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Advancing the Art and Profession

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Journal of the Conductors Guild
Volume 32 (2015-2016)

Nathaniel F. Parker, Editor

Contributors iv

Letter from the Editor 1
Nathaniel F. Parker

Ellington's Symphonic Works—Authentic and Otherwise: A History and Catalogue 2
Maurice Peress

The Problem of Tempo in the Trio of Beethoven's Ninth: A Survey and Comparative Study 8
Russell Ger

Reflections Upon Twentieth-Century Racial Violence and Discrimination: Zemlinsky's *Symphonic Songs* 16
David Cubek

Tempo in Aaron Copland's Third Symphony 30
James Setapen

Conducting *Agon*: The Balanchine/Stravinsky Contribution to the Development of a Specialism 35
Hannah Baxter

Scores and Parts: Maurice Ravel's *Alborada del Gracioso* 46
Clinton F. Nieweg

Guidelines for Contributors and the Publication Process 49

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Contributors

Maurice Peress was selected by Leonard Bernstein as an Assistant Conductor with the New York Philharmonic in 1961. Over the next twenty years, he led three American orchestras: Corpus Christi, Austin, and the Kansas City Philharmonic. In 1984 he joined the faculty of the Aaron Copland School of Music and established an MA program for conductors. His first book, *Dvorak to Duke Ellington* (Oxford University Press), incorporates his work with Bernstein—first revivals of *Candide* and *West Side Story*, and the world premiere of *Mass*—and Ellington: world premiere of *Queenie Pie*, orchestrator Suite from *Black, Brown, and Beige*, and editor of the symphonic works. His recent memoire, *Maverick Maestro* (Paradigm Publishers, 2015) underscores his life-long commitment to "give concerts that reconstruct delicious mixed marriages of music, black and white, Jazz and classical, folk and concert, Native American and European; works that bring people together, that urge us to love one another."

Russell Ger is a young Australian conductor based in New York City. His repertoire spans orchestral, operatic, and choral music, which he regularly conducts across North America and his home country. Recent highlights include winning the 2014 Brian Stacey Award for Emerging Australian Conductors, placing as a Finalist in the 2nd International Chicago Symphony Orchestra Sir Georg Solti Conducting Apprenticeship, and a national tour with Itzhak Perlman.

Venezuelan conductor **David Cubek** completed his Doctor of Music at Northwestern University in 2010. He currently works as Associate Professor of Music and the Director of the Claremont Concert Orchestra of the Joint Music Program of Claremont McKenna, Harvey Mudd, Pitzer, and Scripps Colleges in Claremont, CA.

James Setapen is Conductor-in-Residence and Director of the Academy at the Music Institute of Chicago. He has been Music Director of the Amarillo Symphony and Associate Conductor of the Denver Symphony, and has served several terms on the Board of the Conductors Guild.

Dr. **Hannah Baxter** is an academic, teacher, and composer based in Sussex, UK. Her main research interests include conducting, ballet, opera, and Stravinsky. Hannah is currently working on *The Podium in the Pit*—a book written in association with Glyndebourne Opera House that incorporates interviews carried out last year with numerous conductors including Sir Mark Elder, Vladimir Jurowski, and Ed Gardner.

Clinton F. Nieweg, retired Principal Librarian of The Philadelphia Orchestra, is president of Proof Purr-fect Research, a company that locates music for conductors, librarians, and players worldwide. He is founder/past president of MOLA (the Major Orchestra Librarians' Association) and has founded a Yahoo! Group, OLI (Orchestra Library Information), for small and mid-budget orchestra librarians and conductors. In 2009 Nieweg was the first performance librarian to be honored by the Conductors Guild. Over 130 corrected or critical editions have been published in the "Nieweg Performance Editions" series to date.

Letter from the Editor

Dear Conductors Guild members,

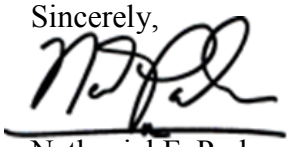
It is my honor to greet you as the new editor of the *Journal of the Conductors Guild*, a leading source of conducting-related scholarship for more than 30 years.

I've always felt that one of the great assets of the Conductors Guild is the incredibly deep and diverse pool of ideas, knowledge, and experiences present in our collective membership. Indeed, this is reflected in the range of topics explored in the *Journal* over the years: score interpretation, style, practical analysis, structural analysis, repertoire, errata lists, musicology, physical technique, performance practice, teaching, logistical aspects of leading ensembles and programs, challenges for conductors, and interviews with great artists, just to name a few.

Critical to the advancement of our field is that we actively cultivate a body of knowledge that is deep, diverse, and, also, continues to grow. With this in mind I invite you to consider submitting an article or article proposal to the *Journal*. Whether you work with professional, educational, youth, community, or religious-based ensembles—orchestras, wind bands, choirs, chamber groups, opera and dance companies, jazz bands—or are simply passionate about the art of conducting, you can make valuable contributions to scholarship in our field. As articles are selected through a double-blind peer review process, publication in the *Journal* constitutes a significant scholarly achievement that can be a valuable addition to one's professional portfolio.

I still remember fondly my first interactions with the *Journal*: Max Rudolf's monumental articles on metronome markings in Beethoven's symphonies and repeats in the Classical minuets. As editor, my goal is to continue to cultivate a living body of such scholarly excellence in our field. I truly hope you will consider contributing to the *Journal*. Articles, proposals, and questions can be submitted to me via email: journal@conductorsguild.org. (Submissions are accepted on an ongoing basis.) Thank you for your consideration and for being a part of this incredibly valuable organization. I look forward to hearing from you!

Sincerely,



Nathaniel F. Parker, DMA
Editor, *Journal of the Conductors Guild*

Ellington's Symphonic Works—Authentic and Otherwise: A History and Catalogue

By Maurice Peress

Edward “Duke” Ellington (1900-1975) wrote almost exclusively for his own band. From his earliest masterworks—*Black and Tan Fantasy* and *The Mooch*—recorded in New York in 1927-1928 to the *Sacred Concerts* of 1974, he composed for as few as nine but never more than sixteen musicians; further, with but one exception, he never allowed these scores and parts to be published. In contrast to many other "jazz" or pop composers—Gershwin, Grofe, John Lewis, the young Morton Gould, James P. Johnson—Ellington did not seek symphonic "legitimacy" or yearn to cross over. His "extended" works, such as the narrated *A Drum is a Woman*, *Black Brown and Beige* (his signature piece, composed for his Carnegie Hall debut), and the suite from the movie score *Such Sweet Thunder* (Macbeth), were symphonic in size and conception yet scored for his band. In my book *Dvorak to Duke Ellington,* I write:

> Ellington stands alone as the foremost American genius who remained loyal to the improvisational, tonal, and rhythmic endowments of African American music. His universe was an "orchestra" of brilliant jazz artists, one he never found wanting. With a light but firm tether, he drew and followed them along a trail of discovery, leaving glorious artifacts in his path.

That said, I can happily report that there are several *authentic* symphonic works composed by Ellington with an orchestra in mind, and orchestrated by others *with his participation and approval*. In my view, these works deserve a place alongside better-known American masterworks by Gershwin, Bernstein, Copland, Gould, and others.

The impetus for Ellington to compose these symphonic works came most often in the form of unsolicited commissions—from Toscanini's NBC Orchestra, the Jacksonville Symphony Orchestra, the American Ballet Theater, and Paul Whiteman for his concert orchestra—or for use in concerts and recordings by the Boston and Cleveland pops orchestras that specifically featured Duke and all or part of his band. Ellington notated these works in his usual "short" score form or as a three-stave *particelle*. These were complete works in every detail; there was no space for "fills" or creative arranging. They were then turned over to symphonic orchestrators—Calvin Jackson, Luther Henderson Jr., Ron Collier, Tom Whaley, Joe Benjamin, and yours truly among them.

A typical Ellington score is laid out on four staves in concert pitch ready for copying. Four saxophones, two alto and two tenors, are grouped together on the top staff, often with particular player’s names attached. Harry Carney’s baritone sax line stands alone on the second staff, in treble clef, one octave higher than it sounds. (This led to many ledger lines when the baritone was in its lowest register.) The third staff is for four "Cors": the trumpets. Three trombones in bass clef share the fourth, bottom staff. The brass parts are also frequently assigned by name. Sometimes Ellington added a string bass line to the trombone staff; rarely are there any indications for the drummer or for Duke, himself, at the piano.

Why Ellington, a musical genius in every respect, did not do his own symphonic scoring remains an enigma. Ron Collier told me he was once "holed up" in a hotel with Ellington orchestrating *Celebration,* a thirty-minute piece for the Jacksonville Symphony Orchestra. In frustration, Ron demanded that Ellington help with the scoring; to his surprise he woke up the next morning to find eight or ten pages of symphonic scoring in Ellington's hand had been slid under his door. Having seen them myself, they are professional in every respect; any good copyist could prepare parts from them.

My own path crossed with Duke Ellington's in June of 1965 at a Festival for the Arts at the Lyndon Baines Johnson White House. I was conducting for the Joffrey Ballet; our performance received polite applause. Ellington and his band followed and their performance of Ellington’s suite from *Black Brown and Beige* set the gala audience on fire. I loved what I heard and asked the Duke if he would make a symphonic orchestration of the work. He seemed uninterested, but I persisted. Four years later I

premiered Suite from *Black Brown and Beige* with the Chicago Symphony at Ravinia. Ellington hired me to do the orchestration and provided me with a score and archival recording of its 1942 premiere in Carnegie Hall; we discussed the orchestration several times in person and over the phone. He must have been pleased for soon I was working with him on the *The River*, transcribing Ellington's original piano version for choreographer Alvin Ailey and the American Ballet Theater. This was followed by a three-year project: helping him prepare piano/vocal scores and orchestrations for his forthcoming *opera comique*, *Queenie Pie*, commissioned by a division of National Educational Television (NET).

After Ellington died I vowed to rescue what I now call his authentic symphonic works, to make them available for posterity; these include *Night Creature*—premiered by the Symphony of the Air (formerly the NBC Symphony)—and *Harlem*. Both works were recorded by Ellington, his band, and "500 of the best talents from the symphonic resources of Paris, Hamburg, Stockholm, and Milan" and released on the 1963 album, *The Symphonic Ellington*. But where were the scores and parts?

I approached both Ellington's son, Mercer, who was leading the Ellington Orchestra, and his sister, Ruth, also his publisher. Stuffed in the tops of closets and under beds I found the original material for *Harlem, Night Creature*, two versions of his piano concerto—*New World A'Comin*—and two works I was unfamiliar with: *Grand Slam Jam* and *Three Black Kings*. I brought them to the attention of publisher G. Schirmer and they agreed to represent the works, as well as the suite from *Black Brown and Beige*. I was engaged as editor/orchestrator and set about making sure the parts and scores were practical and would meet established orchestral standards.

Alas, I believed we were preparing definitive editions. Despite Ellington's famous description of his music as being "beyond category," his music—and the music of other American composers who work in both so-called "high" and "low" art forms—has been seen as "fair game" for arrangers and adapters. (The Bernstein family is now actively defending his show music from uninvited reworking no matter how earnest.) There are good arguments on both sides of this issue. Schirmer has elected to add many Ellington titles to their catalogue. Some are welcome jazz band reconstructions; others, such as *The Golden Broom and The Green Apple*, fall into the "authentic orchestral works" category. But among them are also symphonic arrangements of Ellington's hit songs and works he composed for his unique orchestra. (Why one would add symphonic colors to Ellington's charming jazz-band gloss on Tchaikovsky's *Nutcracker* suite eludes me.) Such works are not included in this catalogue. A bigger problem is egregious re-workings of the authentic symphonic works, which have led to confusion. I hope any confusion will be clarified by this catalogue.

DUKE ELLENGTON'S AUTHENTIC SYMPHONIC WORKS (composed for symphony orchestra and orchestrated with the composer's approval during his lifetime)

Black, Brown, and Beige Suite
- Orchestrator(s): Maurice Peress
- Instrumentation: 3332/sax(alto/bari)/4431/traps+3 perc/hp/solo bass/str
- Duration: 18 minutes
- Publisher: G. Schirmer (listed as *Black, Brown, and Beige*)
- Premier and Performance Notes: Ellington chose the routine and worked with Peress on the suite. It was premiered by the Chicago Symphony Orchestra in 1969 and first recorded by the American Composers Orchestra.

Bluebells of Harlem
- Orchestrator(s): Fred Van Epps
- Instrumentation: see below
- Duration: 7 minutes
- Materials
  1. score and set of 31 strings, 13 woodwinds, 9 brass, and 4 rhythm parts in the Williams College Whiteman Archives
  2. short score and set of parts for the Ellington Band in the Smithsonian
- Publisher(s): n/a
- Premier and Performance Notes: Commissioned and premiered by Paul Whiteman at Carnegie Hall in 1938.

Celebration
- Orchestrator(s): Ron Collier
- Instrumentation: 333(alto sax)3/4431/hp/traps/tmp+3 perc/str
- Duration: 32 minutes

- Publisher: Hold that Tyger[1] (not yet available)
- Premier and Performance Notes: Comissioned for the 150th anniversary of the city of Jacksonville, Florida. Premiered by Willis Page in 1972 with the Jacksonville Symphony Orchestra in Jacksonville, Florida, the Kennedy Center and Carnegie Hall.

The Golden Broom and The Green Apple
- Orchestrator(s): Joe Benjamin
- Instrumentation: 3(pic)3(ca)3(bcl)3(cbn)/4441/tmp+perc+drums/hp/str
- Duration: 15 minutes
- Publisher: G. Schirmer
- Premier and Performance Notes: A suite about two women: one an urbane sophisticate and the other a "slick chick from the sticks." Ellington conducted the New York Philharmonic in the world premiere in 1965.

Grand Slam Jam for Solo Jazz Trio or Quartet and Orchestra
- Orchestrator(s): Luther Henderson, edited by Maurice Peress
- Instrumentation: 22(ca)2(bcl).2asx+2tsx [+bar].2/4431/tmp+2 perc.vib.dms/hp/str
- Duration: 8+ minutes
- Publisher: G. Schirmer
- Premier and Performance Notes: Ellington described *Non-Violent Integration* (the original title of this work) as a "little thing" but in the hands of an improvising genius like the Duke—who can slice and dice on the spot, featuring the symphony winds or brass or what have you in "solo choruses" one-by-one or together in various combinations—it can be made into what it later became, a "Grand Slam Jam" with a big chord at the end![2]

Harlem (subtitled "concerto grosso" for jazz band and orchestra)
- Orchestrator(s): Luther Henderson
- Instrumentation: 3333+2asx.2tsx.barsx/4881/traps+2 perc/hp/str
- Duration: 15 minutes
- Publisher: G. Schrimer
- Premier and Performance Notes: *Harlem* was commissioned by the NBC Symphony Orchestra in 1950 as part of a "Scenes of New York Suite." Premiered by the Duke Ellington Orchestra alone in January 1951 at the (old) Metropolitan Opera House and with the NBC Symphony Orchestra at Lewissohn Stadium in June of the same year.

Harlem
- Orchestrator(s): Luther Henderson, edited by Maurice Peress
- Instrumentation: 3(pic)332+2asx.2tsx.barsx/4441/traps+3 perc/hp/solo bass/str
- Duration: 15 minutes
- Publisher: G. Schrimer
- Premier and Performance Notes: A more practical edition of the above. Reduces the completely redundant and overpowering brass sections—eight trumpets and eight trombones to four and four—boosts the horn parts, adds triplets to the parts for the orchestral players where appropriate, and adds an improvised cadenza for percussion after a concert performance that Ellington directed, "Take us all the way back to Senegal!")

1. Hold that Tyger, Inc.; httyger@aol.com; (212) 393-0267

2. The story of *Grand Slam Jam*: Ellington and his orchestra were invited (1949) to appear at a Robin Hood Dell concert, the summer home of the Philadelphia Symphony. Luther Henderson prepared a symphonic version of Duke's recent (1943) piano concerto, *New World A'Comin*, for the occasion—something that seems to have been forgotten when Mercer Ellington asked Maurice Peress to transcribe the original band and solo piano parts from a recording of the 1943 Carnegie Hall premiere and which was later orchestrated for symphony—but Ellington wanted to do more than a solo turn. He wanted to "integrate" his band with the symphony orchestra! So he recycled a chart from his band book, *Boogie Bop Blues*, and renamed it *Non-Violent Integration* (a sly metaphor, the Philadelphia Symphony being entirely white at the time). He and Calvin Jackson scored the 12-bar head for the woodwinds and strings so that members of the orchestra could swing along with the Ellington band between the solos, the whole being underpinned by the Ellington rhythm section. This arrangement, or an equivalent, was recorded by the Hamburg Symphony Orchestra and the Ellington Band in February 1963. At a later date, possibly in 1975, the work was recycled yet again when Luther Henderson rescored the work, "opening up" the arrangement to allow for "choruses" by the symphony orchestra as well as the jazz soloists, and a copyright was registered under the new title, *Grand Slam Jam*. This last version was what Mercer gave Peress to bring to G. Schirmer. Peress edited the Henderson *Grand Slam Jam* for any combination of jazz soloists with rhythm section, and made it clear that the orchestra is encouraged to "trade fours" with the soloists.

