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Commentary

Two of the articles in the present issue -- first and third -- derive from addresses and question-and-answer sessions that took place at the 1993 Annual Conference for Conductors, Columbia University, New York City. Each article deals with a different spectrum of the large body of issues facing the fine arts in today's society. Although, in a sense, the speakers were both New Yorkers at the time of the conference, they provide a fascinating diversity of observations, opinions and suggestions pertinent to the problems at hand. In their respective articles, Dr. Joseph Polisi and Maestro Kurt Masur bring insights based on life experience and a cosmopolitan universality to the issues raised and discussed. It is hoped that additional articles on this critical subject will appear in future issues of the *JCG*.

Paul Kirby offers a richly researched investigation of Haydn the conductor and the legacy of his podium efforts. It is difficult, if not impossible, to read and absorb the plenitude of facts, ideas and postulations found in Kirby's article without seriously reassessing one's own view of the importance of Haydn's conducted performances to the early history of conducting. Could it be that the endearing appellation, "Papa Haydn," applies equally well to Haydn the conductor as it does to Haydn the composer?

Erica Heisler Buxbaum's careful and thorough review of sources and writings pertaining to matters of tempo in Stravinsky's *Le sacre du printemps* is a most valuable reference for conductors who plan to perform the work, or for those who feel the article provides an excellent opportunity to review and rethink the subject of tempo in this masterpiece. Many segments of the article are amusing, revealing not only Stravinsky's acerbic tongue but also his fundamental honesty in assessing some of his own recorded tempos.

For the wind ensemble/band conductors in the readership, Harlan Parker's annotated bibliography will prove to be a highly useful resource document. In addition to a broad spectrum of band repertoire, the surveyed texts also contain valuable information about such details as composer biographies as well as selection scoring, length, difficulty level, availability, etc.

The "Scores & Parts" column is devoted to Shostakovich's Symphony No. 6. Glenn Block has not only identified confirmed errata in the source editions, he has also provided several presumed errata as well. Since this is one of the more frequently performed of Shostakovich's symphonies, we anticipate that this errata list will be of great interest to many readers.

In Volume 12, Nos. 1 & 2, the *JCG* published articles dealing with topics of arts medicine and forensic musicology. Since the distribution of that issue many requests have been received at the CG office for information about the location of state and regional arts medicine centers. We are indebted to Angela Babin, Director of the Information Center at the Center for Safety in the Arts, Inc. and to the International Arts Medicine Association (IAMA) for the entries in the resource list published here.

"Books in Review" leads off with Samuel Jones's assessment of Max Rudolf's *The Grammar of Conducting*, 3rd edition. Composer/conductor Jones compares the leading twentieth-century conducting manuals and Rudolf's 2nd edition of the *Grammar* with the new 3rd edition. Reviews by David Daniels and John Jay Hilfiger explore the merits of two new resource books: one lists twentieth-century American orchestral music; the other covers international chamber music repertoire from its inception.

This issue of the *JCG* represents several 'firsts.' It is the first CG publication to be printed on the organization's new 600 d.p.i. laser printer, and the first to undergo typeface and format renovations enabled by this acquisition. In a larger context, it is the first of six issues planned for the 1993-1995 fiscal years. The purpose of this project is to return the journal to a production schedule that coincides with the calendar year. Each member of the editorial and production staff realizes the challenge the project represents; with diligence and a coordinated 'team effort,' we plan to succeed.

Editor

Performing Arts and the Nation: A Challenge for Today

by Joseph W. Polisi

The following address and subsequent question-and-answer session took place on January 11, 1993 at the CG's National Conference for Conductors held at Columbia University in New York City.

* * * * * * * * * *

It's a great pleasure for me to address the members of the Conductors' Guild this morning. I feel strongly that the members of this audience may well be the most influential and effective representatives of the music profession in addressing the deeply-rooted and elusive problem of the arts in American society.

During this time of the year we traditionally take stock of what currently exists, and hope for positive change in the upcoming months. It is a natural and important consequence of the human experience that the future is viewed with optimism. And there is valid cause for a positive viewpoint due to the current state of world affairs with a few obvious exceptions. From a global point of view, the recent signing of an ambitious nuclear-arms-reduction treaty which will cut by close to three-quarters the strategic arms of the United States and Russia can only be a source of happiness for anyone who has lived through the Cold War.

In turn, the inauguration of President-elect Clinton in two weeks brings a sense of hope for the future, as is usually the case when a new administration moves into Washington. Democratic Presidents have been linked with progressive social policies in this century and the desire by the arts community to have a more pro-active advocate of the arts in the White House has been satisfied, in part, with the election of Bill Clinton. These positive signs are partially diminished by other phenomena.

The complex issue of government support of the arts in the United States has tended to be couched primarily in financial terms in the closing years of this century. When the enabling legislation for the creation of the National Endowments for the Arts and Humanities was signed by President Johnson in 1965, there was a good deal more lofty language about the arts and American culture than one hears today. That language was most probably directly related to the philosophy of members of the Kennedy administration who skillfully and passionately shaped the legislation. Those individuals, especially Arthur Schlesinger, Jr., talked of the arts in moral terms, relating artistic activity to the basic fabric of American society and presenting an integrated view of the arts and their important relationship to the American educational system, especially at the primary and secondary levels.

The practical side of the issue was also fully addressed by Schlesinger when he wrote a memo to President Kennedy several days after a glittering state dinner in November, 1961 which honored Pablo Casals. The favorable reaction in the government and art worlds to this event persuaded Schlesinger that the time was right to develop a cultural policy for the federal government. The memo to the President, entitled "Moving Ahead on the Cultural Front," stated in part,

> The Casals evening has had an extraordinary effect in the artistic world. On the next day, when the advisory council for the National Cultural Center met, a number of people said to me in the most heartfelt way how much the Administration's evident desire to recognize artistic and intellectual distinction meant to the whole intellectual community. You probably saw a column this morning which read, "President Kennedy is the best friend culture . . . has had in the White House since Jefferson."
>
> All this is of obvious importance, not only in attaching a potent opinion-making group to the Administration, but in transforming the world's impression of the United States as a nation of money-grubbing materialists. And it is notable that all this has taken place without any criticism, so far as I am aware . . . no editorial writer has used the Casals dinner to accuse you of fiddling while Berlin burns.
>
> I wonder whether this might not be an appropriate time to carry the matter a step further.

Sadly, not enough steps have been taken since those halcyon days of the '60's. In 1993 there is no cultural policy in the United States. There are arts agencies at the federal, state and local levels. There are various advocacy organizations and there are the creative presenters. But there is no policy, no plan for insuring that the arts have the positive influence on American society which they must if America is to successfully pick up the mantle of leadership which has been thrust upon it by world events.

I spoke of moral imperatives earlier and I spoke of our educational system with all its hopes and dreams. It is the interrelationship of the arts and education which I believe will determine how and if American culture will flourish in the next millennium.

Last Sunday (1/3/93) Edward Rothstein presented a piece in The *New York Times* entitled "The State of the Union in the Kingdom of Pan." The subject was one relating to the past and future which critics have been assigned every January First since the invention of movable type. But, in my opinion, this article was special. In a concise manner Rothstein focussed on some of today's most pressing issues in the arts. I am sure many of you had the opportunity to read the article, but I believe it would be useful for me to quote from a few sections of the piece. After noting several positive aspects of today's arts' world, Rothstein then addressed a few negative points. First and foremost was his view of the state of American music education.

> Public music education is subject to shameful neglect. Many of the public school systems in New York and the nation, barely managing to carry on ordinary business, have trashed a heritage of singing, playing and study that took a century and a half to develop. Musical instrument collections have been dispersed and music teachers coaxed into early retirement. Generally, public arts education has become a matter of feel-good pop psychology, with lots of self-expression and little learning. In 20 years, if this approach to teaching continues, it will produce the audiences we unfortunately deserve.

The dismal state of American music education in the public schools has no better or worse example than musical activities in the New York City School System. As a product of that system, I am personally concerned to see an educational

structure which no longer even has a supervisor of music. Thirty years ago thousands of children were introduced to the serious study of music as they entered seventh grade. The quality and quantity of the music-making in this city was exceptional, with bands, orchestras, choruses and various other ensembles flourishing throughout the five boroughs. The reason presented for the demise of this extraordinary system was financial. True, a lack of fiscal support in the 1970's was the first cause of the erosion of the system, but I would contend today, ladies and gentlemen, that the weakness we see in the artistic fabric in our cities is not based on dollars alone, but rather on a lack of effective and passionate leadership for the arts in our society. We as an American arts community have been ineffective in having our individual and collective voices heard in support of the arts.

How can we resolve these problems, as multifaceted and abstract as they may seem today? My answer and the answer of many others is contained in one word: education. Education in the most creative, joyful, energetic manner that we can imagine. But in this case it is not enough to define the content of programs for it to be a success. We need to plan further. We need to designate and empower the carriers of the message. And this is where the American conductor can have a great influence.

The image of the conductor as teacher in America was so thoroughly embodied in Leonard Bernstein that it has become a daunting task for any conductor to attempt to create the level of discourse which Bernstein wove between performer and listener. Yet, as you know so well, successful programs exist throughout this nation where the music director has become the principal link between the musical arts and the children of a community. The major challenge we face in the 1990's is that the music educational infrastructure of the small and large towns and cities of America has been eroded or, in some cases, has totally disappeared. The precious stock of dedicated and highly qualified music teachers which existed in the past has been seriously depleted. In addition, the basic essence of music-making has been blurred in this country. Mr. Rothstein presents the problem well when he writes, "Music-making represented a form of aspiration: there was always more to learn, something additional to play. Most acquaintance with music came through playing it. On a mass scale, this movement has come to an end. Personal aspiration has given way to the quest for novelty."

I urge all of you as conductors, music directors, composers, teachers, and music professionals to seriously consider your role in changing the present reality. Specifically, the quality of the American conductor is one which this nation should embrace with pride and enthusiasm. In typical American fashion, this country has not comprehended the wealth of talent which is embodied in the American conductor. Without being xenophobic or parochial, I believe we must understand that with the help of the American conductor, who comprehends the traditions and procedures of this country, we can be able to form an alliance with local school boards and state educational agencies and set in motion a nation-wide movement which raises consciousness about these issues and then sets about to implement curriculum-based programs in the arts for our primary and secondary schools.

I have always viewed myself as an optimistic person, but I am deeply troubled by the quality of the American arts experience for all our citizens today. The time to act is now. I trust that with the help of your leadership and a true and real moral commitment to positively resolve the current state of the arts in our educational system, we can move into the next millennium with a strong influence of the arts in our society and a revitalized educational system which allows the arts to touch the daily lives of the individuals who make up the fabric of this extraordinary nation.

Questions and Answers

Q: You speak of the need for a national movement. Do you know of any group presently developing plans to accomplish this?

JP: No, I don't, and that is my concern. I believe there are many earnest, qualified, and dedicated people in all parts of the country. I see it when I meet with educators and performers at Lincoln Center. I follow developments in Washington, and I do not see such a movement originating at the federal level; consequently, I think such a movement must be initiated by professionals like you. One problem when the NEA/Mapplethorpe brouhaha exploded a few years ago is that during that period there was no single-focus group that had a strong enough voice to analyze and publicize the fundamental causes of those fiascos. Had such an organization existed, the arguments mounted by the anti-NEA forces could have been significantly neutralized. The arts community tends to unite quickly when there is a crisis, but we are not very good day-to-day lobbyists. Finding a solution to this problem could solve many of the problems we are discussing this morning.

Q: The MENC has what they call an "Action Packet" for music educators that discusses the "bottom line." Are you working with them?

JP: Yes. Currently, the directors of MENC, NASM, and other national associations of schools of drama and art are all involved in drafting a document that would establish national standards for performing and visual arts curricula in the U.S.

Q: How are these organizations attempting to convince educators that in the long run, it would be more cost-effective to retain music in a school's curriculum?

JP: There appears to be a definite relationship between the efficacy of general learning and the presence in the curriculum of arts education; personally, I believe the concept is quite valid. One of the problems with the Helms initiative three years ago was that the unsophisticated citizen who did not examine every detail of the process leading to the report only heard a single (and singular) statement, to the effect that the arts were a potentially -- if not totally -- "evil" source of information. In turn that report caused local school boards to hear only one word: EVIL. When it came time to vote on funding, the arts programs really got hit hard.

Q: I find that MENC's decision to suspend publication of "Sound Power" is a lamentable one. "Sound Power's" purpose was to provide guidelines for public advocacy in arts education. I believe that in addition to specific mission of the National Committee for Standards in the Arts, it would be most helpful if such a group filled the void of the "Sound Power" loss by establishing procedures that would guide members of the arts community towards becoming an effective public relations force.

JP: I couldn't agree with you more. Unquestionably we must become effective lobbyists if we hope to succeed.

Q: When I was music director of the Nashville Symphony, I learned about the Lincoln Center Institute. The staff there assisted us in establishing a "sister institute" in Nashville which is now in its eleventh year. For those of you not familiar with this organization, the Lincoln Center Institute and institutes modelled on it throughout the country bring together performing artists with teachers and students in the arts, work to assist local orchestras and other arts organizations, and are generally very helpful centers for arts advocacy and support, sometimes even with problems that fall outside of their charter. Anyone inter-

ested in information on the process of establishing such an institute in their city or region should contact the Lincoln Center Institute [70 Lincoln Center Plaza, New York, NY 10023-6594]. Each institute is an independent, autonomous organization that operates according to time-tested guidelines and practical, workable methods developed here in New York. It seems to be one of the few recent developments in arts education that is succeeding, and I therefore recommend it very highly.[1]

JP: What you say is unquestionably true. The principles that drive the Lincoln Center Institute have had enormous impact not only here but throughout the country as well. What is important to remember, however, is that I have been addressing the great need for creating or restoring curriculum-based activities. While it is vital to provide an inter-active forum that will enrich and motivate artists and arts teachers, unless the day-to-day teaching of the arts in our public and private schools is enhanced, such teacher enrichment will be wasted in a system of education that sees no need to hire arts teachers, since it sees no need to have an arts curriculum.

