed it in dealing with the fates of his symphonic heroes. (This is *not* mere self-pity, as it has been frequently misinterpreted.)

3) *Special Orchestral Effects.* An uninitiated listener to *Wozzeck* commented, "Why does Berg need that huge orchestra when so much of the time only a relatively few of his instruments are playing at once?" Of course, this is exactly the orchestral technique of Mahler (especially the later Mahler) who, contrary to popular belief, is not always overwhelming us with masses of sound, but needs his vast orchestral resources in order to be able to select exactly the sounds which he requires for a particular moment. Like Mahler, Berg is a past master of the hair-raising orchestral effect for the special formal or dramatic purpose. I shall cite but one example — and what an example: the great orchestral crescendo on a single note, B, after the death of Marie. Beginning with a single horn *pppp* and successively introducing the solo violin, the bass clarinet, the first violin section, the four other clarinets, the solo viola with three horns, the solo cello, the four oboes,

the second violins, the four trumpets, the three bassoons with the bass tuba, the four trombones with the viola section, the cello section, and the contrabasses — all entering *pppp* and gradually unfolding their utmost dynamic capacities — this crescendo, subtly balanced on the printed page, has in the opera house a shattering physical impact unlike anything else in music. Thus Berg, like every true "follower" of the Neo-Viennese School (and unlike their pallid imitators), shows the quality of his "followership" by assimilating that which he has learned from his masters into something deeply original, personal, real and human. That is why *Wozzeck* conquered the Met — and why it will continue to be heard in every opera house of world standard where the heritage of Western music is truly respected.

KILENYI MAHLER MEDAL AWARDED TO NEW YORK PHILHARMONIC

During the past quarter of a century the New York Philharmonic has included on its programs not only the better known works by the Bohemian-born master, Gustav Mahler, viz. Symphonies I, II, IV and *Das Lied von der Erde* under the direction of Walter, Klemperer, and Mitropoulos but less familiar works, Symphonies V and IX under Walter's direction, Symphonies III, VI, and VII under Mitropoulos' direction, and the *Eighth* under Stokowski's direction. These works were heard not only by audiences in the concert hall but by unseen audiences throughout the country over the Columbia Broadcasting System.

The year 1960 marks the hundredth anniversary of Mahler's birth and the fiftieth anniversary of his debut as conductor of the Philharmonic. In celebration of these milestones in the history of music and in the annals of the Philharmonic Orchestra, the following Mahler works were performed by the Philharmonic during the season 1959/60:

Symphonies I, V, IX and X conducted by MITROPOULOS

Symphonies II, IV, a group of Songs (Tourel, soloist), *Kindertotenlieder* (Souzay, soloist for first performance, Tourel, soloist for subsequent performances due to Mr. Souzay's illness) conducted by BERNSTEIN

Das Lied von der Erde (Forrester and Lewis, soloists, conducted by WALTER

Each work was given four times. Saturday night performances were broadcast over CBS.

In appreciation of its contribution in arousing greater interest in the music of Gustav Mahler, the Directors of The Bruckner Society of America awarded to the New York Philharmonic the Mahler Medal, designed by the distinguished sculptor, the late Julio Kilenyi, for the exclusive use of the Society. In a brief ceremony held in the Green Room at Carnegie Hall after the final concert of the Mahler Festival on April 24, 1960, at which *Das Lied von der Erde* was performed (Bruno Walter conducting), Mr. David M. Keiser, President of the New York Philharmonic, accepted the Medal on behalf of the Philharmonic from Mr. Harry Neyer, Vice-President of the Bruckner Society.

NOTES ON CONTRIBUTORS

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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, President, 697 West End Avenue, New York 25, New York.

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