New World A'Comin for Piano and Orchestra (1943 version)
- Orchestrator(s): Maurice Peress (and solo piano transcription)
- Instrumentation:
  jazz band—AATTB/0430/bass/traps;
  orchestra—2(pic)222/4431/tmp+perc/hp/str
- Duration: 14 minutes
- Publisher: G. Schirmer (both versions)
- Premier and Performance Notes: A piano concerto inspired by Roy Otterly's book of the same title. Composed for the Ellington Orchestra's second Carnegie Hall appearance in 1943. The orchestration follows the original version in every detail. Ellington's solo piano is completely transcribed in a two-piano edition.

New World A'Comin for Piano and Orchestra (1970 version)
- Orchestrator(s): Luther Henderson, edited by Jeff Tyzik; solo piano transcription by John Nyerges
- Instrumentation: 22+ca.3+bcl.2/4431/T+2/pf/jazz bass/str (vn div a 3)
- Duration: 10 minutes
- Publisher: G. Schirmer
- Premier and Performance Notes: Quite a different work from the original, swing-style version. Twenty-eight years and many performances passed before it was recorded for Decca by the Cinncinnati Pops with Ellington asvsoloist; by this time Ellington and the work had morphed to the then more current (be-bop) jazz style (see *Grand Slam Jam* above).

Night Creature for Jazz Band and Orchestra
- Orchestrator(s): unknown
- Instrumentation: 4(pic)344+2alsx,tensx (clar/bs.clar)/6441/2? perc/str
- Duration: 17 minutes
- Publisher: Tempo Music
- Premier and Performance Notes: Commissioned by the Symphony of the Air and premiered at Carnegie Hall 1955. In his memoir, *Music is My Mistress*, Ellington paints three glamorous portraits of the evening hours: "Night life is cut out of a very luxurious, royal-blue bolt of velvet. It sparkles with jewels, and it sparkles in tingling and tinkling tones." A full symphonic score and set of orchestral parts—probably from the recording session done during the band's European tour in 1963—is in the Ellington Collection at the Smithsonian.

Night Creature
- Orchestrator(s): Gunther Schuller
- Instrumentation:
  jazz band—2asx.2tsx.barsx/4tpt.3tbn/pf/drums/db
  orchestra—323+bcl.2/4431/tmp.2perc/hp/str
- Duration: 17 minutes
- Publisher: G. Schirmer

Night Creature
- Orchestrator(s): David Berger
- Instrumentation: 2222+2asx.2tsx+barsx/4431/tmp+2 perc/hp/str
- Duration: 17 minutes
- Publisher: G. Schirmer

Non-Violent Integration for Jazz band and Orchestra
- Orchestrator(s): Calvin Jackson (see *Grand Slam Jam* entry above)
- Instrumentation:
  jazz band—2asx. tsx(cl).barsx/4tpt.3tbn/pf
  orchestra—3+pic.2+ca.3+bcl.3+cbn/6441/str
- Duration: 6 minutes
- Publisher: Tempo Press (available only outside the USA)

The River (ballet)
- Orchestrator(s): Ron Collier
- Instrumentation: 2(pic)2(ca)2(bcl)2/4331/tmp+2 perc/hp/pf/str
- Duration: 30 minutes
- Publisher: G. Schirmer
- Premier and Performance Notes: Ballet score composed for Alvin Ailey and the American Ballet Theater from which individual movements such as “RIBA (The River)” and “GRAP (Giggling Rapids)” can be extracted.

Three Black Kings (Les Trois Rois Noirs)
- Orchestrator(s): Luther Henderson, edited by Maurice Peress
- Instrumentation: 3(pic)2+ca.2+bcl.2+cbn/4431/tmp+perc+traps/hp/pf/jazz bass/str^3
- Duration: 19 minutes
- Publisher: G. Schirmer
- Premier and Performance Notes: Commissioned

by the Dance Theatre of Harlem, *Les Trois Rois Noirs* celebrates three black kings of history: Balthazaar (king of the Magi), King Solomon, and Martin Luther King Jr. The last movement features a jazz soloist (soprano or tenor sax). Sketched in 1973 by Ellington and left incomplete at the time of his death, it was finished by his son, Mercer Ellington, and arranged by Luther Henderson—a man Ellington referred to as his "classical right arm."

LOST OR MISPLACED ARRANGEMENTS

La Scala, She Too Pretty To Be Blue
- Orchestrator(s): Tom Whaley(?)
- Publisher: Tempo Press
- Notes: Only a lead sheet and a single B-flat part are in the Ellington Archive. A set of orchestral parts may very well be languishing in some orchestral library in Milan.

Medley
- Orchestrator(s): unknown
- Notes: Ellington's own potpourri of his hit tunes adapted for symphony orchestra with, bass, drums, and Ellington on solo piano. "A Train," "Caravan," "Mood Indigo," and others were performed by the Buffalo Symphony Orchetsra under Willis Page circa 1956. At that time Ellington asked a local arranger to score "Mood Indigo" for four horns; according to Page the unknown arranger "took the parts with him." I would not be surprised if a set of parts and/or scores for this medley turned up in one of the MOLA libraries.

POSTHUMOUS AND OTHER SYMPHONIC ARRANGEMENTS

Black, Brown, and Beige
- Orchestrator(s): Jeff Tyzik
- Instrumentation: 2(pic)1+ca.2+bcl.asx.2/4331/ tmp+perc+kit/hp/pf/jazz bass/str
- Duration: 35 minutes
- Publisher: G. Schirmer
- Notes: A facsimile of the much of the original work for jazz band with an orchestral "surround."

The Blues for Medium Voice and Orchestra
- Orchestrator(s): Maurice Peress
- Instrumentation: 3332+tenor Sax/4431/ traps+3 perc/hp/solo bass/str
- Duration: 4.5 minutes
- Publisher: Hold That Tyger
- Notes: A section of *Black, Brown, and Beige* not included in the suite.

Ellington Portrait
- Orchestrator(s): Jeff Tyzik (and arranger)
- Instrumentation: 2+pic.1+ca.2+bcl.asx.2/4331/ tmp+2 perc+kit/hp/pf/jazz bass/str
- Duration: 16.5 minutes
- Publisher: EMI Music

Harlem
- Orchestrator(s): John Mauceri
- Publisher: G. Schirmer
- Notes: S*lightly* amended version of Peress/ Henderson (e.g. circled out the percussion cadenza!)

Harlem
- Orchestration: Wynton Marsalis
- Publisher: G. Schirmer
- Reorchestration (e.g. Ellington's opening solo for bluesy plunger trumpet, given to a solo violin!)

The Nutcracker Suite (After Tchaikovsky)
- Composed and arranged by Ellington and Billy Strayhorn
- Orchestrator(s): Jeff Tyzik
- Instrumentation: 21+ca.2+bcl.asx(tsx)2/4331/ drum kit/jazz bass/str
- Duration: 17 minutes
- Publisher: G. Schirmer
- Notes: A symphonic version of Ellington's jazz band treatment of Tchaikovsky.

Three Vocalizes: "The Mooch," "Transblucency," and "Harlem Love Call" for Soprano and Small Band
- Orchestrator(s): Maurice Peress (and arranger)
- Publisher: Hold That Tyger

3. There are two other Henderson orchestrations of this piece offered by G. Schirmer under the title *Three Black Kings*:
   i. "concerto grosso" for jazz band and full orchestra; jazz band— gtr.5 reeds.trap-set.jazz bass; orchestra—2+pic.2+ca.2+bcl.3(cbn) /443+btbn.1/tmp.perc/hp/pf/str; 15 minutes
   ii. "ballet version" without jazz soloist; 2+pic.2+ca.2+bcl.2+cbn/4441/tmp.perc/gtr/hp/pf/str; 15 minutes

Two Dancers in Love for Small Orchestra
- Orchestrator(s): Maurice Peress
- Instrumentation: 2121/2210/traps+perc/str
- Duration: 6 minutes
- Publisher: Hold That Tyger
- Notes: A charming encore Ellington used to do as a solo piano piece with audience "finger popping" responses.

DISCOGRAPHY OF DUKE ELLINGTON'S SYMPHONIC WORKS

Duke Ellington: Black, Brown, and Beige. Buffalo Philharmonic Orchestra. JoAnne Falletta, conductor. Compact disc. Naxos American Classics B00ARL9PBC, 2013.
- Works: *Harlem*, *Black, Brown, and Beige*, *Three Black Kings*, Suite from *The River*, *Take the A Train*.

Duke Ellington Orchestral Works. Cincinnati Pops Orchestra. Eric Kunzel, conductor. Compact disc. MCA Classics B000002PJ0, 1989.
- Notes: Includes "poetic commentary" by Ellington.
- Works: *New World A'Comin*, *Harlem*, *The Golden Broom and The Green Apple*.

Four Symphonic Works by Duke Ellington. American Composers Orchestra. Maurice Peress and Luther Henderson, conductors. Sir Roland Hanna and Jimmy Heath, soloists. Compact disc. Music Masters B001KZJRKS, 2008.
- Works: Suite from *Black, Brown, and Beige*, *Three Black Kings*, *New World A'Comin*, and *Harlem*.

The Symphonic Ellington. Compact disc. Collectables B0007QCLCW, 2005.
- Notes: Performed by "Duke Ellington and his orchestra and 500 of Europe's finest musicians."
- Works: *Night Creature*, *Non-Violent Integration*, *La Scala*, *She Too Pretty to Be Blue*, and *Harlem*.

The Problem of Tempo in the Trio of Beethoven's Ninth: A Survey and Comparative Study

By Russell Ger

The printed tempo of the Trio in the 2nd movement Scherzo of Beethoven's Ninth Symphony is problematic. Scholars and performers have long been divided about the dubious instructions in Beethoven's manuscript, which state the *Presto* of the Trio should revert back to *tempo primo* of the Scherzo (half-note = 116), despite it following a *stringendo*. This is totally incongruous and, accordingly, performers have almost entirely disregarded the marking as erroneous.

Publishers are also at variance, with substantial discrepancies existing between editions. Boosey & Hawkes, Edition Peters, Henry Litolff Verlag, Paris Heugel, and Wiener Philharmonischer Verlag, all print the Trio as whole-note = 116, whereas Eulenburg and Breitkopf & Härtel mark half-note = 116. The Bärenreiter Urtext avoids giving a metronome mark altogether, simply printing "half-note = ?" which retains the half-note of the original score but circumvents the pitfall of committing to a problematic marking. The disparity between versions generates substantial repercussions; the tempo is potentially doubled or halved depending on the publication.

Meter	Tempo Unit	Adagio	Andante	Allegretto	Allegro: moderato	Allegro: ma non troppo	Allegro: (ordinario)	Allegro: con brio	Allegro: vivace/molto	Presto, Prestissimo
C	♩		♩ = 60–63	♩ = 100–120	♩ = 120–138		♩ = 144–176	♩ = 152–200		♩ = 224–288
¢	𝅗𝅥	𝅗𝅥 = 30–33	𝅗𝅥 = 46–50		𝅗𝅥 = 69–88		𝅗𝅥 = 112–132		𝅗𝅥 = 132–168	𝅗𝅥 = 152–176
2/4	♩	♩ = 32–40	♩ = 50–66	♩ = 66–76	♩ = 84–90	♩ = 92–96	♩ = 120–132	♩ = 144	♩ = 144–160	♩ = 160–184
3/4	♩.					♩. = 76–80		♩. = 108		
2/4	♪	♪ = 40–50	♪ = 72–88	♪ = 88–92			♪ = 152–176			
6/8, 12/8	♩.	♩. = 24–30	♩. = 50–60	♩. = 72		♩. = 84–92	♩. = 104–112		♩. = 112–152	♩. = 176–192
3/4	♩	♩ = 36–44	♩ = 60–76	♩ = 100	♩ = 116–144		♩ = 152–168	♩ = 180–216		♩ = 240–300
3/4	♩.			♩. = 63–84			♩. = 88–100	♩. = 108–112	♩. = 116–126	♩. = 132
9/8	♩.	♩. = 40–46	♩. = 50							
3/8	♪	♪ = 52	♪ = 72	♪ = 92–120	♪ = 168					
3/8	♩.			♩. = 72–88						

Figure 1. Table of Beethoven's tempi according to meter signatures and tempo categories compiled by Rudolf Kolisch[5]

In his distinguished essay on Beethoven's nine symphonies, Sir George Grove wrote "no warrant whatever exists for the change [from half-note = 116 to whole-note = 116], and it ought to be at once rectified.[1] Heinrich Schenker proffers the same opinion: "whether [whole-note = 116] should be assumed…or whether [half-note = 116] is more suitable, the decision must be made in favor of the latter marking."[2] In spite of the agreement between some theorists, most conductors have long rejected this speed as "impossibly slow."[3]

The principal difficulty in determining the correct tempo concerns the base metric unit Beethoven was referring to when he wrote 116 beats per minute. There are two reasons for questioning the legitimacy of the half-note. First, though the Scherzo and Trio are both marked at 116, they carry different Italian tempo indications: *Molto vivace* and *Presto*, respectively. According to Rudolf Kolisch, the semantic difference between these terms is one of increased speed from the former to the latter (see figure 1), and, in fact, it has been documented that Beethoven once wrote "*prestissimo*" at the Trio.[4] This renders the half-note illogical because the change from triple to duple sub-division would be perceived as slowing-down rather than speeding-up.

This reasoning is made all the more cogent by the fact that the Trio is preceded immediately by a stringendo, which anticipates a faster tempo. As Peter Stadlen wrote, "the [*Presto*] is understood as a continuation and

1. George Grove, *Beethoven and his Nine Symphonies* (London: Novello, 1896), 359.
2. Heinrich Schenker, *Beethoven's Ninth Symphony*, trans. John Rothgeb (London: Yale University Press, 1992), 171.
3. Nicholas Cook, *Beethoven Symphony No. 9* (Cambridge: Cambridge University Press, 1993), 61.
4. Peter Stadlen, "Beethoven and the Metronome," *Music and Letters* 48, no. 4 (1967): 340.
5. Rudolf Kolisch, "Tempo and Character in Beethoven's Music," *The Musical Quarterly* 77, No. 1 (1993): 101.

indeed the goal of the *stringendo*."[6] Accepting the half-note, then, would result in a total diffusion of the acquired momentum from the *stringendo*, and a dismissal of the instruction to increase the overall speed, as indicated by the Italian marking. Thus, if it is agreed that the change from *Molto vivace* to Presto is combined with the *stringendo* to achieve an escalated tempo, the only feasible way to reconcile the above arguments with the score is that the postulated whole-note = 116 is accurate. Indeed, Clive Brown reaches exactly this conclusion.[7]

Still, the above approach undermines the pastoral character of the Trio, as well as its structural function in providing respite from the frenetic Scherzo. According to Heinrich Porges's detailed account, Wagner's solution was to treat the first two bars of the Trio as a proper *Presto* and, after that, slow the tempo to a "rustic idyll."[8] (Incidentally, this is exactly Furtwängler's practice.) While this may solve the problem, it also compromises the direction "*Presto*." The editor of the Bärenreiter Urtext critical edition, Jonathan Del Mar, speculates that the correct metronome mark may in fact be half-note = 160; the error supposedly resulted from a simple misunderstanding when the deaf Beethoven dictated the information.[9] This theory is derived from two additional sources. The first is Stadlen's article from 1967, which cites an early sketch (see figure 2) as evidence that the Trio was "conceived merely as a rhythmic transformation of the [Scherzo] and that no change of tempo is contemplated."[10]

The other source is Felix Weingartner's 1906 essay, in which he described the following procedure:

> After the *stringendo*, I took the *Presto* in such a way that a half bar of this *Presto* corresponded to a whole bar of the 3/4 time, which was already somewhat quickened by the *stringendo*. I conducted the first two bars of the *Presto* in two beats…so that each beat was equal in value to the immediately preceding 3/4 bar (about half-note = 138). Then I began marking each bar by one beat only; this would answer to the metronome mark whole-note = 80. But by this time a quarter -note-beat of this *Presto* was about equal to a quarter-note-beat of the 3/4 time as it was taken at the beginning of the movement.[12]

Weingartner's explanation not only sheds light on his personal method, but also reveals the logic behind his calculation of tempo relationships. Further, this seems precisely the method adopted by most conductors, as seen from the information that follows in the case studies.

TRADITIONS OF INTERPRETATION

Beethoven may be looked upon as an Abrahamic figure from which two ostensibly different styles of interpretation developed. These styles are depend-
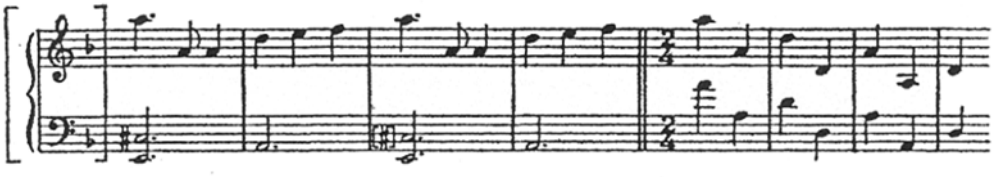


Figure 2. Beethoven's sketch of the transition from Scherzo to Trio, as quoted by Stadlen[11]

6. Stadlen, "Beethoven and the Metronome," 339.

7.Clive Brown, "Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies," *Early Music* 19, No. 2 (1992): 248. In this article, Clive Brown sets out a rigorous argument in attempting to prove the reliability of the marking whole-note = 116. Further, in his book—*Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press,1999), 324—Brown lists the tempo of the Trio as "125/ii; Presto; whole-note = 116" in a table documenting the consistency between Beethoven's time-signatures, tempo-terms, and metronome marks.