Q: I have been involved in arts education since 1968, and even though the present crisis is one of the worst in that time span, I have never known any period when the operative thinking wasn't "If we have to cut something, let us cut music and art." If your committee is going to focus its efforts on attempting to persuade boards of education that music and art should have a strong place in the school curriculum, is there some way to convince them only once per decade rather than each and every year? Or, instead, should we instead work to establish more youth symphonies, bands, and choruses in the schools so that if a local school board had no option but to cut the music budget, the community would be in a position to take control of those performing organizations and maintain and support them as independent community organizations outside of the school system?

JP: Certainly an interesting alternative. I think there has always been a sense of impending peril about the relevance of music within the curriculum. I would say that consciousness of this challenge exists in the 1990s in ways that did not exist in the 1950s and the 1960s. If we do not wage a much more intense, focussed, and intelligent battle on behalf of inclusion of all the arts in our curriculum-based educational system, alternatives may be suggested that we simply cannot support. For example, the point has been made that regularly listening to CD performances in the home is better than occasionally attending a live performance. This does not make sense to me. You might have a technically superior experience on CD, but one of the basic purposes of an orchestral concert is to allow a group of human beings (the orchestra) to communicate with you (the audience) at a level that cannot be duplicated in other ways. In my opinion, there really is no basis for comparison. This is the kind of subtle but

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[1] *Editor's note: In 1992 the Leonard Bernstein Center for Education Through the Arts was created in Nashville, Tennessee. One of the missions of the center is to experiment with ways to integrate the arts into the classroom, to find ways to use dance, music and painting to teach math, history and science. Over the next three years, the center plans to develop a national teaching center where instructors will be taught how to infuse arts into the teaching of other subjects. There are also plans for the center to establish a research division staffed to study the learning process and how the arts might best be used to facilitate learning. The Bernstein family and estate have donated $150,000 to the center and given it permission to use tapes of Leonard Bernstein's* YOUNG PEOPLE'S CONCERTS *in the program.*

potentially devasting view that could erode the whole foundation upon which many of us have dedicated and based our lives. In closing, let me reiterate that today our greatest challenge is to discover how to come together as a community, and how to become stronger -- and ultimately superior -- advocates for the inclusion of music in America's school curriculum.

Dr. Joseph W. Polisi has served as the president of the Juilliard School since 1984. Previously he held administrative positions at the Yale University School of Music, the Manhattan School of Music, and the University of Cincinnati College-Conservatory of Music. He holds academic degrees in both music and political science, and is an active concertizing solo and chamber bassoonist.

The Impact of Haydn's Conducted Performances of *The Creation* on the Work and the History of Conducting

by Paul H. Kirby

"Conducting" is defined in *The New Grove Dictionary of Music and Musicians* as: "The direction of a musical performance by means of visible gestures designed to secure unanimity both of execution and of interpretation."[1] Throughout the history of music, the variety of composition al styles, venues of performances, and types and sizes of performing forces necessitated a modification of existing conducting styles as well as the birth of new ones. Gaining insights into the conducting practices that evolved during periods of stylistic transition can be of great interest, since often they provide valuable information about the origins of a particular development in the craft.

Franz Joseph Haydn (1732-1809), long recognized as one of the greatest composers in music history, has rarely been mentioned in treatises and discussions about the history of conducting; when he is, the discussion is usually limited to whether he led a given performance of his music from the keyboard or violin. Nevertheless, between 1798 and 1802 Haydn mounted no less than twelve productions of his oratorio, *The Creation*, for which he conducted at least eighteen performances.[2] In many of these, if not all, he stood, without playing an instrument, and conducted with a baton. This format was probably also followed for a number of performances of his two other oratorios, *Il Ritorno di Tobia* and *The Seasons*, which he conducted between 1794 and 1802. Finally, some evidence exists that he may have conducted several of his masses, as well as the works of other composers. Although, as with most transitional periods, new and old practices coexisted for some time, conducting underwent great changes during this period, and Haydn's contribution to the changes was significant.

The State of Conducting in the Late Eighteenth Century

By 1800, 'modern conducting' had not yet been developed; it was during the first half of the

nineteenth century that the fundamentals of modern conducting were established by such composer/conductors as Berlioz and Mendelssohn. Neal Zaslaw explains that there was no need for a modern-style conductor in the eighteenth century because "the ensembles were usually smaller; the musicians were required to play only the music of their own time (and not that of several different eras); . . . [the] music was largely based upon the steady pulses of dance and march, and was usually of a basically simple texture and rhythm."[3]

Elliott Galkin, in *A History of Orchestral Conducting in Theory and Practice*, cites eight transitional methods of conducting in use during the period from Quantz to Berlioz: 1. no leader, 2. constant audible time-beating, 3. intermittent audible time-beating (only the first beat of each measure audible), 4. triple control (keyboardist, violinist, and time-beater), 5. dual control between the keyboardist and the violinist, 6. dual control between *Kapellmeister* not at the keyboard and the violinist (first reported in 1772), 7. single control from the keyboardist, and 8. single control from the violin leader.[4]

While the idea of triple division of leadership may seem unusual to the twentieth-century musician, it was considered appropriate, if not essential, to performances of large choral/orchestral works in eighteenth-century Vienna: ". . . in a concert of the Vienna *Tonkünstler* Society there was a violin-leader, a harpsichord conductor, and Salieri '*bei der Battuta*.'"[5] Especially for works involving voices and instruments, such divided leadership was considered mandatory: ". . . the *Kapellmeister,* directing at the keyboard, cannot at the same time keep singers and orchestra properly together."[6] Dual direction of such works was common in England, a situation that no doubt became familiar to Haydn during his two extended visits to that country.[7]

The *Musik-Lexicon* (1802) of Heinrich Christoph Koch (1749-1816) describes *Kapellmeister* as

> the highest member or the director of an orchestra. In courts with a complete orchestra, either for church music or for opera, or for both, the title *Kapellmeister* is given to that composer whose duty it is to compose the pieces especially commissioned for court use, to select and procure other artistic works for performance, and to conduct the entire music in the performance.[8]

Koch also explained that the *Kapellmeister* conducted from a score, and had the responsibility to keep the voices together, cue entrances, make effective instrumental placements, secure correct intonation of the instruments, and correct mistakes. "In church music he beats time throughout the entire piece, but in the opera he usually plays the figured bass from the score at the same time, i. e., while conducting."[9] Although this description pertains only to conducting opera or church music, it is important to note that "It is the first entry entitled '*Kapellmeister*' to be found in any music dictionary."[10]

Obviously the need for one or more conductors became apparent as operas and choral/orchestral works began to involve ever-larger performing forces, spacing and dynamic resources. There is considerable evidence of time-beating in various styles, with or without a baton, audible or silent, somewhat before and throughout the eighteenth century. As an example, Friedrich Marpurg's (1718-1795) *Anleitung zur Musik Überhaupt und zur Singkunst besonders*, published in Berlin in 1763, showed eleven different possible time-beating patterns.[11]

In Paris, audible time-beating was an established custom, and the practice had its adherents and critics. Rousseau commented, "How much our ears have been shocked at the *Opéra* of Paris by the continual and disagreeable noise made by the person who beats time with his stick, whom the little prophet humorously compared to a wood-

chopper cutting wood!"[12] In 1776, Johann Reichardt (1752-1814), *Kapellmeister* at the Berlin Court Opera, began (silently, one presumes) using a baton.[13]

Unfortunately it is impossible to determine which, if any, of these conducting styles played a major part in influencing Haydn's concept of time-beating or baton usage.

Haydn's Conducting Experience Prior to *The Creation*

It was Haydn's practice to lead his Esterházy orchestra from either a keyboard or violin, as it had been for most other composers of the period. Haydn preferred the violin, and often directed his symphony and chamber music concerts with this instrument. Albert Dies (1755-1822), director of the Art Gallery at the court of Esterházy and author of an early Haydn biography, noted that when Haydn directed the premiere of the *Farewell Symphony,* he did so with the violin, for "Finally the last man but one, Haydn himself, puts out his lights, takes his music, and withdraws."[14]

In recording an event which demonstrated Haydn's sense of humor, Dies also observed, "Once when a *Landtag* was held at Pressburg, Prince Nikolaus [Esterházy] took his whole orchestra along. There were parties with Empress Maria Theresa present. At one such party Haydn conducted a concert (with the violin as usual) in which four amateurs of gentle birth played."[15]

As shown in the photograph of the painting (presumed to show Haydn's ensemble), and the accompanying diagram (Figure 1), "At Esterházy, Haydn had also conducted from the keyboard."[16]

Although by the late eighteenth century the practice of conducting symphonies from the keyboard was gradually being discontinued, Haydn directed performances of his London Symphonies from the keyboard, probably because in England at the time it was the prevailing custom. As Galkin has noted,

> [William Thomas] Parke and the German music historian Carl Ferdinand Pohl (1819-87) have written that when Haydn participated in the concerts organized in London in 1791 and 1792 by the violinst-impresario Johann Peter Salomon (1745-1815), he presided at the clavier while Salomon led with his violin; and when Ignaz Pleyel (1757-1831) was engaged to conduct the rival 'Professional Concerts' in London during the same years, he also directed from the keyboard.[17]

This is confirmed by many documents, including public announcements such as the following, cited in Landon's *Haydn: Chronicle and Works*, which appeared in the *Public Advertiser*, *Gazetteer*, etc.:

> HANOVER SQUARE. Mr. Salamon [sic] respectfully acquaints the Nobility and Gentry, that he intends having TWELVE SUBSCRIPTION CONCERTS in the Course of the present Season . . . Mr. HAYDN will compose for every Night a New Piece of Music, and direct the execution of it at the Harpsichord.[18]

Landon also points out that, although most public advertisements indicated Haydn would preside from the harpsichord, it is more likely, as observed by Dr. Burney, that the instrument he used was the piano-forte.[19]

Regarding the concert of 2 February 1795 at which the "Miracle" Symphony received its name, Dies observed, "When Haydn appeared in the orchestra and sat down at the piano-forte to conduct a symphony himself, the curious audience in the parterre left their seats and crowded toward the orchestra the better to see the famous

Figure 1a: Haydn's opera orchestra as depicted on an opaque watercolor by an unknown artist.

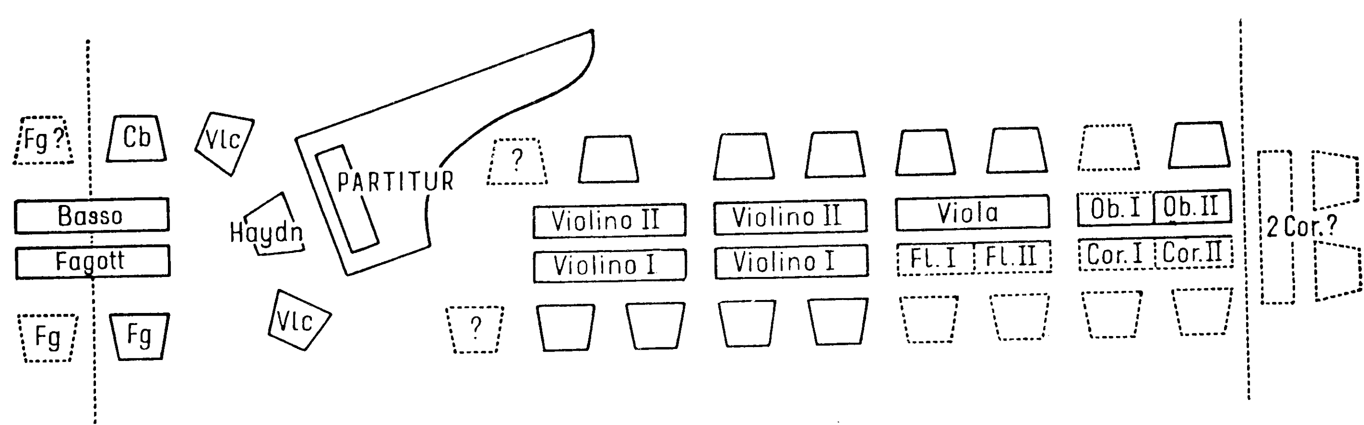

Figure 1b: A corrected version of the painting above, derived from the performance material.

Haydn quite close."[20] Shortly thereafter came the famous fall of the chandelier in which no one was injured because all had left their seats.

Although during this period baton conducting was not uncommon, Haydn apparently was not yet ready to adopt it. Johann Christian Firnhaber, who in 1793 was present for the rehearsals and performance of Haydn's Symphony No. 94, "The Surprise," stated in a long letter to the magazine *Der Freimüthige*, "I ought to add, incidentally, that he did not conduct the orchestra in the latest mode with a stick in the hand but led, as is the custom with great virtuosi, from a harpsichord or fortepiano. . . ."[21]

Landon also observes that during Haydn's first London sojourn he normally conducted the entire concert at which his works and those of others were performed; but later, during the second London visit, he tended to conduct only his own symphony.[22] It should be noted, however, that Haydn was not averse in principle to conducting compositions of other composers. Georg August Griesinger (1769-1845), another early Haydn biographer, reported that during the second visit to England, "The King then wanted Haydn to conduct a Psalm by Handel from the organ. Haydn, who had studied Handel's works very diligently, executed this mission to every-

body's satisfaction."[23] There exist additional written references describing programs on which Haydn conducted music other than his own.