8. Heinrich Porges, "The Performance of Beethoven's Ninth Symphony under Richard Wagner in Bayreuth" (Leipzig, 1872): 17, cited in Stadlen, "Beethoven and the Metronome," 340-341.

9. For further explanation, see Jonathan Del Mar's full commentary, quoted in Cook, *Beethoven: Symphony No. 9* , 116.

10. Stadlen, "Beethoven and the Metronome," 338.

11. Ibid., 337.

12. Weingartner, Felix, "On the Performance of Beethoven's Symphonies," in *Weingartner on Music and Conducting*, trans. Ernest Newman (New York: Dover, 1969), 203.

ent on whether his music is viewed as essentially Classical or Romantic. For the purposes of this article, the principal post-Beethoven interpreters are Mendelssohn and Berlioz—who promoted literal objectivity —and Liszt and Wagner, who advocated subjective individualization. As José Bowen described the respective approaches, Mendelssohn and Berlioz emphasized the primacy of the composer's will and the inviolability of the text, while Liszt and Wagner insisted on a highly personalized approach and the metaphorical symbolism (rather than literalism) of the score.[13]

The primary characteristics of the different approaches may be defined in terms of tempo. Bowen states that there exists an historical association between various theories of fidelity and the manipulation of tempo; conductors from Mendelssohn to Toscanini to Norrington have argued that fast and steady tempos "let the music speak for itself" without "interference" from the performer, while Wagner, Furtwängler, and Walter argued that the conductor "breathed life" into a musical work principally through the practice of slightly modulating the tempo.[14] These conflicting notions resulted in contrary traditions of performance, which are still at the center of a dialectic on performance today.

The Tradition of Literal Objectivity	***The Tradition of Subjective Individualization***
	Ludwig van Beethoven (1770-1827) Carl Maria von Weber (1786-1826)
Hector Berlioz (1803-1869) Felix Mendelssohn (1809-1847)	Franz Liszt (1811-1886) Richard Wagner (1813-1883)
	Hans von Bülow (1830-1894) Hans Richter (1843-1916) Arthur Nikisch (1855-1922) Gustav Mahler (1860-1911)
Karl Muck (1859-1940) **Felix Weingartner** (1863-1942) Richard Strauss (1864-1949) **Arturo Toscanini** (1867-1957)	**Willem Mengelberg** (1871-1951) **Bruno Walter** (1876-1962) Leopold Stokowski (1882-1977) **Otto Klemperer** (1885-1973) **Wilhelm Furtwängler** (1886-1954)
Igor Stravinsky (1882-1971)	
Fritz Reiner (1888-1963) **Karl Böhm** (1894-1981) George Szell (1897-1970)	Eugen Jochum (1902-1987) **Herbert von Karajan** (1908-1989) Sergiu Celibidache (1912-1996) **Georg Solti** (1912-1997) **Leonard Bernstein** (1918-1990)
Pierre Boulez (1925-2016) **Nikolaus Harnoncourt** (1929-2016) **Claudio Abbado** (1933-2013) **Roger Norrington** (b.1934) Christopher Hogwood (1941-2014) **John Eliot Gardiner** (b.1943)	
	Christian Thielemann (b.1959)

Figure 3. Selective genealogy of the two traditions

13. Bowen, José Antonio, "Mendelssohn, Berlioz and Wagner as conductors: The Origins of the Ideal of "Fidelity to the Composer"," *Performance Practice Review* 6, no. 1 (1993): 77-88.

14. Bowen, José Antonio, "Tempo, Duration, and Flexibility: Techniques in the Analysis of Performance," *Journal of Musicological Research* 16 (1996): 112.

A restrictive lineage of each of these traditions may be seen in figure 3, which traces the principal exponents through the nineteenth and twentieth-centuries. (Those names that appear in bold indicate the conductors whose recordings are examined in this article.)

The recordings of the Ninth that are analyzed here were selected based on the overt interpretational qualities of the conductors. The classification of the conductors was determined according to two primary conditions[15]:

1. the general speed of tempo (as compared with Beethoven's metronome markings) and the consequent sonic aesthetic of these interpretations;
2. the degree of deviation from the score markings.

Preliminary observation reveals that the literalist conductors favor faster tempi—which create a sense of lightness—and more directly follow the markings in the score. The subjectivist conductors tend to adopt broader tempi, creating a sense of heaviness, and are more willing to depart from the written instructions. As figure 3 illustrates, the tradition of subjectivity is dominated by German conductors and, for this reason, the term "German Romantic" is used interchangeably with "subjectivist." Another term sometimes used by scholars to denote this approach is "*espressivo*" interpretation.[16]

Table 1. Tempi in the Scherzo and Trio, listed progressively according to speed in the Trio

Conductor	Dotted Half-Note Tempo in Scherzo (A)	Half-Note Tempo in Trio (B)	Temporal Ratio of Quarter-Note in A and B	% Increase from A to B	% Deviation of B from half-note = 116
Norrington	116	116	1 : 0.75	0	0
Klemperer	100	126	1 : 0.79	32	8
Furtwängler	108-120	132	1 : 0.825	10	14
Walter	112	138-144	1 : 0.96	29	24
Mengelberg	112-116	144	1 : 0.93	24	24
Solti	112-116	148	1 : 0.96	28	28
Toscanini	122-126	148	1 : 0.88	17	28
Karajan	120-132	150	1 : 0.85	14	29
Böhm	104	152	1 : 1.096	46	31
Gardiner	120	160	1 : 1	33	38
Bernstein	108	164	1 : 1.14	52	41
Weingartner	116-120	164	1 : 1.025	37	41
Abbado	112-116	176	1 : 1.14	52	52
Harnoncourt	116	176	1 : 1.14	52	52

Note: "Temporal ratio" refers to the relation between a single quarter-note in the Scherzo (A), and a single quarter-note in the Trio (B), calculated in beats per minute. The formula used is: (B)/4 ÷ (A)/3.

15. The author acknowledges at the outset that, while such binary categorization is a useful tool for analysis, it has obvious limitations. It would be entirely possible to classify every conductor whose work is presented in this article in another way, according to a different set of criteria; however, for the purposes of this argument, the current scheme has been used.

16. Stenzl, Jürg, "In Search of a History of Musical Interpretation," trans. Irene Zedlacher, *The Musical Quarterly* 79, no. 4 (1995): 688.

EXAMINING EVIDENCE FROM THE RECORDINGS

The metronome values listed in the subsequent tables were calculated manually, using a digital metronome; the figures are therefore approximations, since the basic tempo of each conductor is naturally in constant flux. Further, these tables do not illustrate the degree of tempo variance and flexibility that govern the interpretations in a broader context. Most conductors respond organically to the surface activity of the music. In the case of the Scherzo, as the canonic entries build, thickening the texture from the single line of second violins at the start to the *tutti* statement of the theme at letter A, so does the tempo animate correspondingly. This shows a broad tendency to treat tempo as malleable and changeable. As Gustav Mahler said on the subject:

> All the most important things—the tempo, the total conception and structuring of a work—are impossible to pin down. For here we are concerned with something living and flowing that can never be the same even twice in succession. That is why metronome markings are inadequate and almost worthless; for unless the work is vulgarly ground out in barrel-organ style, the tempo will already have changed by the end of the second bar. Therefore, *the right inter-relationships of all the sections of the piece are much more important than the initial tempo*.[17] [emphasis added]

The clearest observation to emerge from this data is that most conductors (excluding the singular case of Roger Norrington) aim for a middle-ground compromise between what is instinctive and what Beethoven ostensibly wrote: the quarter-note pulse from the *stringendo* in the Scherzo is simply continued into the ensuing section of the Trio. This demonstrates that the innate logic of the music appears to be the decisive factor, transcending the particular interpretive traditions and applying universally. It reveals the internal consistency with which each conductor preserves a temporal relationship between the Scherzo and Trio, precisely as prescribed by Weingartner and espoused by Mahler. The average temporal ratio—regardless of the initial tempo—is the startlingly homogeneous 1:0.97.

It is noteworthy that the slowest and fastest tempi in the Scherzo both come from objectivist/literalist interpreters (i.e. Böhm and Toscanini). This may be explained by the fact that Böhm was German, and in spite of his tendency toward literal treatment of the score, his enculturation was decisively Germanic; as a result, certain conventions permeate his (and Weingartner's and Harnoncourt's) interpretations that do not correspond with their neo-objective philosophy.

An unanticipated result is the median percentage of tempo difference between the representatives of each tradition taken as a whole. The mean difference for the subjectivists (Bernstein, Furtwängler, Karajan, Klemperer, Mengelberg, Solti, and Walter) is 24.86%, whereas, for the objectivists (Abbado, Böhm, Gardiner, Harnoncourt, Norrington, Toscanini, and Weingartner), it is 34.57% (40.33% omitting Norrington). That the latter group, on average, digresses further from the marked tempo (half-note = 116) is surprising; however, in this way the objectivists are fulfilling the instruction of *Presto* more literally than the subjectivists. This outcome is peculiar in that it contravenes the expected status quo—the literalists are more faithful to the letter and the subjectivists to the character—yet here this trend has seemingly been reversed.

Regarding the percentage increase from the Scherzo to the Trio, the average is higher among the objectivist conductors (33.86% vs. 25.57% from the subjectivists). A key factor in this is the tempo of half-note = 176 taken by Harnoncourt and Abbado; it seems both of these interpreters attempted to practically reconcile the aforementioned postulations of Stadlen, Del Mar, and others.

Table 2. Selective comparison with alternate postulate of note value = 116, listed progressively according to speed

Conductor	Half-Note Tempo in Trio	% Deviation of B from Whole-Note = 116
Gardiner	160	31
Bernstein	164	29
Weingartner	164	29
Abbado	176	24
Harnoncourt	176	24

If the figures from table 2 are combined with those of table 1, the greatest deviation is reduced to only 31% (both Böhm and Gardiner). Further,

17. Gustav Mahler quoted in Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin. (Cambridge: Cambridge University Press, 1980), 46.

the majority of percentage deviations lie between 24% and 31%, with only three exceptions: Norrington (0%), and Klemperer and Furtwängler (14%). Again, this demonstrates the consistency of approach brought by each conductor.

The stand-out from this analysis is undoubtedly Roger Norrington. Norrington alone deems the half-note in Beethoven's manuscript indubitable and, as a result, his performance is unique. The acceleration of the *stringendo* is halted abruptly at the Trio, and what follows appears overtly slow at the outset. The metronome mark—something quantifiable and objective—supersedes the more subjective direction, *Presto*. In doing so, Norrington, an interpreter who revered the score itself, has effectively defied Beethoven's instructions. Norrington's Trio could never be construed as a *Presto* and so, while he may have strictly adhered to the quantitative value specified by the metronome mark, he is unable to satisfy the paradoxical requirement of the additional notation. Here is but one example that demonstrates "*come è scritto*" has limited validity; despite best intentions, its application in practicality is oftentimes impossible.

CONCLUSION

The foregoing discussion is designed to propose a viewpoint of moderation, ever the buzzword of today. Further, it is an argument in favor of conductors being empowered to make bold interpretational decisions. From this author's personal experience working with living composers, conviction is the most desired trait in an interpreter—even if the results diverge from the printed notation—because it produces a convincing experience for the audience. Whatever the opinion of a particular interpretation from the listed recordings, those conductors were steadfast in their convictions, even if they changed with time and age. Internal consistency is by far the most decisive factor in presenting a compelling performance. This goes to the very heart of the matter: so long as a conductor has a vision—an overarching and cohesive idea of the form, content, and meaning of a work—then the details are, to a degree, inconsequential. I, for one, would much rather hear a performance that is idiosyncratic, even eccentric, than one that is faithful to the letter and incredibly boring. The ideal, of course, is somewhere in the middle.

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Reflections upon Twentieth-Century Racial Violence and Discrimination: Zemlinsky's *Symphonic Songs*

By David Cubek

In Berlin,1929, Austro-Jewish composer Alexander Zemlinsky (1871-1942) selected six poems from the Harlem Renaissance movement as the basis of his third song cycle for middle voice and orchestra: *Symphonische Gesänge*, op. 20 (hereafter referred to as *Symphonic Songs*). The subject of the poems is racial discrimination and the African-American experience, which, in several ways, mirrors the sentiments of Jews in Nazi Germany. Zemlinsky's *Symphonic Songs* are relatively austere and experimental, making them unique within the œuvre of a composer who had hitherto been reluctant to forgo tonality and the late-Romantic tradition. Despite its significance in Zemlinsky's compositional output and the transcultural intersections—particularly relevant in the current socio-political climate in the United States and beyond—the work remains largely unknown.

The composition was premiered in 1934. Universal Edition, publisher of *Symphonic Songs*, has no record of any performances between 1935 and 1976; from 1976 to the present, only twenty-four performances are documented and, of those, only two took place in the United States.[1] The current state of the performance materials and the lack of readily available information about the composition pose challenges for those interested in programming this work. The only published score—Universal Edition, 1977—is plagued with inconsistencies and errors; further, the catalog entry on the Universal Edition website lists erroneous information about the instrumentation and the origin of the texts set by Zemlinsky.[2] This article provides important background information about Zemlinsky and presents a thorough conductor's score errata list for those interested in programming this fascinating work.[3]

ZEMLINSKY'S PLACE AMONG HIS CONTEMPORARIES

The little attention paid to Zemlinsky and his works today stands in contrast to the respect and admiration he received from notable contemporaries. He was both a highly influential conductor and a respected composer. During his sixteen-year tenure as the music director of the *Neues Deutscher Theater* of Prague, musicians such as George Szell, Anton Webern, and Erich Kleiber worked under Zemlinsky.[4] Igor Stravinsky referred to a performance of *Le nozze de Figaro* conducted by Zemlinsky as "one of the most satisfying operatic experiences of [his] life."[5] In a 1914 letter to a friend, Arnold Schoenberg wrote "[Zemlinsky was] certainly the best conductor alive."[6]

1. The Universal Edition list of performances from 1935 to 1996 was sent via email by Bettina Tiefenbrunner-Horak, representative of the promotions department at the UE offices in Vienna on 10 June 2010. The UE list of performances from 1997 to the present is available at the UE website: http://www.universaledition.com/performances-and-calendar#search= (last accessed on 26 September 2015). In addition, Lawrence Oncley reports a performance by the Baltimore Symphony Orchestra under the direction of Zemlinsky's pupil Peter Hermann Adler in 1964 in "The Published Works of Alexander Zemlinsky, " M.M. thesis (Indiana University, 1975), 366. This information is confirmed in Kate Hevner Muller, *Twenty-seven Major American Symphony Orchestras: A History and Analysis of their Repertoires; Seasons 1842-43 through 1969-70* (Bloomington, IN: Indiana University Press, 1973), 398. In the latter source, the work appears listed as "Songs from Dixieland." Alex Ross wrote a review of performances by the Brooklyn Philharmonic Orchestra that took place on May 31 and June 1, 1996 (http://www.nytimes.com/1996/06/03/arts/music-review-influenced-by-weimar-and-harlem.html (accessed on 26 September 2015).

2. Zemlinsky biographer Antony Beaumont contacted me on March 13, 2016, to inform me that UE has asked him to prepare a new edition of the score and orchestral parts of op. 20 for publication in the near future. Beaumont consulted a draft of this article for the purposes of the forthcoming edition.

3. The errata list and suggested corrections derive from the author's exhaustive analysis of the published score and its comparison to the manuscript sources available at the Library of Congress in the "Alexander von Zemlinsky Collection." Special thanks go to Antony Beaumont for his helpful comments, corrections, and suggestions vis-à-vis the errata list below.

4. Pamela Tancsik, *Die Prager Oper heisst Zemlinsky: Theatergeschichte des Neuen Deutschen Theaters Prag in der Ära Zemlinsky von 1911 bis 1927* (Vienna: Böhlau, 2000).

5. Stravinsky, *Themes and Conclusions* (London: Faber, 1972), 225. Quoted in Antony Beaumont, *Zemlinsky* (Ithaca, NY: Cornell University Press), 285.