It also should be noted that the Salomon orchestra, numbering thirty-seven or thirty-eight, was the largest and perhaps the best orchestra Haydn had ever directed up to that time.[24]

> The difficult technical level of Haydn's 'Salomon' Symphonies -- e.g. the octave passage in the violins at Symphony No. 97/ IV, 171-4, difficult even now for our greatest orchestras, or the whole Finale of No. 94 -- shows more clearly than any written testimony how good were the players Haydn had at his disposal. For the Handel Festival in 1791, Haydn could see the excellent standard of British choirs and the enormously effective sound of massed forces; and he would carefully repeat the large size in the Viennese performances of his own late oratorios.[25]

An important innovation devised by Haydn while in London was the arrangement of his musicians. Charlotte Papendiek, who observed a concert directed by Haydn in 1791 or 1792, wrote in her diary:

> The orchestra was arranged on a new plan. The pianoforte was in the centre, at each extreme end the double basses, then on each side two violoncellos, then two tenors or violas and two violins, and in the hollow of the piano a desk on a high platform for Salomon with his ripieno. At the back, verging down to a point at each end, all these instruments were doubled, giving the requisite number for a full orchestra. Still further back, raised high up, were drums, and [on the] other side the trumpets, trombones, bassoons, oboes, clarinets, flutes, & c., in numbers according to the requirements of the symphonies and other music to be played on the different evenings.[26]

This influenced Haydn's later staging of *The Creation*. As Landon points out: "It will be seen that this obviously effective plan was the basis for the arrangement of the forces used in the first public performance of *The Creation* in 1799."[27] Figure 2 is a reconstruction by Neal Zaslaw of the London seating plan.[28]

The fact that the Salomon-Haydn concerts represented, at least to some extent, divided leadership is borne out by the following note from *The Diary; or, Woodfall's Register*, as cited by Landon: "The other exertions of the Concert were worthy of an entertainment in which the great HAYDN took a part, and which was conducted by the taste and genius of Salomon. . . . "[29] This is not the only notice in which Salomon's leadership, as well as that of Haydn, was noted. Perhaps the success of their dual leadership arrangement explains why Haydn did not adopt baton conducting at this time.

The large-scale productions of Handel oratorios that Haydn witnessed during his London visits had a profound impact on him. Karl and Irene Geiringer, in *Haydn -- A Creative Life in Music* (1982), quote William Gardiner, an observer at the 1784 Handel Commemoration at Westminster Abbey which Haydn also attended: "On entering the Abbey I was filled with surprise at the magnitude of the orchestra; it rose nearly to the top of the west window and above the arches of the main aisle. . . . The band was a thousand strong, ably conducted by Joah Bates upon the organ."[30] Although pointing out that the size of the performing forces may have been exaggerated by Gardiner, Geiringer notes that Gardiner also said, ". . . Haydn was so deeply moved that at the 'Hallelujah' chorus he burst into tears, exclaiming: 'He is the master of us all.'"[31]

It was upon Haydn's return to Vienna in 1793

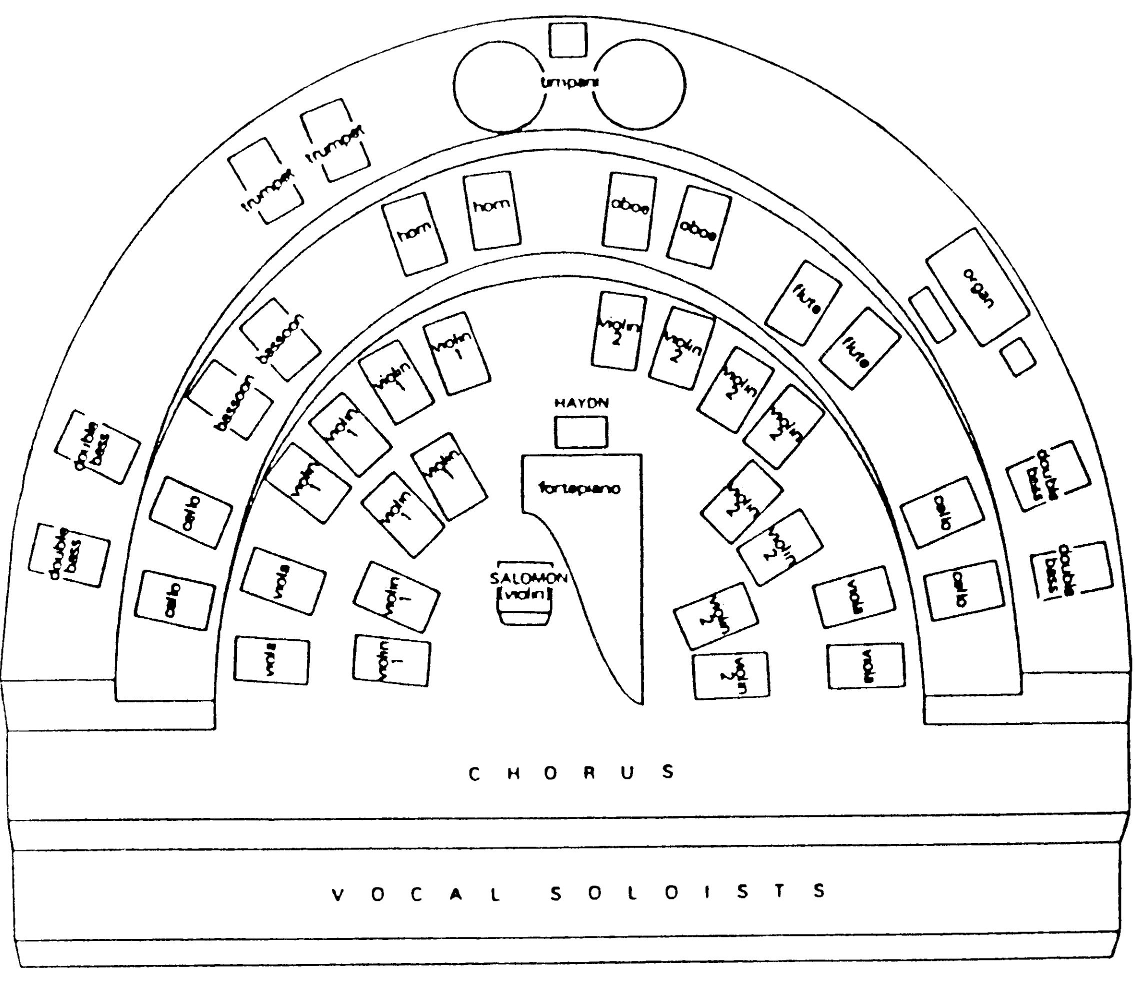

Figure 2. Source: Westrup, Zaslaw & Selfridge-Field, ORCHESTRA, *p. 829, with the kind permission of Dr. Neal Zaslaw, Stanley Sadie, and the Royal Musical Association. This plan corrects the diagram appearing in Zaslaw,* REVIVAL, *p. 165, and in Westrup & Zaslaw,* ORCHESTRA, *p. 684, which has Haydn with his back to the audience and Salomon in the curve of the piano and thus on the second-violin side of the instruments.*

that he had the first opportunity to lead large-scale performances of his own compositions. He was asked to conduct the 22 and 23 December performances of 1793 at the Burgtheater, which included a number of his works. "The *Wiener Zeitung* wrote: 'Haydn himself conducted the orchestra, which consisted of over 180 persons, and the excellent performance moved the public, which appeared in large numbers, to show its complete satisfaction by often repeated and vigorous demonstrations of its undivided approval.' "[32]

Otto Biba cites a contemporaneous document that shows "*Sig*:[nore] Heydn [sic]" as "*Battutist*" for the first performance of *Il Ritorno di Tobia* in the expanded version, given 28 & 30 March 1784. In a footnote, he indicates that "It was customary in the performances of the *Tonkünstler-Societät* that, if possible, the composer led the productions."[33] Mary Sue Morrow notes that "It is not clear whether this position involved simply making a visible beat for the instrumentalists and vocalists, or whether the person was also seated at a keyboard."[34] However, the former seems more likely, in that Haydn was listed specifically as "*Battutist*" or "time-beater," and "*Sig*:[nore] *Umlauf*" as "*Clavi Cembalo*." What remains unknown is the extent to which this performance may have represented the divided leadership tradition of Vienna at the time, as noted earlier by Galkin. It is probable, though, that whatever

leadership may have come from the keyboardist or violinist, the direction provided by the composer (and a celebrated one at that) would have eclipsed the others, as Biba's footnote would support.

Although information about Haydn's conducting at this time is incomplete, it is known that during the time between his second return from London and the premiere of *The Creation*, he conducted several performances of his own works. As an example, Landon points out that "On the Feast of St. Stephen, 26 December [1796], Haydn conducted a new mass [*Missa in tempore belli*] in the beautiful Baroque church of the Piarists in the Viennese suburb of Josephstadt."[35] There is no indication whether he conducted this from the organ or violin. While it is fairly certain that Haydn conducted his own incidental music to *Alfred* at Eisenstadt in the autumn of 1796, it is also possible, although speculative, that he may have conducted a performance of Mozart's *Die Zauberflöte* there in the same year.[36] Again, the manner of conducting cannot be determined.

More significant is that Haydn conducted a large-scale performance of his choral/orchestral version of *Die Worte des Heilands am Kreuze* on 1 and 2 April, 1798 for the *Tonkünstler-Societät*. As "the chorus was <u>150</u> strong, the orchestra also very large,"[37] it seems likely that Haydn continued the practice, as noted above for the 1784 performances of *Tobia*, of conducting as "*battutist*," and not from the violin or keyboard. Again, the extent to which he gave leadership beyond simple time-beating, or the extent to which he may have shared the leadership, is unknown.

Haydn's Conducted Performances of *The Creation*

Describing the "pyramid form" of stage setting for early performances of *The Creation*, Landon states,

> Haydn was in front using the first known baton. The first violins sat immediately to his left with the seconds immediately to his right. It ended with nine horns, nine trumpets, nine trombones, and the three pairs of timpani in the back. it was quite a sound -- the orchestra for *The Creation* was 181 players, and there were 20 first violins.[38]

Perhaps Landon's assertion that Haydn used the "first known baton" is a bit of an exaggeration. Galkin proposes 709 B.C. as the first use in history of a conductor's baton:

> Pherekydes of Patrae, giver of Rhythm, . . . had stationed himself in the center (there were 800 performers), and had placed himself on a high seat, waving a golden staff, and the players on the flute and *cythara* were . . . placed in a circle around him. . . . Now when Pherekydes with his golden staff gave the signal, all the art-ex-perienced men began in one and the same time, so that the music resounded even to the sea. . . . The *Rhythmagos* beat with the staves up and down in equal movement so that all might keep together.[39]

Galkin cites several other sources noting the use of a conductor's baton from the eighth century onward.

Nevertheless, it is clear that Haydn conducted the performances strictly as a conductor and not from the keyboard or any other instrument, and, like most modern conductors, actually used a baton. A. Peter Brown, in *Performing Haydn's Creation*, quotes Georg Johann Berwald (1728-1855), who noted during the 19 March 1799 performance,

> When we entered, we saw that the stage

proper was set up in the form of an amphitheatre. Down below at the fortepiano sat *Kapellmeister* Weigl, surrounded by the vocal soloists, the chorus, a violoncello, and a double bass. At one level higher stood Haydn himself with his conductor's baton. Still a level higher on one side were the first violins, led by Paul Wranitzky and on the other the second violins, led by his brother Anton Wranitzky. In the centre: violas and double basses [sic cellos?]. In the wings, more double basses; on higher levels the wind instruments, and at the very top: trumpets, kettledrums, and trombones.[40]

He also mentions that the so-called *Tonkünstler* Score, one of the early authoritative sources of *The Creation*, "was used by the battutist or conductor."[41] Henri Beyle was present at the first performance in the "Appartments [sic] of the Schwarzenberg Palace" (29 and 30 April and 7 and 10 May 1798), and observed,

> Who could describe the enthusiasm, the delight, the applause that echoed and re-echoed throughout that evening? I was there myself, and I can assure you that never in my life have I been present at so memorable an occasion... Haydn himself conducted. The profoundest of silences, the most reverent attention, an atmosphere that I could almost describe as *religious* in its deep respect, held sway throughout the entire assembly: such was the mood that held the audience in its grasp when, at long last, the strings struck up the first note. Nor was such expectation disappointed. We beheld, wending its way before our senses, a long procession of wonders, of a beauty unconceived until that instant. Men's minds were taken unawares: drunk with delight and admiration, for two whole hours on end they experienced to the full that which, hitherto, they had known only by fleeting intimations -- an existence of bliss, nourished by desires constantly renewed, ever reinvigorated, and yet unfailingly satisfied.[42]

Princess Eleonore Lichtenstein, also present, recorded in a letter of May 1, 1798, that the music "was played to perfection, conducted by Haydn, who gave the beat with both hands."[43]

Samuel Silverstolpe (1769-1851), a close associate of Haydn, observed,

> I believe I can still see his face, as this passage sounded forth in the orchestra. Haydn had an expression as someone who was thinking of biting his lips, either to stop his embarrassment or to conceal a secret. And in that moment, as this light broke forth for the first time, one could have said that the rays emanated from the artist's burning eyes.[44]

A review in the *Allgemeine Musikalische Zeitung* of the 22 and 23 December performances gives the most informative account of Haydn's conducting:

> Haydn's gestures were most interesting to me. With their aid he conveyed to the numerous executants the spirit in which his work was composed and should be performed. In all his motions, though anything but exaggerated, one saw very clearly what he thought and felt at each passage.[45]

This account is remarkable in an era largely devoid of even the concept of interpretive conducting.

While Haydn may have eschewed exaggerated motions, he was nevertheless observed in the

16 January 1801 performance by Griesinger to have "conducted with youthful fire."[46] However, Beda Plank, of Kremsmünster Abbey, also present at this performance, wrote, "I noticed that the tempo, especially in the arias and also by the fugues, was rather moderate, and not as quick as we do it."[47]

What was it that Haydn "thought and felt at each passage" of this work, ideas and emotions that he conveyed so well through his conducting gestures? Although his gestures were "anything but exaggerated," the only direct account of his state of mind was given by Griesinger, who wrote,

> I had the fortune to be a witness of the deep emotion and the most lively enthusiasm that several performances of this oratorio under Haydn's own direction wrought in all hearers. Haydn also confessed to me that he could not convey the feelings that mastered him when the performance wholly matched his wishes, and the audience in total silence listened intently to every note. "Now I would be ice cold in my whole body, now a burning fever would come over me, and I was afraid more than once that I should suddenly suffer a stroke."[48]

Clearly Haydn's sense of emotion over his work foreshadowed the images we now hold of such nineteenth-century romanticists as Berlioz, Liszt and Paganini.

Although other oratorios had received large-scale performances in Vienna, Brown observes,

> What separated *The Creation* from works like Dittersdorf's *L'Esther* (1773) or Haydn's own *Il Ritorno di Tobia* (1775) was its employment of sound -- pictorially, symbolically, and dramatically: large numbers of instruments were used to underline what were already unusually strong contrasts, resulting in a total sound with greater distances between loud and soft than any other music ever heard in Vienna. *The Creation* was thus the first work to use carefully controlled and expanded dynamics of the sort later exploited by Beethoven.[49]

The strength, drama and variety of these musical elements certainly heightened the need for a conductor, and explains, in part, why Haydn's approach to conducting this work involved more than basic time-beating.

In the years that followed, Haydn conducted additional performances of *The Creation*, several of *The Seasons* (composed 1801), and a limited number of his other works. Most recorded impressions of these performances are highly favorable. For example, the following account of the 26 December 1802 performance of *The Creation*, given in a letter by Andrei Ivanovich Turgenev, reads: "Yesterday, my dear brother, I heard *The Creation* here which Hayden [sic] himself conducted. With the greatest pleasure I heard, felt and understood all that the music expressed."[50]

Haydn's Rehearsal Techniques

Unfortunately, little is recorded of Haydn's rehearsal procedures. Widely known as a kind and generous man, Haydn conducted many performances, including several of *The Creation*, for charity benefits. Such an instance was described in the *Pressburger Zeitung*, No. 31, 10 April 1802:

> On the 25th of last month the *Creation* ...was performed in the Theater an der Wien to benefit the Children's Hospital. ... Herr Haydn, who is as widely known for his charitableness and kindness of heart as for his genius which is the wonder of the greatest nations, conducted

> the performance of his masterpiece himself, to the thunderous applause of a large audience. . . .[51]

The well-known story of the "Farewell" Symphony, the authenticity of which, until recently, had been disputed for nearly two centuries, demonstrates Haydn's kindly attitude toward his orchestral musicians.[52] One may surmise that Haydn's renowned sense of humor also was occasionally invoked while rehearsing his music.

Perhaps the most interesting account of Haydn's rehearsal demeanor was provided by Dies. The episode occurred while Haydn was rehearsing an opera during his first London visit.

> Haydn's conduct toward the orchestra that could make or break his opera was captivating and kind; he won them over to his side at the first rehearsal. He had set out a symphony that began with a short *adagio*, three identical-sounding notes opening the music. Now when the orchestra played the three notes too emphatically, Haydn interrupted with nods and 'Sh! Sh!' The orchestra stopped, and Salomon had to interpret for Haydn.... Haydn... said with the greatest courtesy that he was requesting as a favor something that lay wholly within their power, and that he was very sorry that he could not express himself in English. Perhaps they would allow him to demonstrate his meaning on an instrument. Whereupon he took a violin and made himself so clear by the repeated playing of the three tones that the orchestra understood him perfectly. . . . He praised them [the musicians] and interwove reprimand, when it was necessary, with praise in the subtlest fashion. Such behavior won him the affection of all musicians with whom he came into contact, so that out of love for him they rose to the level of inspiration required for performance of a Haydn work, and which generates the charm and grace we are speaking of here.[53]

George Smart, as cited by Landon, provides another rehearsal vignette, this one from 1794.

> At a rehearsal for one of these concerts the kettle drummer was not in attendance. Haydn asked "Can no one in the orchestra play the drums?" I replied immediately, "I can." "Do so," said he. I, foolishly, thought it was only necessary to beat in strict time, and that I could do so. Haydn came to me at the top of the orchestra, praised my beating in time, but observed upon my bringing the drumstick straight down, insteald of giving an oblique stroke, and keeping it too long upon the drum, consequently stopping its vibration. "The drummers in Germany," he said, "have a way of using the drumsticks so as not to stop the vibration" -- at the same time showing me how this was done. "Oh, very well," I replied, "we can do so in England, if you prefer it."[54]

While the preceding quotation illustrates Haydn's concern for correctness of detail, it also demonstrates that he maintained a high standard for each performance of his works. This is borne out by Griesinger who, in a letter describing the 15 November 1800 performance of *The Creation*, wrote that Haydn was only partially satisfied with the rehearsal. Nevertheless, according to Biba, the musical standards at this theater -- at the time under the direction of Wenzel Müller -- appeared to be reasonably good.[55]

Georg Feder, in "*Joseph Haydn als Mensch und Musiker*," takes the view that Haydn was a very demanding conductor who insisted upon

either directing his music himself or appointing a trusted colleague to do so. "Haydn appeared to have considered his own direction to have been more or less indispensable for the large oratorios and masses."[56] Feder further cites a number of Haydn's direct comments -- some negative, some neutral, and some positive -- to demonstrate how discriminating he was. Landon notes that Haydn insisted on having Paul Wranitzky serve as concertmaster for a 1799 performance of *The Creation* presented by the *Tonkünstler-Societät* and conducted by Haydn. In addition, Haydn decreed that Wranitzky should conduct the performance to be given the next year by the same organization, in place of its regular director, Joseph Scheidl.[57] There are many other instances where Haydn gave special directions regarding performances of his works, the best known of which is probably the *Applausus* letter.[58]

The Legacy of Haydn's Conducted Performances of *The Creation*

Haydn's conducting of the early performances of *The Creation* impacted the history of the work in several areas. They include: 1. possible alterations of the score by Haydn during rehearsals. If significant alterations were made, is there a way to discover what legitimate alternatives exist and why the alterations were made?; 2. the performing forces used, their proportion, and set-up; 3. ornamentation; and 4. tempo.

The first consideration, possible score alteration, is most ably discussed by A. Peter Brown.[59] He has carefully examined the early performance materials for indications of changes that may have been made during rehearsals under Haydn. One of Brown's speculations is that the changes in the orchestration of the opening instrumental section of #29 ("*Aus Rosenwolken bricht, geweckt*") -- originally scored for three flutes without continuo, to which first the continuo, and then violins were added -- may have been made by Haydn during early performances in order to facilitate ensemble.[60] Brown believes that the distances involved in the seating plan would have made ensemble precision in this passage quite difficult as originally scored, and prompted Haydn's addition of violins to the accompaniment. Brown also makes a number of similar points about other passages in the oratorio.

Brown also addresses the second consideration, performance forces, proportions and set-up. It should be reiterated that Haydn considered the performance set-up, as discussed earlier, to be very important. In most modern performances the orchestra is placed in front of the chorus, which usually outnumbers it by 2:1 or more. In Haydn's large-scale performances these factors were reversed: the chorus was placed in front, and the orchestra, with wind sections tripled, had a size nearly double that of the chorus. Those wishing to give a modern performance that could be labeled "authoritative" or "authentic" should give some thought to this arrangement, as well as to the more customary considerations of instruments used, ornamentation, vibrato or lack of same, etc.

As to the practice of ornamentation, suffice it to say that Haydn preferred little to moderate amounts. A number of sources bear this out, as does the fact that the early performance material has merely a few examples of written-out ornamentation, an important detail cited by Brown.[61]

The final consideration, tempo, is reviewed thoroughly in an article by Nicholas Temperley that appeared in a recent issue of *Early Music*.[62] Temperley provides a complete chart of the metronomic tempos for each movement as given by two witnesses to Haydn's own performances: Antonio Salieri (1750-1825), who provided tempos for only four movements, and Sigismund Neukomm (1778-1858), Haydn's star pupil, who furnished tempos for all of the movements. For comparison purposes, Temperley also includes tempos rendered on several modern recorded

performances. Although Neukomm's tempo list was made from memory many years after his attendance at Haydn's early performances, it remains valuable inasmuch as it is the only complete quasi-authoritative guide to tempos of this work. While a slavish adherence to the listed tempos is neither intended nor desirable, and other details such as the size of the hall and performing forces must be factored into all tempo decisions, it would nevertheless be advisable for conductors to consider Neukomm's tempos while making decisions in that area. At the very least, such reckoning might prevent the wide divergence of views represented by recent recordings of #13 ("The Heavens are Telling"). The metronomic marking for the half note at the opening of the movement varies as follows:

Krauss	(1949)	=	76
Horenstein	(1959)	=	72
Willcocks	(1974)	=	84
Karajan	(1982)	=	63
Marriner	(1980)	=	108
Bernstein	(1986)	=	68
Rattle	(1990)	=	108
Hogwood	(1990)	=	108

Neukomm's recommendation for the half note at this point is 88.[63]

Conclusion

Although the effect of Haydn's conducted performances of *The Creation* on either the history of conducting or music is not easily documented, certain strong probabilities do emerge. Vienna was supreme among centers for music at this time, as it has been ever since. Beethoven and other important composers were active in Vienna at the time Haydn conducted *The Creation*, and they had to have been aware of what he was doing. Neukomm, Salieri, Paul Wranitzky, Weigl and others were present during some of Haydn's Viennese performances, and all of them eventually conducted performances of *The Creation* themselves. Is it possible they could have remained impervious to or uninfluenced by Haydn's performances? While, as mentioned before, conducting practices were yet to become standardized (Spohr used "a roll of paper when conducting Haydn's *The Creation* at an orchestral concert at Frankenhausen in 1809."[64]), Haydn's conducted performances must have presented the next generation of musicians with specific examples of how to interpret his works and a general one on how to conduct a multi-force performance.

Clive Brown, in "The Orchestra in Beethoven's Vienna," writes,

> Beethoven himself seems to have been one of the first musicians in Vienna to attempt to direct orchestral concerts without an instrument. His concern for the proper interpretation of his own orchestral works made him anxious to supervise their performance. He was not primarily a violinist and seems never to have directed from the violin, nor is there evidence to suggest that he, or anyone else in Vienna during the first decade of the 19th century, made a practice of directing orchestral music from the keyboard. All surviving accounts of Beethoven's conducting suggest that he directed from a separate music desk without a baton.[65]

While the friendship between Beethoven and Haydn had cooled during the years following the initial performances of *The Creation*, Beethoven was certainly aware that Haydn regularly conducted the work and of the tremendous public success it achieved; one can only assume it had an influence on him, at least causing him to evaluate

the importance of conducting in the production of good performances.

Brown further points out that in 1800 Beethoven had wanted the premiere of his First Symphony to be performed by the *Akademie* orchestra and conducted by Wranitzsky, but the orchestra musicians, preferring their regular *Violin-direktor*, Conti, rebelled.[66] Certainly this incident illustrates the rise of the conductor as a musical force in the early nineteenth century. Here, Beethoven was concerned not only with rendering correct tempos but also with the proper interpretation of his music, and he had a definite preference as to who should conduct it. This represented a definite change of attitude from only a few years earlier, when most performances were supervised by composer/conductors from the violin or keyboard.

Inasmuch as the conductor was just emerging as an important musical force at this time, it is regrettable that we have so little direct documentation of the era's conducting practices. Reviews of concerts of this period commented heavily on the merits of the musical works themselves, somewhat on the general qualities of the performance and of the soloists, and, occasionally, on audience make-up and reaction. Little attention was given to the art of conducting. Nevertheless, by the middle of the nineteenth century, the conductor was firmly established as an indispensible entity for performances of opera, symphonic and choral music; already there were signs that certain conductors were beginning to assume celebrity status. From the diverse but limited contemporary reports just presented, we must conclude that Haydn, one of the earliest major composers to step away from the violin and keyboard to lead his musicians with a baton so as to convey not only time but musical sense and style as well, made a major contribution to this important evolution.

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Endnotes

[1] Jack Westrup, "Conducting, " in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Vol. 4 (London: MacMillan Publishers, Limited, 1980), p. 641.

[2] See A. Peter Brown, *Performing Haydn's "The Creation"* (Bloomington: Indiana University Press, 1986), pp. 2-7 for a chart of the Viennese Performances of *The Creation* to Early 1810.

[3] Neal Zaslaw, "Toward the Revival of the Classical Orchestra," in *Proceedings of the Royal Musical Association,* Vol, 103 (London: 1977), p. 160.

[4] Elliott W. Galkin, *A History of Orchestral Conducting in Theory and Practice* (Stuyvesant, New York: Pendragon Press, 1988), p. 437, 458-9.

[5] Galkin, p. 449. Galkin credits the quotation to Eduard Hanslick, *Geschichte des Concertwesens in Wien* (Vienna: W. Braumidller, 1869), p. 94.

[6] Galkin, p. 449. Galkin credits the quotation to "*Über den Zustand der Musik*, "*Allgemeine Musikallische Zeitung* 23:17 (Berlin, 1821), col. 297.

[7] Cf. William Thomas Parke, *Musical Memoirs,* Vol. 1 (London: Henry Colburn and Richard Bentley, 1830), on pp. 119-20 records, "The Lent performances (1788) commenced at Drury Lane . . . under the direction of Mr. Lindley and Dr. Arnold. . . . Oratorios unexpectedly started up this season at Covent Garden. . . . and were under the direction of Messrs. Harrison and Knyvett. . . ." This is also cited by Galkin, p. 450. While these particular performances did not take place during one of Haydn's visits, others given in this tradition did.

[8] Adam Carse, *The Orchestra in the Eighteenth Century* (Cambridge: W. Heffer & Sons, 1940), pp. 18-23. Cited by Galkin, p. 203.

[9] Carse, pp. 18-23, in Galkin, p. 203.

[10] Galkin, p. 204.

[11] See Galkin, pp. 273-4. In Chapters Four, "Time-Beating: Descriptions and Definitions," and Five, "Time-Beating to Conducting: Procedures Described in Specialized Sources from Earliest Times to Berlioz," Galkin cites various period sources to illustrate that, as one might expect of an emerging art, there were many different time-beating patterns used during the late eighteenth and early nineteenth centuries. The Marpurg chart appears on p. 273.

[12] Jean-Jacques Rousseau, *Dictionnarie de Musique* (Paris: Chez la veuve Duschêsne, 1768), as quoted in Galkin, p. 191. "The little prophet" refers to Baron Friedrich Melchoir von Grimm, *"Le petit prophète de Boehmischbroda"* (Paris: n.p., 1753), trans. Oliver- Strunk in *Source Readings in Music History* (New York: W. W. Norton, 1950), pp. 622- 3.