6. Schoenberg, *Letters*, ed. E. Stein (New York: St. Martin Press, 1965), 46.

Zemlinsky was equally admired as a composer. Gustav Mahler programmed two of Zemlinsky's operas during his tenure as music director of the Vienna *Hofoper*.[7] Second Viennese School composers Schoenberg, Webern, and Berg were also close to him. Zemlinsky was at first Schoenberg's mentor and teacher, and, over the years, the two musicians became friends, in-laws, and frequent collaborators. Schoenberg thought highly of Zemlinsky's compositional skills, especially praising his gift for writing operatic music: "I have always thought and still believe that he was a great composer…I do not know one composer after Wagner who could satisfy the demands of the theatre with better musical substance than he."[8] Webern stated that the final scene of Zemlinsky's opera *Der Traumgörge* was "among the most beautiful things [he had] ever heard."[9] Berg dedicated his Lyrische Suite to Zemlinsky writing: "my decades-old love for your music has in this work received its fulfillment."[10]

HISTORICAL CONSIDERATIONS

Most of Zemlinsky's colleagues did not know *Symphonic Songs*. The final orchestral version was completed by August 2, 1929, in Juan-les-Pins on the Côte d'Azur of France.[11] Emil Hertzka, the director of Universal Edition, had previously supported Zemlinsky's music enthusiastically; surprisingly, he showed only moderate interest in *Symphonic Songs* and did not publish it until May 1931. As Zemlinsky's biographer Antony Beaumont noted, this delay had disastrous consequences upon the performance history of the work.[12]

On October 14, 1929, the stock market collapse led to a global financial depression. The German economy, highly dependent on foreign capital after the World War I, suffered significantly. High rates of unemployment and devastating inflation created great frustration among the German population, setting the stage for the rise of the Nazi party. In September of the following year, Hitler and his party won almost nineteen percent of the parliamentary seats and, by 1933, Hitler had become Germany's dictator.[13] Under Nazi rule, performance of *Symphonic Songs*—composed by a Jew, based on poems by African Americans, and dealing with racial prejudice and violence—was prohibited. The work was finally premiered on April 8, 1935, in Brno, Czechoslovakia. The performance was led by Jewish conductor Heinrich Jalowetz—one of Zemlinsky's former colleagues in Prague, who was living in exile after being forced to resign his conducting position in Cologne.[14]

GENESIS

In June 1927, Zemlinsky conducted Ernst Krenek's *Jonny spielt auf* ("Johnny Strikes Up") at the *Neues Deutscher* Theater of Prague. Krenek's opera had caused a sensation throughout the German-speaking world.[15] One month after Zemlinsky's performance of *Jonny*, Kurt Weill and Bertolt Brecht presented their first collaboration, *Mahagonny Songspiel*, which also had a significant impact upon the German musical scene.[16] *Jonny* and *Mahagonny* both made direct references to American culture and that unique American music: jazz.

In 1929 Zemlinsky moved to Berlin to begin an appointment as *Kapellmeister* of the Berlin *Krolloper* under Otto Klemperer. Not long after arriving in Berlin, Zemlinsky also turned to Ameri-

7. *Es war Einmal*, composed between 1897-1899, was premiered under Mahler's direction in 1900. The production of *Der Traumgörge* (1904-1906) was abandoned after Mahler's resignation from the *Hofoper*.

8. Schoenberg, *Style and Idea* (London: Faber, 1977), 80.

9. Horst Weber, ed., *Alexander Zemlinsky, Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995), 291. Letter written in August 1919. Translated by and quoted in Beaumont, 158.

10. Ibid, 308. Letter written in June 1924. Author's translation.

11. Stadlen, "Beethoven and the Metronome," 339.

12. Beaumont, *Zemlinsky*, 361.

13. For two recent and informative histories of Nazi Germany see Joseph W. Bemdersky, *A Concise History of Nazi Germany*, 3rd ed. (Lanham, MD: Rowman & Littlefield Publishers, 2007); John Mosier, *Cross of Iron: The Rise and Fall of the German War Machine, 1918-1945* (New York: Henry Holt and Company, 2006).

14. Beaumont, *Zemlinsky*, 363.

15. Ernst Krenek, *Jonny spielt auf: Oper in 2 Teilen*, libretto by the composer (Vienna: Universal Edition, 1926); Premiered in Leipzig on 10 February 1927. For the complete list of productions at the *Neues Deutscher* Theater see Tancsik, pp. 345-365.

16. Kurt Weill, *Mahagonny Songspiel*, libretto by Bertol Brecht (Vienna: Universal, 1927); Premiered on 17 July 1927. For the reception of *Jonny spielt auf* and *Mahagonny Songspiel*, see Alex Ross, *The Rest is Noise* (New York: Picador, 2007), 200-203.

ca for inspiration; he discovered *Afrika singt*—an anthology of one hundred poems by eighteen Black Americans translated into German.[17] In *Symphonic Songs* Zemlinsky set seven poems by four of the authors: Countee Cullen, Frank Horne, Langston Hughes, and Jean Toomer (see table 1).[18] Zemlinsky's musical response to the texts did not refer to jazz as obviously as Weill's and Krenek's; nevertheless, the representation of the American genre in *Symphonic Songs* is particularly notable, as Zemlinsky's compositions to that point were written exclusively in mainstream European musical style. As Beaumont observed, Zemlinsky was enthralled "less for the exotic flavour of the poetry than for parallels he could draw with the European way of life."[19] More explicitly, the four poets' portrayals of racial prejudice and violence reflect the racial hatred experienced by Jews and other minority groups in Germany and Austria in the 1920's.

Table 1. Poems from *Afrika singt* set in *Symphonic Songs*

Poem Title in Anthology	Original Title	Author	Page in *Afrika Singt*
Lied aus Dixieland	*Song for a Dark Girl*	Langston Hughes	72
Lied der Baumwollpacker	*Cotton Song*	Jean Toomer	66
Totes braunes Mädel	*A Brown Girl Dead*	Countee Cullen	89
Übler Bursche	*Bad Man*	Langston Hughes	150
Erkenntnis	*Disillusion*	Langston Hughes	95
Afrikanischer Tanz	*Danse Africaine*	Langston Hughes	20
Arabeske	*Arabesque*	Frank Horne	76

OVERVIEW OF THE MUSIC

Zemlinsky's op. 20 was the composer's third and last symphonic song cycle, preceded by *Sechs Gesänge*, op. 13, based on poems by Maurice Maeterlinck, and the *Lyrische Symphonie*, op. 18, based on texts by Rabindranath Tagore. Written between 1910 and 1913, the Maeterlinck songs were originally conceived for middle voice (mezzo -soprano or baritone) and piano. Zemlinsky produced the first orchestral version in 1913 and reorchestrated the cycle in 1922. The *Lyric Symphony* was written between 1922 and 1923 for baritone, soprano, and orchestra.

Whereas the earlier song cycles are rooted in the late-Romantic tradition, *Symphonic Songs* displays a bolder, more experimental musical language, reflecting tendencies of the 1920's. Among other modern techniques, op. 20 employs extended tonality, non-tonal scales and modes, free atonality, quartal and quintal harmonies, and other non-tonal harmonic structures. It frequently displays asymmetric and changing meters, and superimposed layers with conflicting metric implications. The jazz influence in *Symphonic Songs* is especially evident in the use of percussion instruments, particularly the tom-toms (labeled by Zemlinsky "jazz Trommeln" or "jazz drums") and the birch, which often play "catchy" syncopated patterns. There are, however, no direct references to harmonic or melodic jazz idioms.

The collection of poems set in *Symphonic Songs* suggests no obvious overarching plot or narrative, as the composer used in his *Lyric Symphony*.[20] Nevertheless, the common theme of the Harlem Renaissance texts together with Zemlinsky's consistent musical style and occasional inter-movement motivic development contribute to a unified cycle. Table 2 lists the seven songs with their respective tempo indications and approximate durations.

THE PUBLISHED SCORE

The only published score of op. 20 currently available was released in 1977 by Universal Edition, probably as a by-product of the renewed interest in Zemlinsky that arose after a symposium held in Graz in 1974. This score was handwritten and en-

17. Anna Nussbaum, *Afrika singt: eine Auslese neuer afro-amerikanischer Lyrik*, (Leipzig: Speidel'sche, 1929).

18. For a transcription of the original poems, the German translations used by Zemlinsky, and the retranslation of the latter into English, see David Cubek, "Zemlinsky's Last Vocal-Symphonic Composition: A Companion for Accurate and Historically-Informed Performances of the Symphonische Gesänge, Op. 20," D.Mus. Research Document, Northwestern University, 2010, 18-20.

19. Beaumont, *Zemlinsky*, 360.

20. Horst Weber, "Zemlinsky: Lyric Symphony," trans. Mary Witthal, notes in *Zemlinsky: Lyrische Symphonie*, sung by Julia Varady and Dietrich Fischer-Dieskau, Berliner Philharmoniker, Lorin Maazel, dir., (Berlin: DGG 2532 021, 1981), 5.

Table 2. Tempo and duration of each song in *Symphonic Songs*

Song Title	Tempo Indication		Length	Approximate Duration
	German	English		
I. *Lied as Dixieland*	Sehr langsam	Very Slow	45 measures	3'30''
II. *Lied der Baumwollpacker*	Schwer (mässige)	Heavy (moderate)	84 measures	3'10''
III. *Totes braunes Mädel*	Langsam	Slow	28 measures	2'20''
IV. *Übler Bursche*	Lebhaft	Lively	86 measures	2'10''
V. *Erkenntnis*	äusserst ruhig (poco adagio)	Extremely quiet/calm (poco adagio)	39 measures	2'40''
VI. *Afrikanischer Tanz*	Sehr lebhaft	Very lively	60 measures	1'20''
VII. *Arabeske*	Lebhaft (nicht zu schnell)	Lively (not too fast)	106 measures	2'20''

Note: The durations listed in the last column of this table consist of the averages calculated among three commercial recordings available:

Symphonische Gesänge, Op. 20; Drei Ballettstücke; Der König Kandaules. Franz Grundheber, bari tone. Hamburg State Philharmonic Orchestra, conducted by Gerd Albrecht. Hamburg: Capriccio Records 10448, 1993.

Lyrische Symphonie and Symphonische Gesänge. Willard White, baritone. Royal Concertgebouw Orchestra, conducted by Riccardo Chailly. London: Decca 473734, 1994.

Sämtliche Orchesterlieder Complete orchestral songs. Michael Volle, baritone. Cologne Gürzenich Orchestra, conducted by James Conlon. Köln: EMI Classics 57024, 2000.

graved in very small and, at times, hard-to-read print.[21] Inconsistencies as well as mistakes abound throughout this edition. As an earlier reviewer of the published score stated: "it seems that Zemlinsky has not been dead long enough to earn the editorial courtesies that earlier composers can take for granted."[22] Examination of manuscript sources reveals that some mistakes in the published score derive directly from Zemlinsky's final draft of the orchestral score; however, many additional errors are found in the published score, presumably due to the copyist's negligence and frequent misinterpretations of Zemlinsky's handwriting.

Although Zemlinsky included the poets' names next to the title of every song in both manuscript sources, the poets were not credited in the 1977 edition. Additionally, this author contacted Universal Edition in May 2010 to alert the publisher of two blatant errors in the work's online catalogue entry. First, Wilhelm Grosz—an Austrian composer contemporary with Zemlinsky, who also set poems from *Afrika singt*—is listed as the author of the poems and Jean Forman (thus far unidentified) as their translator.[23] Second, the online catalogue provides an incorrect list of instruments required to perform the work. It states that the performing forces include four oboists and four clarinets, rather than three of each and, also, that only two percussionists are needed even though a number of passages clearly call for at least three percussion players in addition to the timpanist.[24]

THE SOLOIST AND ORCHESTRATION

Symphonic Songs was conceived for symphony orchestra with a relatively large percussion section and mandolin. The vocal soloist may be either a baritone or a contralto; thus far, most performances of the work have featured a baritone.[25] The historical predilection for a baritone soloist may have

21. Alexander Zemlinsky, *Symphonische Gesänge*, Op. 20 (Vienna: Universal Edition, 1977), UE1682.

22. Derrick Puffett, review of the Universal score of "Symphonische Gesänge, Op. 20," by Alexander Zemlinsky, *Music & Letters* 65, no. 3 (Jul., 1984), 318-320.

23. Thomas L. Gayda, "Grosz, Wilhelm," in *Grove Music Online* (Oxford Music Online), http:www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/11835 (accessed on 9 July 2010).

24. Universal Edition website, http://www.universaledition.com/Alexander-Zemlinsky/composers-and-works/composer/796/work/5162 (accessed several times between January 2010 and September 2015). In his *Handbook for the Orchestral Percussion Section*, Henk de Vlieger states four percussionists plus a timpanist are needed. After careful analysis of the score, it was determined that the work can be performed by a total of three percussionists and a timpanist. The analysis of the percussion part was done in collaboration with orchestral percussion specialist Dr. Renée E. Keller.

25. Beaumont reported to have a recording featuring the Philharmonica Hungarica and Marie-Louise Gilles as the soloist (personal email sent on March 21, 2016). To this author's knowledge, this would be the only existing recording featuring a mezzo-soprano.

been suggested by the subtitle in the published score, which Zemlinsky also wrote at the beginning of the piano-vocal manuscript and sketches: "Symphonische Gesänge, Op. 20: für eine Bariton– (oder Alt–) Stimme und Orchester; Texte nach Negergedichten aus der Sammlung Afrika singt."[26] This differs from the complete title that appears on the third page of the manuscript orchestral score: "7 Symphonische Gedichte: für eine mittlere Stimme u. Orchester nach Negergedichten ("Afrika singt")."[27] According to the former title, the songs were conceived for either baritone or contralto; however, the contralto option appearing in parentheses suggests that the work was originally conceived with a baritone soloist in mind. The other subtitle, probably conceived by Zemlinsky at a later date than the title used in the published score, does not suggest a preferred voice type.[28]

Zemlinsky did not specify the size of the string section. Considering the number of wind and percussion players required and the numerous divisi passages, a string section with at least a 10.10.8.8.5 seems appropriate. There is no list of percussion instruments in the manuscript sources; the instrumentation list in the published score includes only four tom-toms (*Jazz Trommeln*). Based on examination of the manuscript score, five tom-toms are actually needed; these tom-toms should be tuned to the pitches G, E-flat, B-flat, E, and D. The list of required instruments in the published score is given in German only. In table 3 this list is expanded to include the German abbreviations used in the score and English translations. Each song combines different groups within the orchestra, as shown in table 4. The instruments used in each song are shown with shaded areas. Percussion instruments are listed in the order in which they appear in each song.

Table 5 is an errata list for the published conductor's score based on analysis and comparison of the score with the manuscript sources available at the Library of Congress in the Alexander von Zemlinsky Collection.[29]

It is the author's hope that the information presented here will encourage conductors to program a work that demonstrates the significance of the Harlem Renaissance movement and its impact upon pre-War World II Europe. The poems, experienced through Zemlinsky's musical lens, highlight an important movement in United States history and inspire reflection upon social issues that remain pervasive in today's world.

Table 3. Instrumentation list

Orchesterbestezung	Abbreviation	English Translation
Kleine Flöte	Kl. Fl.	Piccolo Flute
2 Großen Flöten	gr. Fl.	2 Flutes
2 Oboen	Ob.	2 Oboes
Englisch Horn (auch III. Oboe)	E-Hr.	English Horn (plays third oboe in song no. 4)
2 Klarinetten in B (beide auch in A)	Kl. B/Kl. A	2 Clarinets in B-flat and in A
Baßklarinette in B (auch klarinette in Es)	BKl.B Kl.Es	Bass Clarinet in B-flat and Piccolo Clarinet in E-flat
2 Fagotte	Fg.	2 Bassoons
Kontrafagott (auch III. Fagott)	Kfg.	Contrabassoon (plays third bassoon in song no. 4)
2 Hörner in F	Hr. F	2 Horns in F
3 Trompeten in C	Trp.	3 Trumpets in C
3 Posaunen	Pos.	3 Trombones
Tuba	Tb.	Tuba
Pauken	Pk.	Timpani
Schlagwerk: Glockenspiel, Holztrommel, Rute, Tambourin, (5) Jazztrommeln, Kleine Trommel, Große Trommel, Becken, Triangel, Tamtam	Glsp., Holztr., Rute, Tbn., Kl. Tr, Jazztr. Kl. Tr., gr. Tr., Bck., Trgl., Tamt.	Percussion: Glockenspiel, Wood Blocks, Brush, Tambourine, (5) Tom-toms, Snare Drum, Bass Drum, Cymbals, Triangle, Tam-tam
Mandoline	Mand.	Mandolin
Streichquintett	Vl., Br. Vlc. Kb.	Strings

26. "Symphonic Songs Op. 20: For Baritone (or Alto) and Orchestra; Texts by Negro Poets from the Collection *Afrika singt*."
27. "7 Symphonic Poems: For Middle Voice and Orchestra after Negro Poems ("*Afrika singt*")."
28. The vocal part is written in treble clef throughout the manuscript and published scores. When sung by a baritone, the vocal line sounds an octave lower than written.
29. Autograph piano-vocal and orchestral scores found in folders 20/6 and 21/1 of the "Alexander von Zemlinsky" collection.

Table 4. Instrumentation by song

	I.	II.	III.	IV.	V.	VI.	VII.
Piccolo							
Flutes							
Oboes			Ob. 1 only		Ob. 1 only		
English Horn/ Oboe 3				Ob. 3			
Clarinets						Cl. in A	Cl. in A
Bass/Piccolo Clarinet				Picc.		Picc.	Picc.
Bassoons							
Contrabassoon/ Bassoon 3				Bsn. 3			
Horns							
Trumpets in C							
Trombones							
Tuba							
Timpani							
Percussion	Tom-tom (G)	Bass drum Wood Blocks Cymbals Snare Drum Tam-tam	Bass drum Tom-tom (E-flat) Cymbals Brush Snare Drum Glockenspiel	Snare Drum Cymbals Bass Drum Tambourine Brush Triangle	Wood Blocks Tom-tom (B-flat)	Tom-tom (E) Snare Drum Bass Drum Cymbal Tambourine	Tom-toms (E/D) Cymbal Wood Blocks Tambou-rine Bass Drum Cymbals Glocken-spiel Triangle
Mandolin							
Violin I	2 solo vl.		3 solo vl.				
Violin II							
Viola			2 violas				
Violoncello			2 cellos				
Contrabass			2 double basses				

Table 5. Errata and clarification lists

Note: In the last column, entries in italics indicate possible corrections to apparent mistakes found in the published score and/or manuscript sources; entries in regular font are corrections to unequivocal mistakes in the published score.