[13] Galkin, p. 493.

[14] Albert Dies, *Biographische Nachrichten von Joesph Haydn*, in Vernon Gotwals, *Haydn - Two Contemporary Portraits* (Madison: University of Wisconsin Press, 1982), p. 101.

[15] Dies, p. 112. Dies goes on to explain how one of the ladies mused about what might happen if the professionals dropped out of this ensemble, and Haydn, in collusion with the other professionals, arranged for this to happen. The amateurs were quite unable to continue alone and everyone enjoyed a good laugh.

[16] Galkin, p. 454: "See Denis Bartha and Lásló Somfai, *Haydn als Opernkapellmeister* (Mainz: Schotts' Söhne, 1960), watercolor by unknown painter, p. 49 [sic]." It is actually opp. p. 48.

[17] Galkin, pp. 453-4.

[18] H. C. Robbins Landon, *Haydn: Chronicle and Works*, 3 vols. (Bloomington: Indiana University Press, 1976-78), Vol. III, p. 43.

[19] Landon, III, p. 56.

[20] Dies, p. 131.

[21] Landon, III, p. 151. The letter *"Berichtigung, als Beitrag zur Geschichte der Musik*," appeared in *Der Freimüthige* (XXII, 1825, p. 960).

[22] Landon, III, p. 256.

[23] G. A. Griesinger, *Biographische Notizen über Joseph Haydn*, in Gotwals, p. 33.

[24] "Haydn's orchestra for his Salomon Concerts, the largest orchestra that he ever had at his disposal, contained thirty-seven or thirty-eight musicians." See Michael Broyles, "Ensemble Music Moves out of the Private House: Haydn to Beethoven," in *The Orchestra - Origins and Transformations*, ed. Joan Peyser (New York: Charles Scribners Sons, 1986), p. 115.

[25] Landon III, p. 28.

[26] Landon, II, p. 52. Landon notes that, although Mrs. Papendiek recorded the year as 1792, she may have been mistaken on this and on some other details. He states on page 53, regarding Mrs. Papendiek's disposition of the orchestra, that "We have confirmation of it, incidentally, in the amusing description of George (later Sir George) Smart in 1794."

[27] Landon, III, p. 53.

[28] Zaslaw, p. 165.

[29] Landon, III, p. 84.

[30] Karl and Irene Geiringer, *Haydn - A Creative Life in Music* (Berkeley: University of California Press, 1982), p. 113.

[31] Geiringer, p. 114. This incident is also reported in *The Great Dr. Burney*, Volume II, by Percy A. Scholes (London: Oxford University Press, 1948), p. 113.

[32] Cited by Landon, III, p. 226.

[33] Otto Biba, *"Beispiele für die Besetzungsverhältnisse bei Aufführungen Haydns Oratorien in Wien zwischen 1784 und 1808*," in *Haydn-Studien*, IV/2, May, 1978 (Munich: G. Henle, June 1965 -), p. 94: "Lista Von den 28ten und 30ten Marti; 784 [sic] abgehaltenen Musicallischen Societäts Academien." In a footnote on p. 99 he adds, *"Bei den Aufführungen der Tonkünstler Societät war es durchwegs üblich, daß nach Moglichkeit der Komponist die Produktionen leitete*."

[34] Mary Sue Morrow, *Concert Life in Haydn's Vienna -- Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY: Pendragon Press, 1989), p. 183.

[35] Landon, IV, p. 120.

[36] See Landon, IV, pp. 108-9.

[37] Landon, IV, p. 317.

[38] Landon, "The Classical Tradition of the 20th Century," *Journal of the Conductors' Guild*, II:1, Winter 1981, p. 6.

[39] Galkin, pp. 487-8, quoting Professor Murchard [?], "Discovery of Ancient Greek Tablets Relative to Music,'" *Harmonicon 3*, April-May 1825, pp. 56, 76.

[40] Brown, p. 29.

[41] Brown, p. 28.

[42] Henri Beyle, (pseud. Stendahl), *Haydn, Mozart and Metastasio*, Trans. Richard N. Coe (New York: Grossman Publishers, 1972), pp. 110-11.

[43] *"La musique a été parfaitement executée, dirigée par Hayden [sic] qui donait la mesure des 2 mains."* Cited by Hugo Botstiber, *Joseph Haydn - Unter Benutzung der von C. F. Pohl hinterlassenen Materialien*, Vol. 3 (Leipzig: Breitkopf ünd Härtel, 1927), p. 131, and Landon, IV, p. 320.

[44] *"Ich glaube noch sein Gesicht zu sehen, als dieser Zug vom Orchester ausging. Haydn hatte dabei eine Miene wie jemand, der sich auf die Lippen zu beißen denkt, entweder um seine Verlegenheit zu hemmen oder aber um ein Geheimnis zu verbergen. Und in demselben Augenblick, als zum ersten Mal dieses Licht hervorbrach, würde man gesagt haben, daß Strahlen geschleudert wurden aus des Künstlers brennenden Augen."* Cited by Georg Feder, "Joseph Haydn als Mensch und Musiker, " in *Österreichische Musikzeitschrift*, XVII/2, February 1972 (Vienna: H. Bauer Verlag, January 1946 -), p. 65.

[45] Geiringer, p. 164, quoting AMZ review of the 22 and 23 December 1799 performances. The original passage reads: *"Mir war seine Mimik Höchst interessant. Er hauchte dadurch dem zahlreichen Personale der Tonkünstler den Geist ein, in welchem sein Werk komponiert war, und auf geführt werden musste. Man las in allen seinen, nichts weniger als übertriebenen, Bewegungen sehr deutlich was er bey jeder Stelle gedacht und empfunden haben mochte. Es ist zu wünschen, daß ein Werk, welches Haydn und dem teutschen Vaterlande so sehr zur Ehre gereicht, nie durch eine ungeschickte oder mittelmässige Exekution entstellt werde. --* Gr." (AMZ, No. 16, 15 January 1800, pp. 281-2.) Was this review by Griesinger? Olleson believes so. See Edward Olleson, "Haydn in the Diaries of Count Karl von Zinzendorf," in *Haydn Yearbook* Vol. 2 (1963-4) (Bryn Mawr, Pa: Theodore Presser Company, 1962), p. 57.

[46] *"Haydn dirigierte selbst mit jugendlichen Feuer."* Wien: d. 21 Jan. 1801 - Briefe. Cited in Günter Thomas, *"Griesingers Briefe über Haydn,"* in *Haydn Studien* I:2, Feb., 66, p. 67. On p. 172, Geiringer attributes this citation to "J. C. Rosenbaum, official in the service of Prince Esterházy, [who] kept a diary that affords much interesting information about Haydn after his return from London. (Cf. p. 9.)" However, Biba's *"Eben komme ich von Haydn. . ." Georg August Griesingers Korrespondenz mit Joseph Haydns Verleger Breitkopf ünd Härtel, 1799-1819* (Zurich: Atlantis Musikbuch - Verlag, 1987), p. 53, confirms Griesinger as the source.

[47] *"Ich bemerkte, daß das Tempo, besonders bei den Arien und auch bei den Fugen ziemlich moderato und nicht so schnell wie bei uns angegeben wurde."* Cited by Altmann Kenner, *Musikgeschichte des Stiftes Kremsmünster* (Kassel: Bärenreiter, 1956), p. 567, and Landon, IV, p. 22.

[48] Griesinger, p. 38.

[49] Brown, *Performing*, pp. 30-32.

[50] Cited by Landon, IV, p. 240.

[51] Marianne Pandi and Fritz Schmidt, "Music in Haydn's and Beethoven's Time as Reported in the Pressburger Zeitung," in *Haydn Yearbook* Vol. 8, 1971 (Bryn Mawr, Pa.: Theodore Presser Company, 1962 -), p. 283; also cited by Landon, IV, p. 222.

[52] See Landon, II, pp. 180-1.

[53] Dies, pp. 123-4.

[54] Landon, III, pp. 247-8.

[55] *"Diesen Abend glebt man in Leopoldstädter Theater (dem Casperle) die Schöpfung zum Besten des daselbst Angestellten Musikpersonals. Haydn war mit der Probe nur mittelmässig zufrieden."* Biba, *Griesingers Korrespondenz*, p. 49. In a footnote to this quotation, Biba commented: *"Das musikalische Niveau scheint nicht schlecht zu sein, auch wenn Haydn in diesem Fall nicht recht zufrieden war. Kapellmeister an diesem Theater war Wenzel Müller* (1767-1835)."

[56] Feder, p. 65. *"Haydn scheint seine eigene Direktion bei den*

großen Oratorien und Messen für mehr oder weniger unentbehrlich gehalten zu haben."

57 Feder, p. 65.

58 See Landon, II, pp. 146-48.

59 Brown, *Performing*, Chapter 2: "Forces, Scoring, Dynamics;" and "Options: Authentic, Allowable and Possible in Performing Haydn's *The Creation*," *Musical Times*, 131, 1990 (London: Novello & Co.), pp. 73-76.

60 Brown, *Performing*, pp. 41-43.

61 Brown, *Performing*, Chapter 3, "Embellishment and Ornamentation."

62 Nicholas Temperley, "Haydn's Tempos in *The Creation*," in *Early Music*, May, 1991, p. 238.

63 From Temperley's table of p. 238, to which I added the Bernstein tempo marking.

64 Westrup, p. 643.

65 Clive Brown, "The Orchestra in Beethoven's Vienna," in *Early Music*, February, 1988 (London: Oxford University Press, January 1973 -), p. 13.

66 This incident is also noted by Morrow, p. 181, with a footnote indicating "AMZ, October 15, 1800, col. 49" as the source.

Conductors, Orchestras and Society: A Contemporary View

by Kurt Masur

The following address and subsequent question-and-answer session took place on January 11, 1993 at the CG's National Conference for Conductors held at Columbia University in New York City.

The tape transcription was effected by Ms. Tse-Ying Koh, a graduate student in music theory at the Shepherd School of Music, Rice University, Houston, Texas. Editing of the transcription was performed by **JCG** *Assistant Editor for Orchestral Music, John Noble Moye.*

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CG President Larry Newland: Recently we have seen a new player emerge on the stage of world history. He is a player who is involved in the quest for freedom, and one that has put a very human face on world events. It is fortunate for our Western musical heritage that this new face is both a conductor and music director. Being a twenty-five-year veteran of the New York Philharmonic, I can tell you personally of the newfound warmth and commitment that the Philharmonic musicians have toward the work they are doing under their wonderful new music director. Let us welcome a man who needs absolutely no introduction, Maestro Masur.

Kurt Masur: Today, I would like to form an alliance with you, so that we may speak openly to

each other. My objective is to learn from your questions and your ideas.

When I first came as guest conductor of the New York Philharmonic, I was very excited about the musical possibilities in this city. I learned that there were not always easy solutions to the problems and, even before I knew that I would be offered the post of the music director of the New York Philharmonic, I was intrigued by the challenge of those problems. From the discussions surrounding the request to speak here, clearly you know of these problems.

When compared with music directors in the beginning of this century, the role of the present-day music director has changed considerably. Earlier directors were chosen by the elite, people who could afford to pay them, and then they were placed before the orchestra. The opinion of the orchestra members was not considered, and they were expected to perform for whoever was chosen. This situation existed in the United States as well as in Europe.

This method of operation has changed radically in the course of the twentieth century, as orchestras have become much more democratic. While this democratization of musical life of orchestras creates some possible pitfalls for conductors, it also establishes music-making as a creative partnership between conductor and orchestra. When I compare my activities in New York with those in Leipzig, I discover that there are similar problems in both locations. The organizations are very different: the New York Philharmonic is not a government orchestra, as is Leipzig, and it needs support from a board composed of people who understand this orchestra has a proud tradition that should be protected. The organizational plan in Leipzig is, in one respect, a kind of liability; but it also provides security. We are supported by the government but there are persistent budget reductions due to a lack of money, and we must aggressively search for additional support to be able fulfill our dreams, implement our ideas, and maintain the artistic level we want.

I am not aware of all the different organizational plans for orchestras that exist in the United States and Canada, but I am sure we all have one trait in common: we all want to create musical performances of the highest possible level. In addition, we must also look for means to interact with society in a meaningful manner that improves the quality of life for the members of society. It does not matter whether you are a good conductor or a not-so-good conductor. You must have a message for contemporary society: and I believe the message is one of humanism, of poetry, and of beauty. It is unimportant at what level this is done; if it is believable, you will persuade people and create a niche in society.

I feel it is very important to learn to know the people who surround us. To accomplish this in New York, we initiated a series of conversations with the audience. The first evening we did this, many people at the Philharmonic were very nervous. They feared that difficult and uncomfortable questions might arise, and they were very concerned about how I would respond. I had no idea what to expect or how I would respond. I thought that if I had nothing to hide and were honest, I would establish a bond with the people. They would feel I was interested in them, that I wanted to listen to them, and I wanted to know their desires. I would then be able to offer them a taste of the musical food they expected, and they would be more willing to listen to works that I felt they should experience, such as contemporary music. By establishing this personal relationship I feel that the audience will be more likely to accept my judgment as to what deserves to be heard. I can then expose them to some works in which they <u>should</u> be interested because they are in the contemporary musical language, and they may have the same (or better) impact on them as hearing the Beethoven Fifth Symphony for the one-hundredth time. it is important to present a

comprehensive assortment of musical selections, but I can only do this successfully if I have their trust and respect.

It has been said that the performance of the New York Philharmonic has improved recently; that is certainly very pleasant to hear. However, those musicians have always been able to play well. The improvement, and it has not been created by me alone, has been generated by a change in philosophy that gives the musicians the feeling they are a part of the management team. They feel the orchestra management and music director will listen to them, and that we are working in partnership. I believe this is the most appropriate approach for music directors to use today. That is, to be the leader of a partnership as in the Latin phrase *premus inter pares,* the first among peers. The comprehensive and extensive education possessed by most orchestra members creates a valuable intellectual resource that, if utilized, can enhance orchestral management as well as produce the most imaginative musical results.

In the early days of my conducting activities, I worked with a very small orchestra in which it was necessary to function at a very basic level. At times I was required to build the sound of a simple chord or provide elementary instruction in phrasing to be able to produce acceptable performances. I learned as much or more than the players because through our interaction they taught me about the limits of possibility. In turn, I encouraged them to develop and use their imagination.

The current challenges facing the New York Philharmonic will not be overcome without difficulties, as of course they never are. As conductors, we should never forget that we have diverse personalities in the orchestra, that everyone is a human being who has their own legitimate musical imagination. Nobody should ever be forced to work as a musical slave.

Performing in an orchestra demands musicians to relinquish a part of their individual musical world. To obtain the supreme musical results we all desire, it is necessary for the musicians and the conductor to work together to accomplish the goal of artistic excellence. It must be known that the conductor is not promoting himself or herself individually or attempting to reap the possible rewards of the "show business" side of the industry for themselves. We must demonstrate that we are committed to functioning in a partnership with the players. All orchestras in the world want to perform at the highest possible artistic level. When they find a conductor who can help them accomplish this, they will admire and respect that person.

Frankly, for me it is like a marriage. Not all orchestras will respond to me in the same way, even if I exhibit the same behavior, have the same goals, and try to be friendly but demanding in the work. Therefore, it is necessary to look for a partnership in which the conductor as well as the orchestra feels comfortable, one in which a close bond may be developed. In our collaboration yesterday evening with Yo-Yo Ma, I, and maybe everyone, felt deeply involved in the creative process. It was never necessary to ask him what he wanted to do in a particular phrase, and he never had to ask me; we followed each other. This kind of partnership in musical life is the only model through which it is possible to project clearly the message of a composer to the audience. It has nothing to do with technical perfection, playing in tune, or having a nice tone. It concerns the seeking through imagination of the meaning of music.

The recent changes in Germany have produced results that are somewhat shocking at times to the outside world; but it is not always as bad as the television news shows would have you believe. After such a long time of living in a divided Germany, we must rediscover how to live together; and everybody must learn this. What societies all over the world must learn is that the arts are not luxuries; the arts are a necessity. If you

want to have the people of your country completely healthy, they must have a healthy soul, a healthy heart, and respect for their neighbors, for partnership, and for cooperation. In my opinion, this only can be accomplished through interaction and experience with the arts.

If you go to some countries where the people are educated effectively and comprehensively, music is an important part of the curriculum. In Japan, for instance, everybody learns to play recorder in the elementary schools. It is a toy for them and the teachers are aware that music reading is not difficult. However, if you go to Europe, there are many teachers who consider music to be too difficult. Yet, very young students are capable of learning to use computers and to play computer games at a very sophisticated level that most adults are incapable of imitating. We must confront those people who are able to go into space, those who are able to build the rockets to make it possible, those who are able to handle computers in such a virtuosic way, and demonstrate to them that they are in danger. They are in danger of losing their ability to experience emotionally, to discover the beauty of a flower, to discover the beauty of life, because they have become computerized.

Technology changes people in a way that should concern us. We must not think that we have fulfilled our obligation to society if we perform music well. We should face the fact that we have an obligation not to allow our audience to overlook the beauty in the world.

What has helped produce results in the New York Philharmonic was that we tried to make the people of New York aware that this orchestra is a cultural treasure. It is a collection of diverse, well-educated people who have very interesting and productive lives outside the orchestra. As the orchestra began to realize that their place in the society was becoming more respected, they became more proud to be a member of the New York Philharmonic.

This was one of the primary goals I established when I came to New York. I felt this orchestra had been seriously underestimated. Every orchestra that came to New York from elsewhere got better reviews than the New York Philharmonic did in its hometown. The difference between New York and Berlin was that a member of the Berlin Philharmonic would be treated like a millionaire, whereas a member of the New York Philharmonic would not be afforded the same respect. This is an issue we must face. It is our responsibility to convince society that we are not just entertainers, but that we fulfill a basic need of society. This is an important point to consider for the future and, in my opinion, it is one of our primary responsibilities as conductors.

I will stop now to answer any questions or respond to any comments you may have about my ideas.

Questions and Answers

Q: Can you give us some insights into how you formulate programs so that you can personalize the music for the audience?

KM: This always requires extensive consideration. The first thing I refuse to accept is someone's opinion that a program will not sell. I think that marketing personnel can do considerable damage in this regard. In the previous season with the New York Philharmonic, there was a debate over the scheduling of a Memorial Day weekend performance of the *War Requiem* at St. John the Divine Church. I fought for this performance because when I saw the church, I felt it was the perfect location. Some people suggested it would be a disaster. The cost was estimated at $170,000.00 and that proved to be accurate. However, it was also suggested that it would not be possible to "sell" this concert, as no one would come on Memorial Day weekend. They claimed it is a weekend traditionally used to take advan-

tage of sales, rather than a time when people would want to remember the dead. I believed that in New York, there must be people who were suffering, who had lost someone, and who would want to go to such a performance. I stubbornly insisted that we perform the concert.

The church has 4,500 seats. There were 8,000 people who came to the performance, so the remainder had to be turned away. This was proof that the marketing people could be wrong. It is always necessary to believe in our audience.

I am very impressed by the people of New York. I have discovered that most of the people you meet on the streets or anywhere else have family and friends. There are also many millions of lonesome people you see on the streets who want to connect with others. In music, if you make the right choices with programs, you can have an effect on the life of people, not only temporarily but also permanently. We have received many letters from members of our audience that serve as proof of this point.

Designing programs is complex and I want to explain how I do this. I feel that contemporary people do not want to listen just to beautiful music. They want to have a unifying theme underlying the program or relationship between works which provides stimulus for thought. I recently scheduled a program beginning with Brahms' First Piano Concerto in the first half and the Second Symphony of Robert Schumann in the second half. The relationship between these two works is that Brahms' First Piano Concerto was composed shortly after the first suicide attempt of Schumann. It was under this influence that Brahms wrote this work. Schumann, in his letters, documented that he wanted to recover from that moment of despair by composing the Second Symphony. To me, this forms a bond between these works. The relationship between Brahms and Schumann, their friendship, and their relationship with Clara, (which may have had many more conflicts than we know) may be seen to provide a basis for a kinship that would justify performing them together. Such associations provide the foundation for a type of programming that intrigues not only the emotions but also the intellect.

Another consideration is the effect the first work on the program will have on the audience. This is very dependent upon where the concert is held. If the audience will arrive in a relaxed manner, then it is possible to begin with a concerto or a work that requires their full attention. However, if you are planning a concert for New York, then it must be recognized that the audience may arrive mentally unfocused. Opening a concert with a work that requires their full attention, such as a modern work, would be somewhat less successful. Generally, I never begin with a piece that would need their whole attention.

Another consideration is the manner in which one work may serve to prepare the audience for another. For example, next week we will perform the *Babi-Yar Symphony* (Symphony No. 13, [1962]) of Shostakovich. I was in doubt at first as to what we should do in the first half. I made the choice to shock the audience. If the ears of a musical audience are presented with a Schumann piano concerto or something like that in the first half, then the *Babiy-Yar Symphony* in the second half, they will listen to the work with the ears of a saturated, very well-fed American audience. Their impression likely will be that the Shostakovich communicates a very sad story. They may fail to obtain the impression that I would like them to receive: that it is actually a horrifying story. The challenge is to find the means by which to focus their listening, so that they use their ears in the manner that I want. Then it may be possible for them to discover that Shostakovich's music, as in the words of Yevtushenko, is deeply full of humanism, even when it describes horrifying events. When creating and performing programs we should consider how we may persuade and influence people.

Q: What is the program for the first half?

KM: It is a work that chronicles the Tiananmen Square events. It is composed by Bright Sheng, the Chinese composer who lives in Chicago at the moment. I met him and discussed the work with him. It is a very hard work to listen to. There are horrifying sounds in the orchestra, but I think it demonstrates to the audience that musical language which horrifies has an appropriate place in the repertory, a concept which may also be seen in the music of Mahler. After the Sheng, listening to the Shostakovich will be more like listening to a classical piece. This program may prove to produce a very uncomfortable evening, but it will certainly be unforgettable.

Q: In your opening remarks did you indicate that you have a direct dialogue with the audience at times?

KM: Yes.

Q: How do you do that?

KM: This was very easy to initiate because I have done it in Leipzig, where it has created a bond between the orchestra and the audience. We announce that we will have a one-hour conversation with the audience beginning two hours before the concert. The managing director and I go out on stage and have a discussion with the audience. Approximately 600 people came to the first meeting. It was a fantastic dialogue, and I was very impressed with the knowledge of the people.

Q: Are you contemplating making any physical changes in Avery Fisher Hall in the near future? Secondly, now that you have played in St. John the Divine, are you considering any other places in the city or nearby to which you would like to bring the orchestra?

KM: The financial director of the board would be the most appropriate person to answer that question. I think that Avery Fischer Hall is now, after the recent changes, acoustically one of the best halls in the world. There is one physical change I have been considering, and it is that we need an organ. There is considerable repertoire that we cannot perform without that instrument. We already have a builder, we only need the money.

In reference to other possible locations, I am always in search of alternate sights. Currently, we are looking for a location for summer concerts to replace the loss of Tanglewood. I have reviewed a number of locations in New York, but no decisions have been made as yet.

Q: Many of us are concerned about dwindling audiences and the lack of education to generate interest in music. I know you have started the new youth concert series. Could you expand on that subject and explain how that might also be adapted to adults as well?

KM: We expanded our preconcert lectures, which is for the older audience, basically to help them discover and understand new and unfamiliar compositions. This is a very good first step.

As you may know, one of the programs we initiated was the rush-hour concerts. I wanted to create a new form of concert to attract people who could not afford to come to our regular concerts. Then someone suggested the wonderful idea of rush-hour concerts. This kind of concert meets the needs of the audience who cannot afford to return to the city from their homes for the evening concerts. The first meeting was surprising for us all. We performed genuine music, and the response was very positive. It is very important to ensure that the quality of these performances is as good as for an evening concert.

Regarding educational concerts, I think you had a golden time in New York with Lenny

Bernstein. I know that many of our present middle-aged musicians were inspired to go into the field of music by him. This cannot be repeated; there is nobody like him on the current scene, and the time is very different now. However, we have received support from many different sources to design some new productions. We have established an association with selected schools through which we are bringing teachers with their classes into rehearsals. Many people are interested in seeing how a rehearsal is conducted, how an orchestra develops its sound, and how it works together with a conductor.

Additionally, we have created some special programs using members of the different sections of the orchestra to perform community outreach concerts, and we also have initiated a young artist competition for students in the New York area.

Q: There have been some changes in the set-up of the orchestra. For example, the basses are in the back.

KM: When I came here, I tried to discover the weak points of the acoustical stage. I discovered that the hall acoustics of Avery Fischer were good, but the stage was a problem. It seemed that the sound of brass reverberated and masked the string sound, making it impossible to achieve a proper balance. To solve this, I decided to move the basses to the back, so they would cover the back wall with their bodies and their instruments and dampen the reverberation in the shell. This helped for the first season although some players developed hearing problems. It was very hard to perform from that position, and I am very grateful to the orchestra for their patience and cooperation. We then designed some alterations in consultation with the acoustician Russell Johnson, who designed the halls in Dallas, Texas and in Birmingham, England, both of which are very cleverly built. After a year of delays for financial reasons, the changes were made to the stage.

At the beginning of this season, we placed the basses in their usual position and the sound was wonderful. The celli are not outside anymore and we are very satisfied with their sound. So I think we have a new opportunity to refine the tone quality of the orchestra.

Q: Can you comment on the differences or similarities between the orchestras in Leipzig and New York, and the way in which they work with you?

KM: The principal difference between Leipzig and New York is that more than 85% of the players in Leipzig are trained at the Conservatory of Leipzig, at the Gewandhaus. They have the same training, the same vibrato, the same spirit, and are proud to be a member of the orchestra. Traditionally the music director has not been able to change the sound of that orchestra significantly because the tradition has been so carefully passed down from generation to generation. As you know, Brahms often conducted this orchestra as did Mendelssohn. Brahms conducted all of his symphonies, he played all the concertos with the Gewandhaus orchestra, and their sound is the sound Brahms imagined. I pick a Brahms symphony like a ripe fruit. We have one rehearsal and then we discuss the music and perform it. Of course, if I perform *An American in Paris*, it sounds a little bit like Brahms because the character of the orchestra is so instinctive.

When I come to New York, they can play anything very well technically. I can choose the most unorthodox tempi and they can play it. What we must discuss is the kind of spirit we want to give to a phrasing. In the Classical literature, for instance, which was not in the tradition of the New York Philharmonic, we must work extensively to develop the appropriate style.

I am often asked about the difference between American and European orchestras. I always answer that there is not really a difference be-

cause the Cleveland Orchestra can play Mozart like the Vienna Philharmonic. George Szell's influence is still evident. The New York Philharmonic is much more comfortable with the Romantic or contemporary literature. What they can read is just incredible and their rhythmic knowledge is extraordinary.

Q: What are the qualities you look for in new players when they come to audition?

KM: That is a good question. Virtuosity, of course, is an important consideration, but the principal concern is musicality. You can easily discover whether the player has musical taste, if they can build a phrase, and if their musical imagination is sufficient to perform with such an orchestra. I feel it is a mistake to look only for technical perfection. Every orchestra has players who can play all the notes but cannot do anything more. It is very difficult to explain and develop musical imagination and style. Therefore, it is necessary to bring players into the orchestra who already possess a sense of musicality and musical style.

Q: What do you look for in new compositions?

KM: Everything. I prefer to perform works that express the character of the country or region of origin. The idea is to find a character or a musical language that interests or impresses me. Sometimes it is the architecture and structure that initially interests me, but it also must have something to say. I look for a personality in the score, and when I first read it I usually can decide quickly whether or not it is a work that I can perform well. It may be a great work, but if I can find nothing with which to identify, then I am reluctant to perform it. It is not so much a question of quality as it is that I want to be able to create a bond with the work. If I conduct it, then I want to be able to say honestly to the audience that I believe in the work. I am always searching for such works.

Q: We appreciate the conductors round table you have instituted, but you mentioned that people are not generally aware of it.