Note: This table does not provide an errata list for the instrumental parts, which were extracted from the 1977 score, according to Universal Edition.

Song	Page Number(s) in the Published Score	Measure Number(s)	Instrument Name in English/German Abbreviation	Mistakes, Corrections, and Clarifications
I.	2-5	16-45	Tom-toms/Jazz tr.	Bass clef missing throughout.
	2	19	First Clarinet/Kl.B	*antepenultimate written pitch of this measure should be a written A-natural (concert pitch G)*
	2	19	Second Clarinet/Kl.B	*first sixteenth-note of the last beat of the measure should be a written A-natural (concert pitch G), natural sign missing*
	2-4	16-29	Tom-toms/Jazz tr.	note should be a G below middle C, not E.
	3	27	Bassoons/Fg.	from the second sixteenth-note until the second beat (F-sharp), bassoons should play in unison (*a 2*)
	3	25, 29-45	Violas	*Violas should not play on the bridge*
	4-5	38, 40	Contrabass/Kb.	D should be played as a whole note
	5	45	Solo Viola/Solo Br.	last note is a dotted half-note (looks like a dotted quarter-note in the published score)

Song	Page Number(s) in the Published Score	Measure Number(s)	Instrument Name in English/German Abbreviation	Mistakes, Corrections, and Clarifications
II.	7	12	Voice/Gesang	marking that looks like a *portamento* at the end of the measure is a hairpin *crescendo*
	9	21	Flute/Fl., Oboe/Ob., Snare Drum/kl. Dr.	*crescendo* should start on the second beat of the measure
	9	21	Bassoon/Fg.	*crescendo* is missing at the beginning of the measure
	10	24	Clarinets/Kl. B.	written pitch for the last eighth-note of the measure should be E-natural.
	10	25	Bass Clarinet/BKl. B, Bassoon/Fg., Contrabassoon/Kfg.	breath marks (’) are missing between the last two notes of the measure
	12	35	Snare Drum/kl.Tr., Voice/Ges.	hairpin *crescendo* applies to the voice part only
	12	39	Second Bassoon/Fg.	cautionary natural sign missing
	13	46-47	Bassoons/Fg.	*ff* starts at the beginning of measure 47

II. (cont'd)	14	53	Snare Drum/kl.Tr.	accent is missing for the second eighth-note played in the measure
	17	69-72	Tuba	tuba should double third trombone
	18	72-4	Bassoon/Fg.	bassoon line should continue to be notated in tenor clef
	18	72	Voice/Gesang	translation in "Afrika singt" indicates "rollen," and not "wollen" as marked in the published score; Zemlinsky apparently wrote "rollen" in the manuscript orchestral and piano vocal scores.
	18	74	Violas/Br., Violoncellos/Vcl., Double Basses/Kb.	half-note in the middle of the measure should be B-flat
	18	74	Clarinet in B-flat/Kl. B	*top part should be a written D-sharp (concert pitch C-sharp)*
	19	83	Bass Drum/gr.Tr.	dynamic should be *pppp* instead of *ppp*

Song	Page Number(s) in the Published Score	Measure Number(s)	Instrument Name in English/German Abbreviation	Mistakes, Corrections, and Clarifications
III.	20	1-3 22-24	Viola/Br.	top viola part should play B-flat, C-flat, B-flat; bottom viola part should play A-flat, B-flat, A-flat
	21	18	Double Bass/Kb.	at the *ffp* chord the top double bass part should play E-double-flat
	21	14-18	Percussion Staff	*The pitches in this measure should be played by a tom-tom in E-flat, not by a bass drum*
	22	19-20	Solo Violins 2 and 3/Vl.	should continue to hold an F-natural throughout these two measures
	22	21	Tutti	crescendo *indication should apply to the entire measure*
	22	19-23	Tom-tom/JazzTr.	bass clef and flat accidental missing

Song	Page Number(s) in the Published Score	Measure Number(s)	Instrument Name in English/German Abbreviation	Mistakes, Corrections, and Clarifications
IV.	23	8	Bassoons/Fg.	play in bass clef, not tenor clef
	23	8	Voice/Ges.	*staccato* dots are missing for the first two quarter-notes
	23	9	Voice/Ges.	The quarter-note on the second beat should not have a *staccato* dot
	24	10	Oboe 2/Ob.	should play F-sharp through-out the measure
	24	13	Bassoon 3/Fg. 3	dynamic should be *ff*, not *f*
	25	15	Horns/Hr.	*staccato* dots missing for the eighth-notes
	25	16	Bassoon 1/Fg. 1	*second note should be a C-sharp*
	25	17	Clarinet 2/Kl. 2	fifth eighth-note of the meas-ure should be written B-natural (concert pitch A-natural)
	26	20	Bassoon 1/Fg.1	bass clef redundant
	27	24	Bassoons/Fg.	should continue to play in bass clef
	28	31-32	Woodwinds	*all woodwind parts should play with accents on the down-beat of these measures*
	28	32-33	Horns and Trombones 2 and 3/Hr., Pos. 2. 3.	p *dynamic is missing*
	29	34	Tutti	tempo indication in the manu-script score reads: [illegible word] *ohne bewegt (*[illegible word] *als in Anfang)*
	30	37	Trombone 1/Pos. 1	last note of the measure should be a G-natural
	31	41	Cymbal/Bck.	cymbal played with a mallet (*mit Schlegel*)
	13	44	Piccolo/Kl. Fl.	slur missing
	32	45	Tutti	*dynamics are missing for clari-nets and basses; they should not play louder than* mf
	33	49-50	Trumpets/Trp. (in C)	*staccato* dots missing on the quarter-notes
	34	57	Voice/Ges., Percussion	*the indication "immer lustiger u. freiher" applies to the per-cussion section only*
	37	71-72	Trombones/Pos.	trombones play without mutes
	39	79	Piccolo Cl./Kl. Es	*The first note of the measure should be a written F-natural (concert pitch A-flat)*

Song	Page Number(s) in the Published Score	Measure Number(s)	Instrument Name in English/German Abbreviation	Mistakes, Corrections, and Clarifications
V.	42	18-21	Violas	pizzicato *marking is missing.*
	42	23	Violas/Br.	*if above suggestion is adopted, "arco" indication should be added here*
	43	26-29	Tom-tom/JazzTr.	bass clef missing
	43	28-34	Violoncellos/Vcl.	Should play *ord.*
	43	30-31	Voice/Gesang	*with* Tempo I *indication, the voice should return to the "sehr ruhig und einfach" performing style indicated at measure 10*

Song	Page Number (s) in the Published Score	Measure Number(s)	Instrument Name in English/ German Abbreviation	Mistakes, Corrections, and Clarifications
VI.	45-47	1-11	Violoncelos/Vlc., Double Basses/ Kb.	*should play within the* piano *dynamic.*
	47	11	Trombone/Pos.	bass clef at the top of the measure redundant
	47	13	Trombone/Pos.	bass clef should be added to the trombone staff
	47	14	Trumpet 3/Trp. 3	last quarter-note should be E, not D
	48	16	Tuba/Tb.	cautionary sharp should be placed before the first tuba note of the measure.
	48	19	Horn 2/Hr. 2	second note should be a written G (concert pitch C), not a G-sharp
	48-49	20-21	Violoncelos/Vlc., Double Basses/ Kb.	pizzicato *marking is missing*
	48	20	Tom-tom/jazz Tr.	*piano* dynamic missing
	49	21-22	Tom-tom/JazzTr.	bass clef missing.
	49	25	Piccolo Clarinet in Ef /Kl. Es	manuscript score has the indication "*sehr zart"*
	50	26	Flute/gr. Fl.	*"sehr zart" indication missing*
	51	31	Violoncello/Vlc.	bass clef is redundant; only the tenor clef should be indicated.
	51	34	Trumpet 3/Trp. 3	"3." should precede the third trumpet entrance
	52	36	Trumpets 1 and 2/Trp. 1., 2. (in C)	pitches for the first two repeated chords should be written C (trumpet 1) and B-flat (trumpet 2)
	52	40	Bassoon/Fg.	illegible indication is *flüchtig* ("rapidly")
	52, 53, 54	36-51	Tom-tom/JazzTr.	bass clef is missing

VI. (cont'd)	54	47	Voice/Gesang	staccato *dots are missing for the four quarter-notes of the measure*
	54	47	Clarinet in A/Kl. A	written pitch for the lower note is written E-natural (concert C-sharp)
	55	52	Viola	*crescendo* indication missing
	55	53	Clarinet 2/Kl. A	*crescendo* indication missing
	55	54	Clarinet 2/Kl. A	*ff* indication missing
	55	54	Flutes/gr. Fl.	*ff indication missing*
	56	58-59	Violas/Br.	violas should play *divisi* here
	56	57-60	Tom-tom/Jazz Tr.	bass clef missing
	56	60	Bass Drum/gr. Tr.	*schnell abdpf.* (quickly dampen) should be removed

Song	**Page Number(s) in the Published Score**	**Measure Number(s)**	**Instrument Name in English/German Abbreviation**	**Mistakes, Corrections, and Clarifications**
VII.	57	1-9	Trombone	bass trombone part should be played by the third trombone, not by the first trombone
	57	6-10	Tom-tom/JazzTr.	bass clef missing
	57	9	Voice/Ges.	first pitch is B-natural; a cautionary accidental should be added
	58	11	Horn/Hr. F	no bass clef should have been indicated before the bar line
	58	11	Bassoon/Fg.	bass clef is redundant; only tenor clef should be indicated
	58	12-14	Tom-tom/JazzTr.	bass clef missing
	58	17	Viola/Br.	sharp sign redundant
	59	20	Trombone/Pos.	bass clef is redundant; only tenor clef should be indicated
	50	20	Violin I/Vl. 1	*Alle* ("tutti") indication should apply to the first violins, as well
	60	25	Violin I/Vl. 1	penultimate sixteenth-note is C-sharp
	61	34	Violin I/Vl. 1	indication to play with mutes (*sord.*) is crossed out in the manuscript score
	62	37	Bassoons/Fg.	breath mark (') is missing at end of the measure

VII. (cont'd)	65	53-58	Violins/Vl., Violoncellos/Vlc.	the slur encompassing 6 measures is not to be interpreted as literal bowing indication
	64, 65, 66, 67	52-65	Tom-tom/JazzTr.	bass clef missing
	66	64	English Horn/E-Hr.	second note should be a written C-natural (concert pitch F-natural)
	67	65	Bassoon/Fg. and Violoncello/Vlc.	bass clefs redundant; only tenor clefs should be indicated
	68	71	Horn 1/Hr. F	*mf* indication missing
	69	76	Trombone 3/Pos.	3rd trombone should play C-natural
	70-71	83-87	Violins/Vl, Violoncellos/Vlc, Oboe/Ob., English Horn/E. Hr.	*upper note of the trills and mordents should be a major second above the written notes*
	71	87	Flute 1/gr. Fl.	second note should be F-natural
	71	88-90	Tom-tom/JazzTr.	bass clef missing; pitch should be D below middle C
	72	91-95	Percussion	part mislabeled; should be played by the Tom-tom in D
	74	103	Trumpet 1/Trp.	second note of the first eighth-note triplet should be B-flat

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Tempo in Aaron Copland's Third Symphony

By James Setapen

Aaron Copland's Third Symphony ranks high on most musicians' lists of great American symphonies. Serge Koussevitzky called it *the* greatest American symphony![1] It was commissioned by the Koussevitzky Music Foundation and given its first performance with Koussevitzky conducting the Boston Symphony Orchestra in Symphony Hall, Boston, on October 18, 1946. The work took Copland two years to complete—August 1944 to September 29, 1946. Copland wrote, "I knew the kind of thing Koussevitzky liked to conduct and what he wanted from me for the occasion. I was determined that this piece be a major work."[2] Koussevitzky liked big, bold, noble music for large orchestra with soaring melodies and thrilling climaxes; nowhere is this more evident than in the final movement, where Copland uses a reshaped version of his *Fanfare for the Common Man*. "I used this opportunity to carry the Fanfare material further and to satisfy my desire to give the *Third Symphony* an affirmative tone. After all, it was a wartime piece—or more accurately, an end-of-war piece—intended to reflect the euphoric spirit of the country at the time."[3]

With a performance duration of approximately 40 minutes, the Third Symphony is the composer's longest orchestral work. The composition expresses a broad range of emotions; it is noble, affirmative, simple and complex, exciting and delicate, pastoral and calm, hymn-like, military, wistful, and full of vitality.[4] Each movement presents specific performance challenges. The first movement calls for a seamless legato line, a calmness of expression, and pure intonation in all of the fifths, fourths, and octaves. One must also be sure each of the three climaxes is more powerful than the preceding one. The conductor must work for smooth tempo transitions in the second movement, particularly in the first four score pages. Tempo transitions are also a challenge in the third and fourth movements, with many tempo and meter changes. Intonation is a key issue in the third movement, particularly at the very opening where the first violins play a transformation of a theme from the first movement. The fourth movement is not only the longest, but also the most technically difficult for the orchestra, and it requires the most rehearsal time; particularly challenging are rhythmic passages in sections such as figure 98. This symphony is taxing for the brass instruments, with their high tessitura, virtuosic fast passages, unusual keys and ranges, and difficult intonation in the *ff* dynamic. Due to the complex writing for each section of the orchestra, if appropriate for the ensemble, sectional rehearsals could be beneficial.

THE TEMPO QUESTION

In 1974 I asked Mr. Copland about his own recordings of his music, and whether we should take his printed tempi as definitive. His answer was no; if we felt it a little faster or slower, that was fine.[5] Pianist Bradford Gowen shared a discussion he had with Copland when he played Copland's Piano Concerto under the composer's baton in 1980. When Copland remarked that Mr. Gowen was playing too fast, Gowen stated that he was trying to follow the metronome marks. Copland replied, "then [1925] the tempo was faster. Now the tempo is this."[6]

In Copland's two commercial recordings of the Third Symphony, there are several places where his tempi are significantly different from the metronome markings printed in the score. Generally speaking, Copland's tempi in his 1977 recording are slower than those of his 1958 recording. (A recording of Copland conducting a portion of the fourth movement on a 1958 New York Philhar-

1. Copland, Aaron and Vivian Perlis, Copland: Since 1943 (St. Martin's Press: New York, 1989), 68.
2. Ibid., 66.
3. Ibid., 68
4. I, myself, find this symphony a particularly satisfying and rewarding piece to conduct.
5. Aaron Copland in discussion with the author, November 8, 1974, Cleveland, OH.
6. Bradford Gowan in discussion with the author, February 16, 2001.

monic Young People's Concert is also available.) Table 1 lists the performance durations from the two commercial recordings conducted by Copland. Copland once wrote "[Bernstein's] conducting of the Third Symphony is closest to what I had in mind when composing the piece."[7] For comparison, durations of Leonard Bernstein's two recordings of the work—ca. 1960 and 1985—are also included. Table 2 lists the performance tempi in recordings of the complete work by both Bernstein and Copland, as well as those in the partial performance of the fourth movement Copland conducting on the Young People's Concert.

Table 1. Performance durations of Copland's Third Symphony in recordings conducted by Copland and Bernstein

Conductor	Orchestra	Mvt. 1	Mvt. 2	Mvt. 3	Mvt. 4	Total Duration
Copland	London Symphony	9:29	8:10	9:54	12:39	40:12
Copland	Philharmonia	10:24	8:45	10:26	14:22	43:57
Bernstein	New York Philharmonic (ca. 1960)	10:09	7:58	10:03	13:28	41:38
Bernstein	New York Philharmonic (1985)	10:43	7:51	10:07	13:33	42:14

Why did Copland take tempi so different from the printed markings in the sections identified in table 2? As one example, at figure 6 in the first movement Copland clearly prefers a tempo that is faster that the printed marking, 92. His first recording moves at a brisk 132; even in the later recording, which tends towards slower tempi, this section is taken at 108-112.

Interestingly, in Bernstein's two recordings this section is performed at 92. Both Copland recordings are considerably slower than the printed tempo—88—at figure 15, as is Bernstein's 1985 recording. (Interestingly, the score is marked 88 but the parts are marked 72.) The music is tranquil; however, the conductor must enable the opening theme, heard here in augmentation, to be perceived as a long line. At figure 23 in the second movement, Bernstein takes an exciting, fast tempo of 176-168 in both his recordings. Copland's 152, as printed, also works well. Two measures after figure 43, Copland does not make the printed "gradual return to tempo at 47" but, instead, suddenly changes to a faster tempo at rehearsal 46. The *accelerando* is tricky, but it can be done effectively.