KM: We actually meet quite often. This is a meeting with very young conductors, mostly from the conservatories, who are allowed to attend rehearsals, and then afterward we meet for discussions. It is a wonderful forum. In Leipzig we have a connection to the Conservatory that was established by Mendelssohn and continues today. In New York we had no similar collaboration with any of the three music schools. We have begun to establish such liaisons by opening rehearsals to students and collaborating on musical performances. For instance, I am very pleased that in the next few days I will be rehearsing a Martin Luther King Memorial Concert with the Mannes School Orchestra performing the Bach D Major Suite, Duke Ellington's *Three Black Kings,* and the "*Reformation*" Symphony of Mendelssohn.

Q: It sometimes seems that we live in an age where classical music is considered to be more a luxury than an experience that is available to everyone. In Europe, concerts are considered a social event and made available to everyone who can go. Here, they are so expensive that many people cannot afford to attend.

KM: There is a difference between the way the two societies view the importance of music. In Europe, the orchestras are supported by the government, which feels that it is their duty to provide this experience. The reductions in the educational programs in America horrify me. I created a children's choir in Dresden. Initially there was considerable opposition to the idea from parents who felt it would interfere with their

children's educational development. We persuaded them to try the idea. We auditioned and accepted 120 children into the choir. To date they have performed the Ninth Symphony and the *St. Matthew Passion* with me. We perform at a very high level and I am quite demanding of the students. We have informed the parents that if a student begins to do poorly in school, we will remove them from the choir for two months so they can recover academically. However, this last session the median test score of the choir members was slightly below the highest possible score. The students had learned to discipline themselves, and this assisted them in their academic studies. Additionally, and not insignificantly, they had acquired some direction in their lives.

Q: I think we also need to educate the parents as to the effects of music on the development of the human being.

KM: I think that the source is the children. It is my goal to establish a children's choir in New York, but I have to proceed very carefully. For each child singing in a choir concert, there are parents, grandparents, and other relatives who would attend. Usually, there will be a minimum of ten persons in attendance for each child singing. The students attract an audience that we may then influence with the music. This is an excellent means of establishing a link with an older audience. In America at the moment, I think the solution to most of our problems is to perform as many concerts as possible and to make them available to as many people as possible.

Q: My question concerns the repertoire of the Classical period. We find very little music of this period being performed by larger orchestras in this country. Is that music something that should be reserved for Mostly Mozart, or should it also be included in the repertoire of the larger orchestras?

KM: A very good question. I feel that any Philharmonic Orchestra must be able to play Mozart very well. In one of our meetings there was a very strange remark made by someone, and I feel that many people may have the same idea. The comment was, "When a large orchestra performs Mozart, the audience feels that they are not getting their money's worth." I think this is a very strange attitude. The implication is that the *"Jupiter"* Symphony of Mozart is less important than the *Bolero* of Ravel. We must educate the public to see that this is not a valid philosophy.

I also think the public may have had too much attention focussed on Mozart. There are very interesting and important composers who lived around the time of Mozart, and they can enrich the whole programming of an organization. On the last program, we opened with a very small early Mozart symphony that is a childish but divine work. We then performed a cello concerto by Morawetz that was dedicated to Martin Luther King and a Dvorak symphony after intermission. The audience seemed to be very satisfied.

Q: You have been speaking about how the role of music director/conductor has changed. I wonder if you would say a few more words along those lines.

KM: Before Mendelssohn and the Gewandhaus, every concert was conducted by the leader. They performed the entire Beethoven symphony cycle with the leader; a conductor was only used for the last movement of the Ninth Symphony. I would imagine the beginning of the Fifth Symphony must have been quite adventurous. It still is for me!

I have never been able to conduct an orchestra that did not like me. Even when I was younger, I was not cheeky but I was very clear; if the orchestra did not like me, I would go away and let them obtain another conductor. If I cannot communicate with an orchestra, it does not make sense for

me to continue working with them. I feel that it is a partnership, and that we must be able to communicate to produce mesmerizing musical interpretations. This approach produces leadership through persuasion rather than dictatorship.

I have often wondered whether Toscanini would be successful if he were beginning his career today. I think he would simply because he never was a dictator personally. He became one because, given the exigencies of the time, it was the only method that would produce the artistic results he wanted. He was forced to handle the orchestra in that manner. Today, it is no longer necessary for conductors to function in this manner because current orchestras are educated to a much higher standard. I think Toscanini would have recognized this.

I have conducted many amateur orchestras, and I still love to conduct youth orchestras. I am amazed at what they can do. Of course, it is a different performance standard, but I never stop teaching them what they need to know to perform well, even if they are not able to reach that level of performance at the moment. A comprehensive education in performance technique generates a self-confidence in the players that is absolutely necessary to create the kind of partnership that produces the most compelling musical results. The self-confidence of the musicians is an important factor in their ability to perform to the best of their ability and I think we, as conductors, play a very important role in fostering the psychological health of the musicians in the orchestra.

Q: Are there any organized feedback systems that allow the players, either as a group or as individuals, to talk to you and establish a constructive dialogue?

KM: I only engage in constructive dialogue. Generally, if someone initiates a dialogue they speak with me. The American orchestras seem to want to work through the various committees rather than going directly to the music director. I find that very strange. I would prefer a more open personal relationship.

Q: Can you tell us of the orchestra's future plans for recordings?

KM: I always try not to be a slave of the record companies. I feel there is a danger when managers and record companies have too much control over the musical market. The marketing theories should not be allowed to overrule the imagination of the artists. Otherwise, we lose our creativity. We design our concert programs on the basis of what we think is meaningful to our New York audience; then we offer that repertoire to the record company, which selects what it wants to record. We have agreements with some composers, and we try to record their works. At the moment we have a very good working agreement with Teldec that has allowed us to record more contemporary American works.

Q: We have heard recordings made from live concerts. Do you prefer that?

KM: Oh yes, I much prefer that technique because it is very honest. After such recorded concerts, we will have a later session without the audience, during which we re-record sections to eliminate audience noises. The live recording is much more effective, musically speaking. Sometimes we run the risk of documenting a lesser performance if we are not at our best. However, as the orchestra becomes more stable, this will become less of a risk.

Q: You see the orchestra as a necessity, not just entertainment. How do you make that distinction?

KM: This is a truth that must be understood by society as a whole.

Q: But a lot of concert reviews and advertisements are on the entertainment pages of the print media.

KM: On the subject of reviews, I think we should be able to discuss the quality of performances openly among ourselves without being destructive. However, I have often joked that in New York many people wait until they see the review in the papers to determine whether or not they liked the concert. There is too much dependence on newspaper reviews for my taste. It is dangerous that there are writers who feel it is their responsibility to dictate the taste and knowledge of the audience. We should all be working together to promote not just the survival of our profession, but also the improvement in the quality of peoples' lives through music.

Q: And this is more than entertainment?

KM: Yes, this is <u>much</u> more than entertainment.

* * * * * * * * * *

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Stravinsky, Tempo and *Le Sacre*

by Erica Heisler Buxbaum

The following article appeared originally in Performance Practice Review *(Vol. 1, Spring/Fall 1988). It is reprinted here with the permission of the author.*

* * * * * * * * * *

Performing the works of Igor Stravinsky precisely as he intended would appear to be an uncomplicated matter: Stravinsky notated his scores in great detail, conducted recorded performances of many of his works, and wrote commentaries that contain a great deal of specific performance information. Stravinsky's recordings and published statements, however, raise as many questions as they answer about the determination of tempo and the documentary value of recordings. Like Wagner, Stravinsky believed that the establishment of the proper tempo for a work was crucial and declared that "a piece of mine can survive almost anything but wrong or uncertain tempo."[1] Stravinsky notated his tempi precisely with both Italian words and metronome markings and asserted on many occasions that the primary value of his recordings was that they demonstrated the proper tempi for his works. In the recordings, however, Stravinsky often departed from the metronome markings, creating doubt about which should be considered definitive, the markings or the performance tempi.

Stravinsky's ideas about the value of recordings and about tempo changed significantly between 1934 and 1971:

> [Transcriptions for mechanical piano] enabled me to determine for the future the relationships of the movements (tempi) and the nuances in accordance with my wishes. These transcriptions enabled me to create a lasting document which should be of service to those executants who would rather know and follow my intentions than stray into irresponsible interpretations of my musical text. (1934)[2]

> The essential thing, without which it would be impossible to form any idea of the composition [is] the pace of movements and their relationship to one another. (1934)[3]

> A recording is, or should be a performance, and who can suffer exactly the same set of performance limitations more than once -- at least with familiar music? (1961)[4]

> I could not do any of [the recorded performances] the same way again. But even the poorest are valid readings to guide other performers. (1961)[5]

> If the speeds of everything in the world and in ourselves have changed, our tempo feelings cannot remain unaffected. The metronome marks one wrote forty years ago were contemporary forty years ago. Time is not alone in affecting tempo -- circumstances do too, and every performance is a different equation of them. I would be surprised if any of my own recent recordings follows the metronome markings. (1961)[6]

> I have changed my mind . . . about the advantages of embalming a performance in tape. The disadvantages, which are that one performance represents only one set of circumstances, and that mistakes and misunderstandings are cemented into traditions as quickly and canonically as truths, now seem to me too great a price to pay. (1969, revised 1971)[7]

As these quotes reveal, Stravinsky's statements raise questions about the determining of a single, enduringly correct tempo, and about the documentary value of his recordings. For if time and circumstances render metronome markings obsolete, what guidelines may we use to determine the proper tempi? Are the performance tempi of more recent recordings to supersede the markings in the scores? If so, how might we determine which of these performance tempi represent "mistakes and misunderstandings" and which illustrate "truths"?

Stravinsky's conception of the role of the interpreter also changed, subtly but meaningfully, over the years. In 1934, he wrote that Monteux "was able to achieve a very clean and finished execution of my score. I ask no more of a conductor, for any other attitude on his part immediately turns into *interpretation,* a thing I have a horror of."[8]

He maintained that "music should be transmitted and not interpreted"[9] and that "an executant's talent lies precisely in his faculty for seeing what is actually in the score, and certainly not in a determination to find there what he would like to find."[10]

In 1961, however, Stravinsky stated that "the most nearly perfect musical machine, a Stradivarius violin or an electronic synthesizer, is useless until joined to a man with musical skill and imagination."[11] He asked, "What, to a composer, is most important about a recorded performance'?" and answered, "The spirit, of course, the

same as in any performance.... Next to the spirit come the two chief questions of the flesh: tempo and balance."[12]

And in 1970, Stravinsky described a performance of *Le sacre du printemps* conducted by Zubin Mehta as "always exciting, at least" despite "many errors, especially in tempi."[13] Thus, although Stravinsky's attitude toward interpreters did not change as radically as did his thoughts about definitive recordings and tempi, his gradual acceptance of something more than "transmission" or "execution" from a performer is significant.

Among the most informative of Stravinsky's writings are his reviews of six recorded performances of *Le sacre du printemps,* including one of his own.[14] Several of the performances Stravinsky described have been reissued;[15] when studied in relation to the detailed, specific reviews, these recordings provide enormous insight into Stravinsky's preferences regarding articulation, balance, and particularly tempo.

A comparison of Stravinsky's comments regarding tempo in five of these performances with the actual tempi on the recordings suggests that while Stravinsky's metronome markings are on the whole a more reliable guide to his enduring conception of the work than even his own performance, the tempi which elicited the most favorable responses from the composer were more varied than the absolute markings in the score would imply. Other of his comments, however, reveal either that his original markings did not adequately convey his intentions, or that his ideas about tempo in some portions of *Le sacre* had, in fact, changed with the passage of time, and that his own recording was not always the clearest guide to the precise nature of these changes.

Stravinsky's review of his own recorded performance of *Le sacre du printemps* provides valuable insights regarding the composer's intentions regarding tempo, but not without raising additional questions. For example, Stravinsky indicated dissatisfaction with several performance tempi that departed from the metronome markings:

Rehearsal Number	MM	Tempo on recording	Comment[16]
48	♩ = 108	112	"too fast"
54	♩ = 160	144	"too slow"
57	♩ = 168	152	"too slow"
72	♩ = 60	80	"too fast"
93	♩ = 80	108	"too fast"

What tempi, then, might he have preferred?

Stravinsky's observations concerning other passages, however, raise questions about the markings in the score. For example, his performances of "The Sage" and "Introduction II" were described as "too fast" although both were performed at the tempi indicated. Again, what tempi would have been preferable?

Stravinsky's reviews of four other performances provide additional clarification of his ideas about tempo in *Le sacre du printemps.* The following table correlates the metronome markings and the tempi of the five performances with Stravinsky's remarks in the reviews. By comparing Stravinsky's evaluations of several tempi in selected passages, we may begin to draw conclusions about a range of tempi he most likely considered acceptable and to see how and where his ideas on tempo in *Le sacre* may have changed over the years. In the reviews, Stravinsky's comments regarding tempo were plentiful enough to suggest that tempi that he failed to mention lay within an acceptable range where no contrary evidence exists.

For "Augurs of Spring," (marked 𝅗𝅥 = 50), a range of 50-54 was apparently acceptable, while 56 was definitely too fast. Stravinsky's own tempo of 54 seems to set an absolute upper limit, and even here he commented that "the end of the movement is rushed."[19]

The marked tempo for "Ritual of Abduction,"

♩. = 132, was judged " very fast, but good," suggesting this as an upper limit, while a "perniciously slow" or "sluggish" tempo of 116 should be avoided at the other extreme. Speeds of 120-132 seemed to be acceptable here, with a preference for the marked tempo.

Stravinsky's comments on the tempi of "Spring Rounds" (marked, at 48, ♩ = 108) clearly illustrate his predilection for favoring a narrow range of possibilities. His remark that Boulez's tempo of 100 was "on the slow side, but greatly to be preferred to my own very hurried reading" (♩ = 112), suggests a preferred range of 104-108, as marked. The passage beginning at 54, however might be taken slightly faster than the marked ♩ = 160 (Mehta's 168 was judged "brisk and good"), but not more slowly.