Copland conducts two sections in the third movement at tempi significantly slower than printed: the very beginning and figure 80 to the end. Both Copland recordings begin at a tempo of 60. While this

Table 2. Tempi in recordings of Copland's Third Symphony conducted by Copland and Bernstein

Rehearsal Mark	Printed Metronome Marking	Copland, 1958	Copland, 1958 (Young People's Concert)	Copland, 1977	Bernstein, 1960	Bernstein, 1985
First Movement						
m. 1	ca. 52	50; 56 at 1	--	56; 60 at 1	48-50	52-54
2	66	66-69; 76 at 3	--	66	66; 72 at 3	63
4 bars after 3	76	80	--	69	76	69
4	(76)	88-84	--	76-72	80-84	72-76
6	92	132*	--	112-108*	92	92-96
10	76	76-69	--	69-72	66	63
13	(76)	96	--	80	88-92	84
14	--	72	--	69	63	63
15	88	66-63*	--	66-63*	76-80	66-69
18	66	58-60	--	60	60	60

7. Copland and Perlis, *Copland: Since 1943*, 69.

Rehearsal Mark	Printed Metronome Marking	Copland, 1958	Copland, 1958 (Young People's Concert)	Copland, 1977	Bernstein, 1960	Bernstein, 1985
Second Movement						
m.1	108	100	--	96	96	100
21	*Poco meno mosso*	100	--	96	96	100
22	100	100	--	80*	104	100
23	152	152-160	--	144-152	176-168	176-168
29	144	152-144	--	138-132	168	168
35	120	120	--	116	116	116
37	120	116	--	116-112	116	116
39	112	112-108	--	112-108	108	100-104
42	120	108	--	108	108	108
46	144	152	--	138-144	168	168
47	152	152	--	144	168	176
5 bars after 49	132	132	--	120	116-112	116
52	120	120-116	--	112	116	116
Third Movement						
m. 1	ca, 84	60*	--	60*	69-72	66-63
58	n/a	76	--	66	88	72
62	104	96-92	--	92-88	80	80-76
3 bars before 68	138	138	--	138	144	144
69	128	128	--	120-116	138	144
74	132	132-138	--	132-126	152 at 75	152
77	128	124	--	120-116	138	138
80	112	69-72*	--	63-66*	69-72	76
83	76	66*	--	69	66	63

Rehearsal Mark	Printed Metronome Marking	Copland, 1958	Copland, 1958 (Young People's Concert)	Copland, 1977	Bernstein, 1960	Bernstein, 1985
Fourth Movement						
m. 1	Freely, at first	60	--	58-56	50	40
85	69	63; 69 at 86	63	63	56-58	54
89	112	108-104	120-126	96-92*	100-104	96
93	116-120	108	120-126	96*	104-108	104
101	116	108-104	116	96*	108	112
103	104	100	--	88*	108	108
105	--	104	--	92	108	108
110	--	112	--	104	120	116
4 bars after 110	126	112	--	108	116-120	120
112	120	120	--	100-104	116-120	120
117	quarter = eighth	a bit held	--	a bit held	a bit held	ca. 96
118	104	100-92	--	88-84	92-96	96
121	96	96	--	80*	108-104	100-104
124	86	92	88	80	88	88
125	76	84	92*	69	76-72	63
126	69	76-72	76	66	66	58-60
127	76	80-84	88	80-76	80	84
129	half = quarter	69	72	66-63	66-63	63

Note: The full score published by Boosey and Hawkes (Number 15966) was revised in 1966.

* Significant difference between the printed metronome marking and performance tempo

gives the first violins more time to navigate the exposed intonation of the high-lying passage, the music does not feel "*Andantino quasi allegretto*" but more like a real slow movement. Copland moves much faster—76—at figure 58 in his first recording. The passage at figure 64 is similar to two measures before figure 81; the former is marked 104 and the latter "come prima (quarter = 112)". Both Copland recordings are much slower; the 1958 recording is 69 and the 1977 is 63. This music has a dreamlike, wandering quality which the composer may have wanted to emphasize; but he is already very slow by the time he arrives at 82 with its notation "poco a poco ritardando (ma non troppo)." In contrast to the above examples, Copland's tempi in the fourth movement, at least in his London Symphony recording and the Young People's Concert, are reasonably close to his printed metronome markings.

There are still more important questions about tempi. In the opening of the first movement, the gradual, forward motion is quite natural. Figure 10 is marked "meno mosso, quarter = 76" but five measures later the score states: "Tempo I, quarter = 72". To what does "Tempo I" refer? Five measures after figure 8 is marked 108; the beginning of the movement is slower. It is doubtful that it refers to figure 3, though the metronome marking is similar. It likely indicates the meno mosso feeling has concluded. Most conductors stay in the same tempo at figure 10 and five measures later.

There are also points to consider in the fourth movement. At figure 93 a slight increase (as marked) in tempo works well. At figure 103 the tempo can relax a bit, as the metronome marks suggest. It is a good idea to hold the tempo slightly at figure 112, as this passage can rush and lose rhythmic control. Both Copland and Bernstein hold the tempo back at figure 117. There and at rehearsal 129 Copland slows the tempo beyond the metric modulation of the quarter-note becoming the eighth-note. Holding back the tempo a little more at each figure from 124 through 126 (as

marked at 126) works very well.

Copland's Third is one of the most important and beautiful symphonies composed by an American.[8] In performing this masterwork, some of the greatest challenges for the conductor include effectively establishing and pacing tempi. It is the author's hope that the above analysis provides insight into how Copland and one of his favored interpreters—Leonard Bernstein—actualized these elements of the score in performance.

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8. For a particularly interesting discussion of Copland's Third Symphony see Howard Pollack's magnificent biography: *Aaron Copland: The Life and Work of an Uncommon Man* (University of Illinois Press, 2000). Pollack's book is extremely perceptive about both the man and his music, and this author warmly recommends it to anyone interested in Copland.

Editor's Note: Hannah Baxter's article—"Conducting *Agon*: The Balanchine/Stravinsky Contribution to the Development of a Specialism"—was originally published in *The Journal of the Conductors Guild* 31, no. 2; however, in the original publication the article was attributed to another author. Dr. Baxter's article, with correct attribution, appears here with deepest apologies from the *Journal*.

Conducting *Agon*: The Balanchine/Stravinsky Contribution to the Development of a Specialism

By Hannah Baxter

Despite the growing academic trend of addressing ballets as interdisciplinary collaborations, this coverage frequently bypasses the conductor's role, despite the acknowledgement by some that it is a complex specialty. Conducting literature holds even fewer references to choreographic considerations.[1] For example, *The Cambridge Companion to Conducting* (Bowen 2003) never once refers to ballet conducting or the awareness of choreography, even though its close relative, opera, has its own chapter.

> In fact, conducting for ballet is a highly specialised skill, and any good dancer will tell you how much difference a sympathetic conductor who watches the stage can make to the realisation of their interpretation. It is no good grimly grinding on at the tempo the conductor feels the composer wanted; the choreography and the needs of the individual dancer must play their part (Drummond 1997:57).

Within the ballet genre, *Agon* (meaning competition or contest) was unprecedented; it was the first serial composition.[2] However, this factor in isolation does not make Agon a test: Stravinsky is now combining all of the innovative factors of his repertoire: the irregular rhythms, the aesthetic misalliances, and the demanding choreography are all together in one melting pot. In terms of difficulty for the ballet conductor, *Agon* is less rivalled in its era than *The Rite of Spring*. Dance academic Stephanie Jordan describes it as "the most brilliant score of the period" (2007:56), and because of its difficulty, conductors, musicians and dancers still shy away from it. "Stravinsky's *Agon* was considered hard to play, hard to choreograph, and hard to dance. These are all reasons why *Agon* productions have been few." (244). Each dance requires a different approach in consideration of these competing factors. This article will endeavour to locate them and demonstrate how the conductor might approach these challenges to ensure a successful performance.

AGON'S AESTHETICS – THE MISMATCHED COMPONENTS

Before the score is considered on any practical or more detailed level, the ballet poses many aesthetic misalliances, which each conductor acknowledges in varying degrees. Unlike many of the Stravinsky/Balanchine ballets, which were set to existing concert works (e.g. *Balustrade* and *Persephone*), *Agon* was intended as a ballet from the outset, and was written in collaboration with Balanchine.[3] Therefore there are aesthetic juxtapositions evident in both the music *and* the choreography that shape the conductor's overall perception of the work. It is an abstract, contemporary ballet but adopts sixteenth and seventeenth-century dance forms. Three dances are named after the Galliarde, Bransle, and the Sarabande, all popular in Europe in the Renaissance era. Stravinsky creates flavors of these styles in some of his instrumental choices: for example, the use of the mandolin, harp and strings with minimal flutes in the Galliarde sets the scene for a dance in a seventeenth-century French court. Yet much of the score has a very clinical, contemporary nature— a stark contradiction. Balanchine's choreog-

1. The only example I have found in conducting literature is in Prausnitz *Score and Podium* p. 490-1.
2. The principal serial composers (Schoenberg, Berg, Webern) did not write ballets. However, choreography has since been set to serial concert works, for example, Schoenberg's *Verklärte Nacht* choreographed by Jiri Kylian.
3. See Chapter 10 "The Evolution of Agon's Musical Structure" in Joseph, *Stravinsky and Balanchine: A Journey of Invention*, pp. 228-254. Joseph documents the collaboration between choreographer and composer and the nature of their working relationship.

raphy follows a similar philosophy: it is contemporary but with references to these Renaissance dances.

The Saraband-Step for example, is named after the Latin-American dance that originated in the late sixteenth century. At this point it was fast and lively in mood, alternating between the meters of 3/4 and 6/8. It then spread to Italy in the seventeenth century, and France, where it became far more slow and stately. It is the latter that is reflected in *Agon*, and the soloist's bow at the end is also evocative of this style. In many respects the main characteristics are retained: the dance is written in binary form, its triple time inherent throughout, often with an emphasis on the second beat of the bar. The opening solo violin chord [Bb-F-A] accent on the second beat in 3/4 time embodies this characteristic Saraband rhythm. Yet Stravinsky is obviously not attempting to emulate the style in most other respects. The instrumentation (solo violin, xylophone, trombones and cello) is not evocative of any early music and the musical language is unmistakably contemporary.

Stravinsky did not halt at these simple contradictions, himself suggesting that "traces of blues and boogie-woogie can be found in my most 'serious' pieces, as, for example in the Bransle de Poitou and the Bransle Simple from *Agon*" (Stravinsky and Craft 1968:54). This displays further employment of mismatched components; that of perceived "high" and "low," or "classical" and "folk" music. This principle can also be applied to the Saraband-Step, as the music provides highly discordant and uncomfortable listening, yet the heavy use of trombones gives the dance a circus-like, humorous feel. The xylophone tremolos and trills in the violin part add an eccentric element that suggests that although the music is highly intellectual and demanding on the musicians, it is not taking itself too seriously. Again, this approach is complemented by Balanchine's contribution. As Denby explained,

> it recalls court dance as much as a cubist still life recalls a pipe or guitar. The boy's timing looks like that of a New York Latin in a leather jacket. And the cool lift of his wrong-way-round steps and rhythms gives the nonsense so apt a turn people begin to giggle. (1986:266).

The Pas-de-Deux demonstrates a contrasting set of stylistic paradoxes: a dance that usually portrays romance and intimacy is coupled with music at its most serial and clinical. The dance follows the typical format: the duo dance an *entrée* (or the Interlude, as it is called in the score), an *adagio*, solos for both the male and female dancers (with an additional refrain for the male), and a Coda at the end which reunites them. The choice of instruments is also typical of the genre, as the strings are used exclusively until the start of the male dancer's solo. However, this is combined with almost Webernesque music,[4] giving the impression of strands or threads of sound accompanying the dancing. These strands, although notated with the utmost accuracy, sound improvisatory and unnerving, not at all synonymous with a Pas-de-Deux. Instead, the dance communicates a number of moods: an eerie and uneasy opening develops into a more assertive, brassy male variation that is quickly succeeded by a more gentle, mystical variation led by the woodwinds. The Coda is the most aggressive section, but again is short-lived—followed by a more mellow *Doppio Lento* section featuring the mandolin.

These aesthetic juxtapositions complicate any possible interpretation, and the conductors interviewed and studied showed a varying interest in exposing these stylistic contradictions within the music. Philip Ellis, Conductor at the Birmingham Royal Ballet, UK,[5] believes that the more "metronomic" the approach (i.e. without imposing extra phrasing or interpretation) the more successful the performance—"the music will look after itself." For him, there was little need in considering the aesthetic or dramatic issues and considered the piece more as a "moving framework" whose only leniency was to adapt to the action on stage. Yet Paul Murphy, Principal Conductor of the same ballet company[6] (who believes *Agon* is the hardest of the Stravinsky ballets to conduct) argues that it is important for the conductor to expose these more theatrical aspects of the music. He suggests that the theatrical phrasing and shape is necessary to highlight so that the dancers can relate to and make sense of the work. In concert performance, David Robertson,

4. Claudio Spies, however, notes Tchaikovsky's influence in the female variation– "the patterned rhythmicization of the unchanging string simultaneities simply spells 'ballet accompaniment' while acting as a backdrop for a set unfolding in the flutes." (1987:109-112).

5. Interviewed 9 March 2011.

6. Interviewed 2 October 2009.

conducting *Agon* with the BBC Symphony Orchestra at the BBC Proms in 2009, has a clear sense of drama throughout the piece, appearing to communicate, for example, the male/female dynamic. Jason Lai, the "Maestro-Cam" commentator for the performance, noted that during the Pas-de-Deux's solo section for the man and woman, Robertson makes a clear distinction in his baton technique. For the male solo and refrain his body language is more assertive than the gentle beats he uses during the female solo. However this theatricality is also coupled with a clear, accurate technique and thorough knowledge of the score.

INSTRUMENTATION – ENSEMBLES WITHIN AN ORCHESTRA

Although Stravinsky is writing for a conventional orchestra, he is constantly altering the combinations of instruments that he uses. Furthermore, these combinations are often highly unorthodox, and the conductor must be more acutely aware of the orchestral balance. For example, the Saraband-Step is composed for a solo violin, xylophone, and two trombones (joined sporadically by the cellos). This presents issues in balance of sound, as although there are only four musicians playing, they are from very disparate parts of the orchestra, producing very different sonorities and at varying distances from the conductor.

Even Stravinsky noted this problem. "I am annoyed by the violin solo in my *Agon* recording. It seems to emanate from the bedroom, while the trombone accompaniment sounds as though it is in my lap" (Stravinsky & Craft 1968:122). A similar principle is applied to other dances in *Agon*. For example, the Bransle de Poitou is written for two trombones and the first and second violins; the Bransle Gay employs the first and second flutes, bassoons, harp and castanets; and the Coda uses two trombones, harp and solo cello. These tiny ensembles within the orchestra expose the instrumentalists, and synchronisation is therefore more crucial for the conductor to oversee. Stravinsky takes the sparse, exposed music of *Les Noces* and *Apollo* and adds the extra difficulty of widely spaced musicians.[7] Philip Ellis argues that to a certain extent Stravinsky has already considered these spatial considerations in terms of balance of sound, and scored the Saraband accordingly. This is evidenced in the varying use of dynamics between parts. The violin part is marked forte throughout, and the xylophone *mezzoforte*. The trombones, however, are scored more sensitively, with greater variation so as not to overpower the quieter instruments. Nonetheless, the musicians are playing with comparatively little support from surrounding instrumentalists,[8] and this gives the conductor an additional concern at many points in the ballet.

MUSICAL LANGUAGE

In the study of *Agon*, the musicologist's most common starting point is the ballet's harmony. As the ballet was written over a number of years (between 1953 and '57),[9] and in a transitional era in Stravinsky's career, there is an inconsistency in the musical language used. The term serialist in reality is too simplistic,[10] and Straus suggests that *Agon* uses four different compositional techniques: 1) Diatonicism—conventional tonality; 2) Diatonic Serialism—music that is tonally based although employing serial principles; 3) Non-Diatonic Serialism—motifs that are atonal and 4) Twelve-note Serialism (2003:156). White writes that "in *Agon* the serial adventure is expressed in instrumental and choreographic terms" (White 1984:138), suggesting that the use of twelve dancers was a response to Stravinsky's score. However, Alm argues that much of the musical material in *Agon* was dictated by the choreographic ideas, rather than the gradual move from diatonicism to serialism, or any other specifically musical statement (1989:261-2).

Although of academic interest, a thorough knowledge of Stravinsky's harmonic language(s) is not, in practice, the primary concern for the conductor. Although an understanding of his varying uses of serialism can denote phrasing as well as

7. *Les Noces* was written for four pianos, percussion, four solo singers and chorus. This created a highly percussive, mechanised sound in which rhythmic synchronisation is crucial. Apollo is written for a more conventional string orchestra, but the sparse, neo-classical sound is also very exposing of any discrepancies in rhythm.

[8. This idea is exploited by later composers, for example Boulez in *Rituel in Memoriam Bruno Maderna*. In this piece Boulez not only completely reorganises the seating arrangements of the players, he also creates eight different groups of instrumentalists, who are not sitting adjacent to each other.]

9. Interrupted by Stravinsky's commitments to composing *In Memoriam Dylan Thomas* and *Canticum Sacrum*.

10. *Threni* was Stravinsky's first completely dodecaphonic work (composed 1957-58).

creating landmarks within the music, it takes a lower priority to rhythm. Even Schoenberg himself advised,

> I can't utter too many warnings against over-rating these analyses, since after all they only lead to what I have always been dead set against: seeing how it is *done*; whereas I have always helped people to see: what it *is*! (Schoenberg, cited in Taruskin 2003:274).

Stravinsky applies a similar patchwork approach to *Agon*'s rhythmic language, with complexity being approached from many angles. It is this aspect of the ballet that presents the greatest challenge to the conductor. Consistently altering time signatures are regularly used, otherwise known as Rhythmic-Metric Type 1 construction (Van den Toorn 1983:138) and the minute subdivisions of *The Rite of Spring*'s "Sacrificial Dance" are revisited in the Pas-de-Deux and Bransle Gay (6/16, 5/16, 7/16 etc.) This immediately adds to the conductor's solitary study as he/she must be familiar with these rhythmic patterns before considering any musical content. The superimposition of two meters, or Rhythmic-Metric Type 2 (1983:139) is seen most explicitly in the Bransle Gay, with the castanets playing 3/8 over the variable time signatures in the flutes, bassoons and harp.[11] Even the more conventionally notated dances (e.g. the Triple Pas-de-Quatre) contain many offbeat accents and entries that cloud the sense of rhythmic pulse.

> I know that portions of *Agon* contain three times as much music for the same clock length as some other pieces of mine. Naturally, a new demand for greater in-depth listening changes time perspective (Stravinsky and Craft 1959:25).

PRELUDE/INTERLUDES

The Prelude/Interludes appear three times in *Agon*, introducing each Pas-de-Trois as well as the Pas-de-Deux. The Interludes are both repeats of the Prelude but with added instrumental lines and altering choreography. In the first Interlude the instruments that appeared in the Prelude play the same (diatonically based) music, but are joined by the viola, additional solo cellos and double basses. The second uses added trumpets and the tom-tom. However, they are all identical in terms of length, tempo, and the changes in time signature (the dance combines 3/4 and 3/8) and the final *meno mosso* section also changes to the same tempo each time. For the conductor this aspect can be memorized and repeated each time although Paul Murphy said the changes into 3/8 never felt comfortable), but the rhythmic structure within this comparatively straight-forward structure is where the Prelude presents the most complexities. The tonal feeling and comparatively conventional sound of the music is misleading: although C is the tonal center, each part has its own independent rhythmic framework, expressed by the short repeated motifs that become continually shorter at varying rates as the piece progresses.

This can be seen in figure 1, below. In the Prelude, the flute melody is prominent, playing a recognizable ascending motif based on the C-major scale. After two repetitions, the rest between the repeats is shorter, with the motif itself shrinking to four sixteenth-notes. The timpani follows a similar principle, with a reduction in the number of sixteenth-notes in its motif as well as a shortening gap between repetitions. However, this process occurs at a different rate to the flute part, and this principle is applied across all of the instrumental lines. It creates a complex and disorientating musical texture for the conductor to oversee. In the first Interlude, the addition of the cellos and double basses complicates matters further. The double bass follows the opposite rule: although it plays continuous eighth-notes they are grouped by Stravinsky to show an expansion of its motif rather than a reduction. In the second Interlude the music follows the same principle but is increasingly dense. For example, the additional flutes and strings play the same motifs as their predecessors but echo the already established parts. The conductor must therefore learn three pieces that in many respects are identical, but with crucial differences that must be communicated in performance.

> Whoever plays Stravinsky can hardly do so without the score. In general, sightreading a piece is easier when one has already heard it a few times. One then only partly reads the music: the memory fills in the rest. Doing this with Stravinsky will generally lead to disaster. (Andriessen and Schonberger 1989:40)

11. In fact, it is in the Bransle Gay that one notices the greatest difference between concert and theatre performances in terms of tempo. In the score, the metronome mark is eighth-note = 92, but it is taken more slowly in ballet performance (the Balanchine Celebration takes it at 76-78). This is because it is accompanying the female soloist (there are also two male dancers on stage but they are merely clapping to the castanet rhythm). Although playful, her choreography demands precision which could not be achieved at a faster pace. David Robertson takes it at a much faster pace (eighth-note = 103-5) which is closer to Stravinsky's specifications (Stravinsky in contrast is far slower at 80-83!), but completely impractical for the ballet.

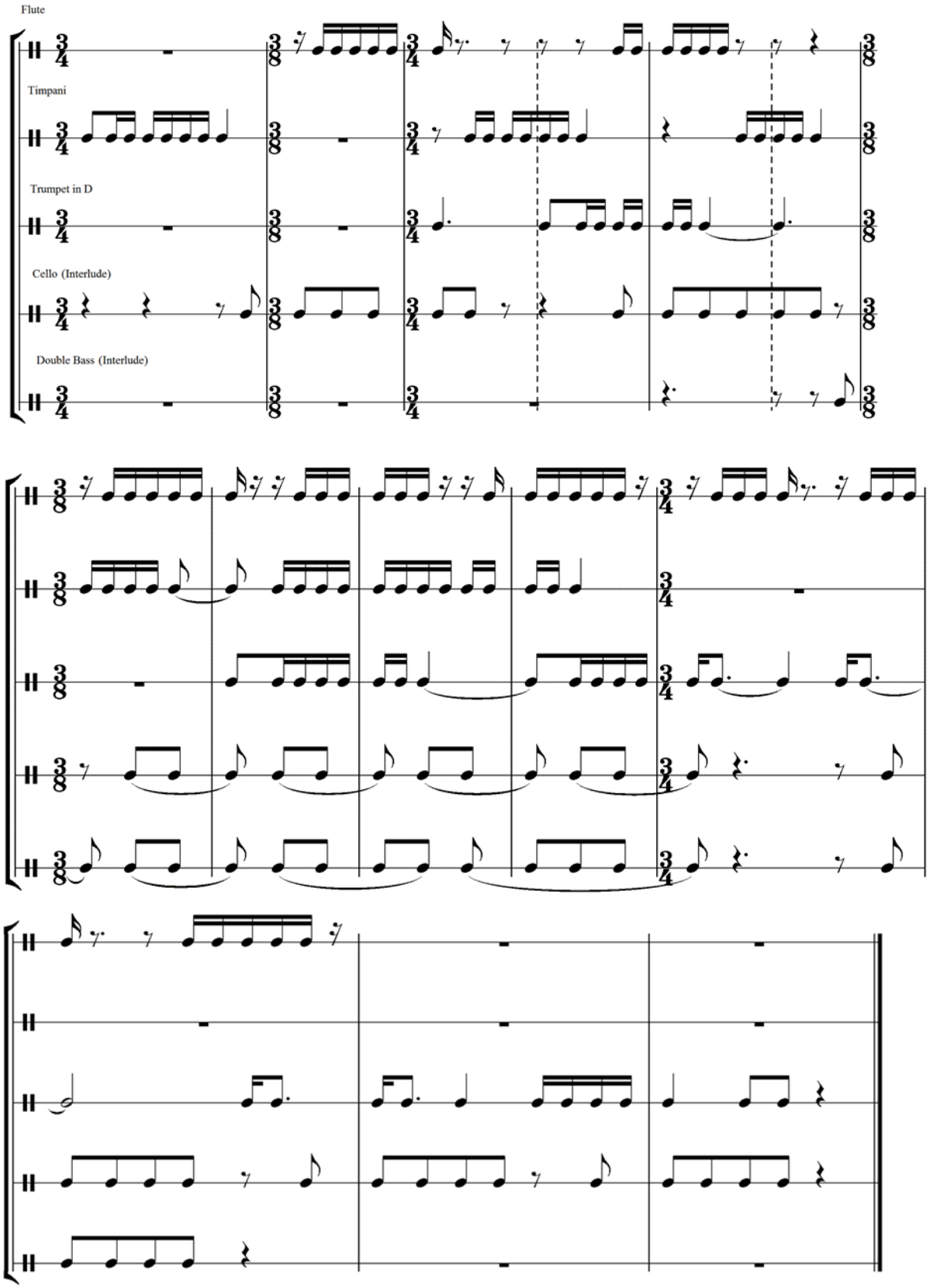


Figure 1. Rhythmic analysis of bars 1-12 of Prelude/Interludes.[13]

13. I have inserted slurs in the cello and double bass parts where Stravinsky grouped eighth-notes over the bar lines.

To complicate matters further, Balanchine adds a choreographic counterpoint. Just as Nijinska imposed her own choreographic meter over Stravinsky's score in *Les Noces*,[13] Balanchine alters the perception of the rhythmic meter, but also uses *Agon*'s moments of apparent "pulselessness" as opportunities to create his own.

> When the rhythmic pattern is ambiguous or unstressed, steps and gestures articulate pulse and meter, sometimes coinciding with the musical structure, sometimes not. In the prelude and two interludes, there is an initial rush of musical activity, the overlapping of parts removing any strong sense of meter. Using short repeating dance units, Balanchine creates his own clear pulse and independent meter. (Jordan 1993:5)

Observation of the dance performance of the Prelude shows that while the score opens with a 3/4 bar, followed by a 3/8 bar before returning to 3/4 for two bars etc. (see figure 1 above), the choreography completely overrides this, actually giving the impression of a clearer sense of pulse to the audience than the music. For example, both dancers and musicians start simultaneously. However, the choreographic units in the first section are primarily in groups of four, occasionally with short gaps in between to realign with the music. Other examples of independent choreographic meter are seen throughout the ballet. For example, in the Saraband-Step, Jordan notes that the male soloist's choreography in the second half forms groups of four over the music in triple time. She also suggests that the female soloist in the Bransle Gay "establishes her own five-beat meter" over the shifting meter in the flutes, bassoons and harps, and the consistent 3/8 rhythm in the castanets (1993:8). Although, as in *Les Noces*, these independent meters cannot be incorporated into the conductor's own beating patterns, or indeed any interpretation of the work (the musical score presents enough complexity), they nonetheless underline the need for metronomic delivery, and the adoption of an appropriate meter.

Observation of David Robertson conducting the Prelude and Interludes at the BBC Proms 2009 shows minimal but significant changes in the way he guides the orchestra. The right-hand beating patterns remain identical for each prelude and two interludes (with the exception of the final bar of the first interlude, where he continues beating in three to accurately introduce the next dance). It is the change in cues that is the most noticeable alteration, particularly in the second interlude. The decipherable cues in the footage of both the prelude and first interlude are for the timpani in bar 1, cellos in bar 2 and the trumpet in bar 3. However, in the second prelude, the second trumpet is also introduced in the second half of bar 1 as well as the second cellos in bar 6.

PAS-DE-DEUX

The Pas-de-deux presents rhythmic and tempo challenges on multiple levels. Structurally, Stravinsky had a very concise vision for the tempos and durations of the individual sections in *Agon*'s Pas-de-Deux, which is evidenced by the index card that Stravinsky attached to a summary sheet of the previous dance's durations. (Joseph 2002:245-6) Stravinsky's measurement" of each section in minutes and seconds was a novel way of breaking down and perceiving the music for the ballet conductor. This differs greatly from, for example, the way Tchaikovsky worked with Petipa. Petipa would prescribe the number of measures needed to complement the dance on stage, and Tchaikovsky would work within this template (Garafola 2007:157). In order to assess the realism of Stravinsky's expectations, the table below shows a selection of recordings/performances of the Pas de Deux, indicating how closely they follow Stravinsky's specifications. The recordings and performances displaying the most variation are those in the studio or concert hall. Stravinsky, considering his own exacting demands, strays at many points, especially between bars 452-462 (an example of the inconsistencies between his aesthetics and performance practice),[14] although the biggest time difference is David Robertson's performance of bars 414-451. Obviously, in these examples the conductors had more freedom without the need to consider choreography. The Balanchine Celebration of 2001 orchestra accompanying Darcey Bussell and Lindsay Fischer adheres more rigidly to the original times set by Stravinsky for the *Agon* premiere. This proves that although allocating time lengths to sections of the music is perhaps not the most practical way to articulate one's wishes, it was nonethe-

13. See for example, Jaubert, J. "Some Ideas about Meter in the Fourth Tableau of Stravinsky's *Les Noces*," or "Stravinsky, Nijinska, and Particle Physics" in *The Musical Quarterly*, Vol.83, No. 2 (Summer, 1999): 205-226.

14. See N. Cook, "Stravinsky conducts Stravinsky" in J. Cross (ed.), *The Cambridge Companion to Stravinsky*, pp. 176-191. In this chapter Cook assesses the correlation between Stravinsky's aesthetics and his own conducting practice.

Table 1. Timed sections of Pas-de-deux

Bars	411-413	414-451	452-462	463-494 (solos)	495-503 (Coda)	504-510
Stravinsky's note of timing	13s	2m40s	20s	40s	18s	28s
Stravinsky 1957	13s	2m42s	33s	47s	21s	33s
Balanchine Celebration 2001	14s	2m45s	23s	42s	21s	29s
David Robertson Proms 2009	16s	2m59s	27s	44s	21s	25s
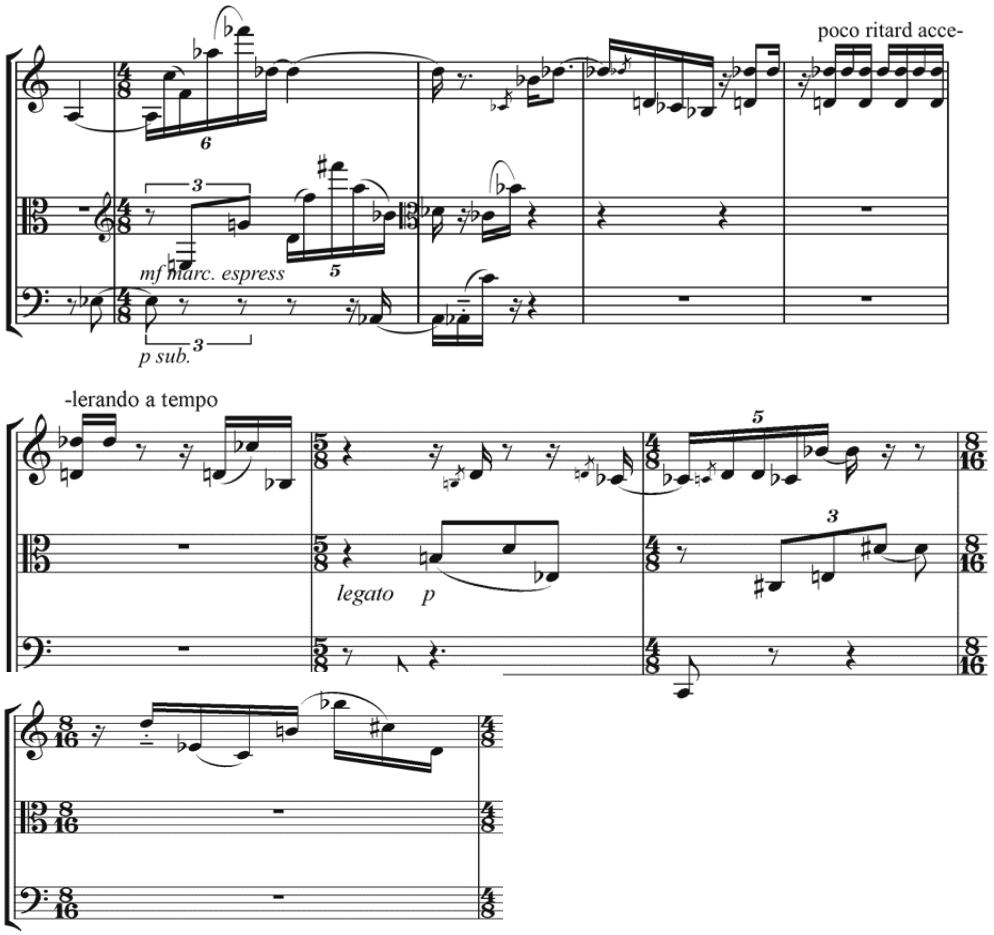
less realistic in relation to the choreography it was accompanying.

The instrumentalists need a very clear concise beat from the conductor in order to accurately follow the score. Jason Lai also suggests that it is the first thing the orchestra would require, or look for in a conductor of this passage (2009). The apparent disappearance of the musical pulse is carefully constructed by the regular omission of any accentuated downbeats. An example is at bars 416-23. In every one these eight bars the first semiquaver beat is a rest, or a note is tied from the previous bar. This ensures that even though the first five bars continue in 4/8 (as do the previous two bars to this section), it is impossible for the listener to sense the bar divisions. The sixth bar of the section deviates to 5/8, compounding this confusion further. These techniques, although synonymous with much of Stravinsky's earlier music (in particular *The Rite of Spring* and *Les Noces*) now accompany choreography that needs more consideration from the conductor.

David Robertson, conducting *Agon* at the Proms 2009, gives the orchestra more guidance during the Coda than in the rest of the Pas-de-Deux. It is at this point that the score presents the highest density of cues.

Although not always using his hand or baton to make connection with the instrumentalists (instead using glances or turns toward the musicians about to play), Robertson's cues are nonetheless

Example 1. Bars 416-423 of *Agon*'s Pas de Deux (solo violin, violas, cellos).



more densely packed in these nine bars. Example 2 shows the full score and highlights the points at which he cues the musicians.

The more one immerses oneself in the Pas-de-Deux and its associated literature, the more the evident rhythmic complexities increase. A musicological approach unearths a highly organized and detailed score that must be performed with great accuracy to ensure cohesion, particularly in ballet performance. Yet a greater sense of freedom is felt by dance academic Jordan, who writes:

> The performance timing also seems more personal in the Adagio, as if the dancers provide their own continuity being in touch with the music but no longer disciplined by its pulse… lack of counts means that, though the dance still co-ordinates carefully with the music, there are new leeways for rhythmic detail and interpretation. (2000:163)

The freedom that Jordan is sensing emanates less from the musical score than from the extent to which the conductor connects with the action on stage. Any Pas-de-Deux requires a certain level of adaptation on the conductor's part. Space must be created for the demanding choreography and lifts required, and these adjustments will vary from dancer to dancer. But this is particularly so in *Agon*, and it is in the Pas-de-Deux where the pinnacle of choreo-musical interdependency is reached. For example, at bar 451, the cellos play a glissando sliding down from the A harmonic above middle C, punctuated by the double basses playing the pizzicato G# in the following crotchet beat. This musical gesture is led by the female soloist. After she steps over her partner, lying on the floor, he stands up. She then steps to the left and lets her left arm rise into second position. At the start of the arm movement, the glissando in the cello begins and the conductor takes the cue from the dancer.[15] Jordan also notes several moments of connection between choreography and music—the most relevant to the conductor being at bar 424, where the "isolated gestures of the woman in penché with her leg around the man's shoulder" correspond with the pizzicato strings. (1993:10)

Agon contains many interesting cueing examples. Simple cues at the start of a dance include the beginning of the Double Pas-de-Quatre, when Paul Murphy uses one or two beats to introduce the eight dancers, or the one or two beats used to introduce the Pas-de-Deux etc. At the start of the Prelude, the dancers (facing the conductor) are cued as well as the musicians. There are, however, more complicated examples. At the start of the ballet (Pas-de-Quatre), there is a "soundless whirl"—"a downbeat that starts the action." (Denby 1959:460) The effect is that the dancers cue the orchestra, when in reality the dancers themselves are also cued. Paul Murphy stated that the dancers, facing backstage, turn around, and from that cue he beats 1, 2, 3 and the music starts. At the end of the Bransle Simple, the cue for the final chord is taken from the dancers as they arrive at their final pose.

However, there are additional points where the conductor must cue the dancer and the instrumentalists in quick succession. The Saraband-Step opening is an example. At the opening the male soloist jumps straight up into the air initially with his legs together and then kicking out his right leg in front of him. Here the conductor has to work closely with the soloist. The dancer's jump is cued (although this is optional)[16] and mid-jump the musicians are given an upbeat so that the dancer's landing and the music are synchronised for the first beat of bar one. Although it is impossible to argue that this is entirely unprecedented, these awkward cues are not usually accompanied by such a challenging score. Other examples of taking cues from dancers mid-air (for example at the start of *Spectre de la Rose* when the male lead jumps from offstage or at the start of the Bluebird's dance in Act Three of *Sleeping Beauty*) are followed by the leading of far more conventional music in terms of instrumentation and rhythm.
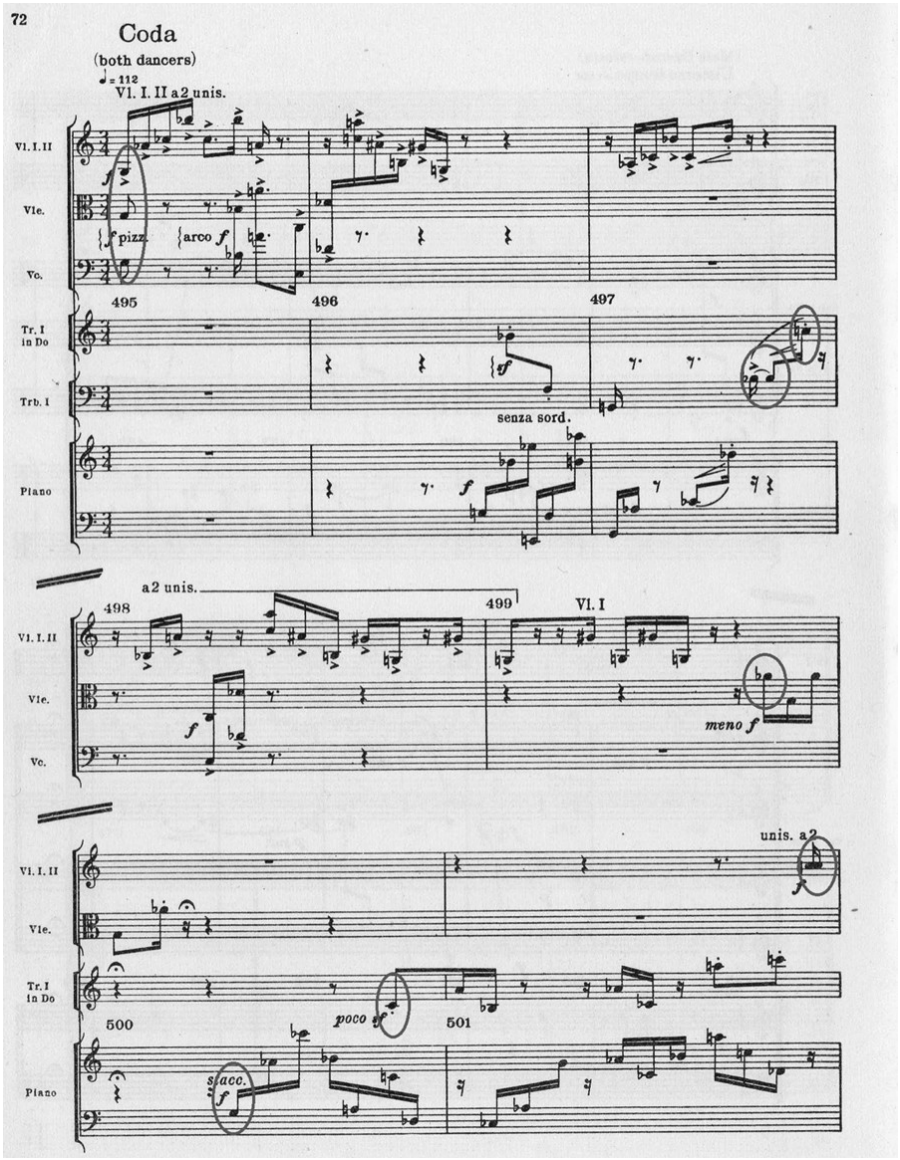
AGON'S COMPETITION

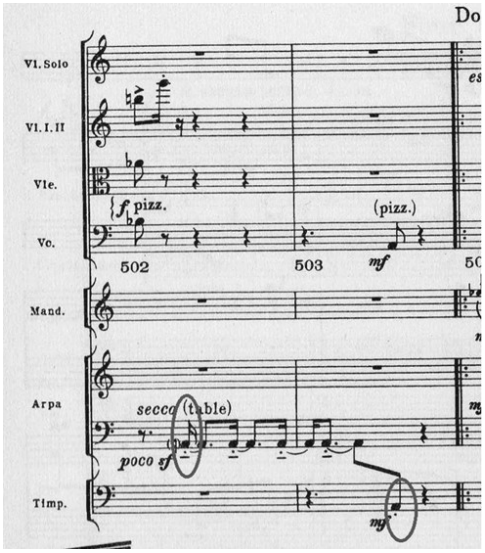
Although *The Rite of Spring* is widely viewed as Stravinsky's most influential work, one might assume that it would also be the work with the least competition in its era. However, it appears that *Agon* had fewer rivals in ballet than the earlier "revolutionary" Russian work. The challenges that *Agon* presents to the conductor are numerous and it is difficult to find a ballet score of the period that rivals the Stravinsky-Balanchine collaboration (the conductors of the Birmingham Royal Ballet also

15. Paul Murphy, 2 October 2009.

16. Paul Murphy explained that not all dancers of the Saraband-Step are comfortable with taking this kind of cue from the conductor.

Example 2. David Robertson's cues in the Coda of *Agon*'s Pas-de-Deux (Reproduced by permission from Boosey and Hawkes, © 1957)





struggled to find examples of a comparable ballet). This is not, however, solely due to Stravinsky or Balanchine's superior musical or choreographic ability, or indeed their originality. It is also due to the lack of investment in unknown composers and choreographers at the time, an issue of less prominence in Stravinsky's early career. (Diaghilev, of course, had a particularly creative and experimental attitude in comparison to many of his successors.) Stravinsky and Balanchine's established fame therefore gave them the freedom to experiment, a luxury the younger generation had less opportunity to enjoy. Denby commented on the large ballet companies' increasing disinterest in commissioning new ballets.

> Such a lack of interest by the big companies in living musicians of some originality is very sad. They seem to have no curiosity about the intellectual life surrounding them. It is perfectly proper for a ballet company to choose old music of contemporary interest for some new ballets. But there is something quite fossilized about a company that cannot go out and buy itself a brand-new score or two every spring. (1943:128)

CONCLUSION

The study of *Agon* encapsulates the development of the ballet conductor's role in the twentieth century. Individual factors when assessed in isolation do not necessarily present unprecedented challenges. Score analysis and historical comparison show that Stravinsky himself had used many of the complex rhythmic devices decades earlier (the same applies to the harmonic language—explored by the original serialist composers). The aesthetic ambiguities are in many respects an extension of those seen in his earlier neo-classical ballets (e.g. Balustrade – also choreographed by Balanchine). Performance analysis shows that the choreographic challenges such as cueing mid-jump, although numerous and in greater density than the previous ballets by Stravinsky, can mostly be traced to previous Balanchine works or those of Tchaikovsky or Weber. However, the *combination* of these numerous competing factors makes *Agon* the most challenging of the Stravinsky ballets in terms of multitasking. The rhythm, choreography, aesthetic paradoxes, cues for dances and musicians and unusual instrumentation combine in most of the dances, giving a great deal for the conductor to consider. It is taken to such a level that it is often impossible to be much more than a mere time-beater, or "executor" of his music. One can apply Balanchine's thoughts to the role the conductor must adopt, when he described *Agon* as being "more tight and precise than usual, as if it were controlled by an electronic brain." (cited in White 1979:496)

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David Robertson conducting Stravinsky's *Agon* at the BBC Proms with the BBC Symphony Orchestra on "Maestro-Cam" 28th August 2009 on BBC Four (commentary Jason Lai).

Stravinsky 1957 [2007] CD Los Angeles Festival Symphony Orchestra LC06868.

Scores and Parts:
Maurice Ravel's *Alborado del Gracioso*
By Clinton F. Nieweg

Original Publisher: E. Demets © 1920 E1939D Eschig
Reprint: Edwin F. Kalmus LC. © 2005

Corrections to be added since the 2005 publication.
19 entries and 4 comments including comments about the sounding pitch harmonic parts.

Status Code	Instrument SCORE	Reh. #	Meas.#	Beat	Comments
	Page 1	-	4	3	Viola Lower PART: The accent should be placed as in measure 2. The score is correct.
	Page 5	3	3	2	Tutti: In the French style of engraving the triplet *3* is shown by the beams not by engraving a *3*. Some players may need the *3* added.
x	Page 7	4	2	1	Harp II: add accidentals C#, F nat, G# to the left hand chord. Part Correct.
x	Page 7	4	3 & 4	9	Cast: add grace note before beat 9. Like Rehearsal 3 measure 4 & 5. Also add to PART.
x	Page 7	4	4	1	Cello PART ONLY; add *mf* as in the score.
x	Page 13	8	1 & 9	1	Cast & Tamb Milt: Change quarter note to eighth note. Also add to PART.
x	Page 14	9	6	2	Harp 1: add [to show these chords are "flat" not rolled. Same each time this rhythm is notated to Reh. 13. Add to PART.
x	Page 18	13	1	1	Harps: Add *Position Naturelle* to cancel pdlt. Also add to PART.
x	Page 20	15	7	1	Harp 1: Add *Position Naturelle* to cancel pdlt. Part correct.
?	Page 21	16	1	1	In piano edition: même mouvement. (page 38 measure 7). Not shown in the orchestra score or parts. Conductor decision
	Page 25	**20**			**This score page is mis-numbered as 26. Change to 25. The correct page 26 has Rehearsal number 21.**
!	Page 26	21	4	1	Harp 1: RH remove the duplicated D. The D is played with the left hand. Also remove in the PART.
x	Page 30	24	2, 4		Flute I, Clar I, Harps: add to the scales 12 and 12 to show the number of notes in each beat. Add to PARTS.
!	Page 30	24	5	2	Trumpet 1 PART: The 8^{th} rest, then two 16^{th} notes s/r 8^{th} rest and 3 16^{th} notes (the triplet 3 is not shown in the French style of engraving). See Reh. 24/1 and 3. [from Dr. WT].

Status Code	Instrument SCORE	Reh. #	Meas.#	Beat	Comments
!	Page 32 Page 32, 33 Page 36	26 29	3,4,5 6		Clar I and II: To give more time for the Clarinets to change instruments stay on Bb clarinet and play the E-natural notes as Eb's. Then at Reh. 27 change to A Clarinet. Mark the margins Cl. Sib for score page 32, 33. In the Score the Clar I is back on Bb Clar at Reh. 29 measure 6. This was a huge mistake in the original as is was marked Clar in La ! In the Nieweg edition of the CLAR. I PART, the notes have been transposed correctly for A Clarinet to avoid the change of instrument. The Eschig study score has the wrong transposition.
x	Page 41	35	1	1	T de B. & Tamb. Milt : Change quarter note to eighth note. Also add to PART.
	Page 42	35	5	2+	Trumpet 1 PART. The B 8th note s/r dotted 8th note. Add the dot after the note. Score is correct. [from Dr. WT]
!		3	4	2 to 5	Strings: The standard bowing for this "Ricochet " passage is down (down, down) then up on the beat 3 eight note; down (down, down,) up on the beat 5 eight note; then Pizz. This allows beat 4 to be played as a ricochet down bow. Use this bowing throughout this composition for this rhythm.
!		Strings			Ravel's notation of artificial harmonics is sometimes confusing and stops a rehearsal. A set of parts with the "sounding" note written above the harmonic has been created. These parts are available on loan. Contact the Fleisher Collection.
		Bass			A source for understanding these harmonics is *The Notation of Harmonics for Double Bass: A Guide to the Orchestral Bass Parts of Maurice Ravel in Simplified Chart Form* by Lucas Drew. Published by The University of Miami Press, agent Sam Fox, 1972. Available from music dealers.

Status Code	Instrument SCORE	Reh. #	Meas.#	Beat	Comments
		Transposed parts			As of 2010 The Luck's transposed parts and harp have been proofed to the Nieweg/Kalmus score. Kalmus and I made the decision not to published transposed parts as any orchestra musician that can play *Alborada* should be able to transpose. Ask Luck's for these parts if your orchestra cannot play the original keys. Luck's confirmed in 2012 that they published corrected transposed parts to fit the Nieweg edition.
					The Eschig "Blue" study score ME 9524 has a number of mistakes engraved in the note pitches.

Status codes: ! - is critical; would stop rehearsal
s/r = should read.
? – A questionable correction to be made at the conductor's discretion.
x - is necessary; should be done prior to performing the work.
A blank cell indicates this correction would be in place.

Sounding Pitch Harmonic Parts

1. The Special 5 strings parts created by Nieweg, on deposit at the Fleisher Collection, have the SOUNDING PITCH for harmonics shown in pencil.
2. Printed bowings in this edition are as found in the original parts used for the premiere.
3. In the Harmonic parts the 1st Violin part has the basic ideas for the Philadelphia bowings shown in pencil, the first time each rhythmic pattern is notated.
4. In the Major Orchestras style a bowing on a series of tied notes that is DIRECTLY over the bar line shows "Free Bowing." This is the indication that each player should change the direction of the bow at some time in the previous or next measure. Using this bow mark in all music will create the continual tie composers write.
5. Marks in Red pencil in those parts are minor improvements and corrections found since the 2005 edition was published. These should be added to your orchestra's set of parts. These marks are not in the errata list.
6. See the 3-page preface and chart in the Nieweg 2005 edition score, for a comparison of the 1920 and 2005 editions.

Score and set with these corrections on deposit at the Fleisher Collection, Free Library of Philadelphia.
3/16/2012

Journal of the Conductors Guild

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1. The manuscript should be for readers who have expertise in diverse areas of music and conducting, and are interested in broadening their knowledge of current research and writing in the field.

2. The body of the manuscript must be a minimum of 3,000 words, not including footnotes.

3. The manuscript must be double-spaced with 1" margins on the top, bottom, and sides, and set in black, Times New Roman, 12-point font.

4. Citations must confirm to style recommendations in the Chicago Manual of Style, footnote format, with bibliography and discography, as appropriate.

5. Graphs, musical examples and pictures should be high resolution (minimum 300 dpi) and accompanied by texts and captions as they are to appear in the articles. These items must be submitted as separate files (a photo embedded in a Word document is not acceptable). Files in the jpg format are preferred.

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7. Prior to publication the author will sign a standard publication agreement with the Conductors Guild.

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1. Submit an electronic version of the manuscript and a 100-word abstract via email to the *Journal* editor: journal@conductorsguild.org.

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   c. recommend revisions before submitting the article to the peer review committee;
   d. determine that the article is not appropriate for publication in the *Journal*.

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4. Once an article is accepted, the editor will initiate the revision process, as necessary, and work with the author to arrive at a final version for publication.

5. The publications coordinator will format the final article with pictures, graphs, musical examples, etc., and send to the editor for final approval.

6. The formatted proofs are sent back to the author for final approval.

7. The manuscript is then published in the *Journal of the Conductors Guild*.

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