Neither the three performances of "Ritual of the Rival Tribes" (♩ = 168) at 160 nor the one at the marked speed elicited comments, suggesting a possible range of 160-168. An even slightly slower tempo, however, should be avoided (152 was "too slow").

Stravinsky's comments on tempi for "The Sage" imply, for the first time, a real dissatisfaction with the marking in the score (♩ = 42). He judged his own performance at the marked tempo "no better than the other two," in other words, too fast. If Boulez's ♩ = 52 was "approximately twice too fast" and his ♩ = 58 was "more than twice too fast," perhaps a tempo of ♪ = 50-54 might be appropriate. In any case, the tempo should not exceed the indicated speed, and should probably be slower.

Stravinsky's suggestion that "a slightly faster tempo than the metronomic 168 would not be amiss" for "Dance of the Earth," and his comment that Mehta's performance at ♩ = 160 was "the best of the three" implies a tolerance of a range of tempi from about 160-176 for this dance, with a preference for the faster tempi. A speed of 152, on the other hand, is definitely too slow.

Establishing the proper tempo for "Introduction II" (marked ♩ = 48) is problematical. As in "The Sage," another relatively slow tempo, Stravinsky did not seem satisfied with any of the performance tempi. Von Karajan's performance at 44 was described as "sleepy," while those of both Boulez and Stravinsky himself, which begin at the marked speed but accelerate to 54 and 58 respectively at one measure before 85 were "too fast." Although Stravinsky was usually clear in distinguishing between unacceptable basic tempi and undesirable (always, unless marked) modifications of tempo, it is possible that his real dissatisfaction here was with the later, faster tempi. Craft's statement that "the composer upholds the metronome marking in the score"[20] supports this view. Perhaps the solution would be to perform the movement at the marked tempo throughout.

"Mystic Circles" (♩ = 60) should evidently not exceed a speed of 66: tempi of 72 and faster are "too fast." "Glorification of the Chosen One" (♩‿♩ = 144), however, may be effectively per-formed at 132 ("the tempo is good"). Stravinsky's observation that Mehta's tempo of 138 "sounds rushed all the way" may refer more to an instability of tempo than the basic speed, since Boulez's performance at the same tempo elicited no comment.

A slightly slower tempo than is marked (𝅗𝅥 = 144) seems appropriate for "Evocation of the Ancestors" as well, since Boulez's performances at 138 and 132 were enthusiastically praised as "perfect." Tempi of 112-126 are, however, too slow.

"Ritual Action of the Ancestors" (♩ = 52) is another relatively slow tempo about which Stravinsky apparently had second thoughts, as his remark about von Karajan's performance makes abundantly clear. Tempi of 56 and 60 were described as "good," while 69 was "too fast." Stravinsky favored his own performance at 66 overall, although he did not comment specifically on the tempo. A range of 56-66 may be postulated, with 66 as an absolute upper limit.

Stravinsky's Comments Regarding Tempo in Five Recordings of *Le sacre du printemps*

Title	Rehearsal Number	MM	Tempo of Performance[17]		Stravinsky's Comment[18]
Augurs of Spring	13	𝅗𝅥 = 50	K	50	
			B1	56	"much too fast"
			B2	52	"the tempo is good"
			M	56	"vitiatingly fast"
			S	54	
Ritual of Abduction	37	♩. = 132	K	132	"the tempo, though very fast, is good"
			B1	126	
			B2	116	"perniciously slow"
			M	116	"sluggish"
			S	120	
Spring Rounds	48	♩ = 108	K	69	
			B1	104	
			B2	100	"on the slow side, but greatly to be preferred to my own very hurried reading"
			M	69	"too slow"
			S	112	"too fast"
	54	♩ = 160	K	160	
			B1	160	
			B2	168	
			M	168	"brisk and good'"
			S	144	"too slow"
Ritual of the Rival Tribes	57	♩ = 168	K	168	
			B1	160	
			B2	160	
			M	160	
			S	152	"too slow"
The Sage	4 before 72	♩ = 42	K	52	
			B1	58	"more than twice too fast"
			B2	52	"approximately twice too fast"
			M	52	"too fast"
			S	42	"my performance is no better than the other two"
Dance of the Earth	72	♩ = 168	K	160	
			B1	152	"a slightly faster tempo than the metronomic 168 would not be amiss"
			B2	144	"this may bc the slowest Prestissimo ever clocked"
			M	160	"this is the best performance of the three"
			S	152	"too slow"

Title	Rehearsal Number	MM	Tempo of Performance		Stravinsky's Comment
Intro II	79	♩ = 48	K	44, 46*	"sleepy tempo"
			B1	52	"too hurried"
			B2	48,54	"a shade too fast"
			M	48	
			S	48, 58	"too fast"
	89	♩ = 60	K	50	
			B1	69	
			B2	76	
			M	54	
			S	72	
Mystic Circles	91	♩ = 60	K	60	
			B1	66	
			B2	80	"the tempo is too fast, being in fact the tempo of the *piu mosso* at 93"
			M	72-94	"this is not only too fast but pushed"
			S	80	"too fast"
Glorification of the Chosen One	104	♩‿♩ = 144	K	132	"the tempo is good"
			B1	132	
			B2	138	
			M	138	"this sounds rushed all the way"
			S	132	
Evocation of the Ancestors	121	𝅗𝅥 = 144	K	112	"this is too slow!"
			B1	138	"the tempo is perfect and so is the articulation"
			B2	132	"this is perfect - exactly the way the music should be performed"
			M	116	"the pulsation . . . should be exactly the same as in the previous dance, and not, as here, adjusted to a slower tempo."
			S	126	
Ritual Action of the Ancestors	129	♩ = 52	K	52	"whether or not metronomically correct, this tempo di hoochie-koochie is definitely too slow"
			B1	69	"- but *this* is too fast"
			B2	56	"this is good"
			M	60	"this is good"
			S	66	"the passage is better played here as a whole than in the other recordings"
Sacrificial Dance	142	♪ = 126	K	116	"sluggish tempo"
			B1	132	"fast but good'"
	(157)			138	"unsuitably fast"
	142		B2	120	"a little slow, but clear, and incomparably better than Boulez's old recording"
			M	132	"rushed"
			S	120	

* The second tempo occurs at 1 before 85.

Stravinsky seemed to favor his marked tempo of ♪ = 126 or one slightly faster for "Sacrificial Dance." The range of possibilities is narrow here, and the limits are clearly drawn -- 120 was "a little slow," 132 was "fast but good," and 138 was "unsuitably fast."

Thus, in seeking to establish performance tempi for *Le sacre du printemps* in accordance with the composer's conception, we cannot unquestioningly accept either his metronome markings or his own recorded performance tempi as reliable guidelines. A study of his reviews of five performances of the work suggests that preferred tempi encompassed a range more flexible than the markings in the score would imply, but less so than his own performance tempi might suggest. The limits of what Stravinsky considered acceptable or desirable are narrow, but may, in a number of cases, be clearly defined when his evaluations of several different tempi are considered.

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Endnotes

[1] Igor Stravinsky and Robert Craft, "The Performance of Music," in *Conversations with Igor Stravinsky* (Garden City, N.Y.: Doubleday and Company, 1959), p. 135.

[2] Igor Stravinsky, *An Autobiography* (New York: Simon and Schuster, 1936; paperback reprint, New York and London: W.W. Norton & Company, Norton Library, 1962), p. 101 (page references are to reprint edition). Dates given for quotations are for completion of the work, if known, or first copyright. These dates are not in agreement with publication information for the sources from which the quotations were taken.

[3] Stravinsky, *An Autobiography*, p. 150.

[4] Igor Stravinsky, *Dialogues*, originally published as *Dialogues and a Diary* (Garden City, NY: Doubleday and Company, 1963; reprint, Berkeley and Los Angeles: University of California Press, 1982), p. 120 (page references are to reprint edition).

[5] Stravinsky, *Dialogues*, p. 121.

[6] Stravinsky, *Dialogues*, p. 122.

[7] Igor Stravinsky and Robert Craft, *Themes and Conclusions*, originally published in two volumes as *Themes and Episodes* and *Retrospectives and Conclusions*, single volume version (Berkeley and Los Angeles: University of California Press, 1966, 1961, 1972; paperback reprint, 1982), p. 139 (page references to reprint edition).

[8] Stravinsky, *An Autobiography*, p. 34.

[9] Stravinsky, *An Autobiography*, p. 74.

[10] Stravinsky, *An Autobiography*, p. 75.

[11] Stravinsky, *Dialogues*, p. 126.

[12] Stravinsky, *Dialogues*, p. 122.

[13] Stravinsky, *Themes and Conclusions*, p. 215.

[14] "Stravinsky Reviews 'The Rite': a Review of Recent Recordings of *Le sacre du printemps*," in Stravinsky, *Dialogues*, pp. 81-90. A footnote explains that the review was "written in October

1964 for *Hi-Fi Stereo* magazine, New York, partly out of annoyance with the 'useless generalities of most record reviewing'." This review discusses performances by Herbert von Karajan (Berlin Philharmonic, DGG), Pierre Boulez (Orchestre national de la R.T.F., *Internationale guilde du disque*), and P. Kpaot (Moscow State Symphony Orchestra, Amalgamated Unions Gramophone Studio). Reviews of performances by Pierre Boulez (Cleveland Orchestra, CBS Records), Zubin Mehta (Los Angeles Philharmonic, London Records), and Igor Stravinsky (Columbia Symphony, Columbia Records, 1960, reissued 1970), dated June 1970, appear in "Spring Fever: a Review of Three Recent Recordings of 'The Rite of Spring' " in Stravinsky, *Themes and Conclusions*, pp. 234-41.

[15] Von Karajan's performance has been reissued as DGG CD 423 214-2. Boulez's performance with the Orchestre national de la R.T.F. has been reissued on cassette tape by Nonesuch (71093-4), while that with the Cleveland Orchestra is available as part of the CBS "Great Performances" series (cassette tapc MYT 37764 or CD MYK 37764). Mehta's performance is available on London "Jubilee" JL 41002, and Stravinsky's on CBS Masterworks cassette tape MPT 38765. Stravinsky's recording has also been reissued by CBS as MS6319, D3S 705, MG 31202, and LXX 36940.

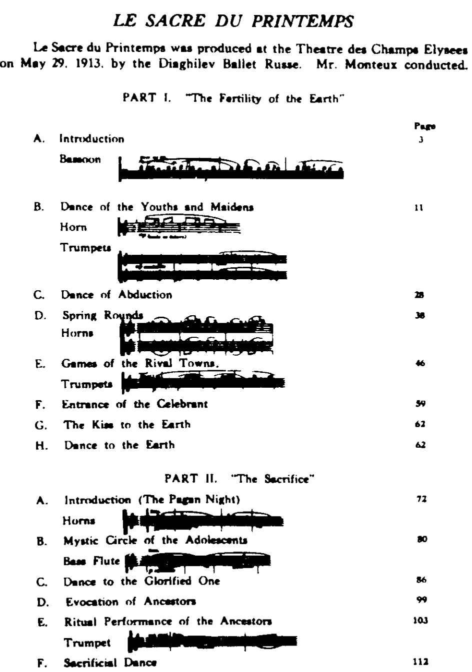
[16] Stravinsky's comments are quoted from the review in *Themes and Conclusions*, pp. 234-41.

[17] Letters preceding numbers identify conductors. K = von Karajan; B1 = Boulez, Orchestre national de la R.T.F.; B2 = Boulez, Cleveland Orchestra; M = Mehta; S = Stravinsky. See endnote 15 for recording citations.

[18] Comments on K and B1 are from Stravinsky, *Dialogues*, pp. 81-90. Comments on B2, M and S are from Stravinsky, *Themes and Conclusions*, pp. 234-41.

[19] Stravinsky, *Themes and Conclusions*, p. 235.

[20] Robert Craft, "The Performance of the 'Rite of Spring'," in Igor Stravinsky, *The Rite of Spring: Sketches, 1911-1913* (London: Boosey and Hawkes, Ltd., 1969), Appendix IV, pp. 46-47.



LE SACRE DU PRINTEMPS

Le Sacre du Printemps was produced at the Theatre des Champs Elysees on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted.

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(The Rite of Spring)
Pictures of Pagan Russia

No. 78

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An Annotated Bibliography of Selected Wind Ensemble/Band Repertoire Texts

by Harlan D. Parker

The following bibliography comprises eleven books that list compositions written primarily for wind ensemble and band. In addition to providing standard reference information, several of the lists include musical descriptions, offer insightful performance suggestions, or contain biographical information on composers. The books surveyed here represent the more celebrated works of this genre published in the last ten years. No negative value judgment should be inferred regarding any similar reference book not included in this bibliography.

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1. *Band Music Guide*. Northfield, IL: The Instrumentalist Publishing Company, 1989.

The *Band Music Guide* is divided into two sections. The first section has five subheadings: Band Titles, Collections, Solos and Ensembles with Band, Band Method Books, and Marching Routines. The compositions listed under each subheading are arranged alphabetically by title. Each entry provides the work's title, composer/arranger, size of the music, grade of difficulty, publisher, and date of publication. Three sizes, C - Concert, M - Marching, and O - Octavo, are represented. The grading scale is the "standard" *Instrumentalist* scale: Grade 1 - first year players; Grade 2 - beyond the beginning stage; Grade 3 - having acquired basic instrumental facility; Grade 4 - more advanced instrumentalists; Grade 5 - college level; and Grade 6 professional level. Publisher references are abbreviated and cross-referenced with the complete publisher list that appears at the end of the text. The date given is of the original publication or last known revision.

The second section offers an alphabetical listing of composers and arrangers, and includes all compositions surveyed in the first section. Each composition is also categorized as Band Titles (AOO), Collections (BOO), Solos & Ensembles with Band (COO), Band Method Books (DOO), or Marching Routines (EOO).

Although neither selection timings or musical descriptions are provided, this text is an invaluable resource for locating composers, compositions, publishers, and dates of publication.

2. Berg, Sidney, ed. *The Director's Guide to Festival and Contest Music*, The Official Selected Music List of the Virginia Band and Orchestra Directors' Association. Northfield, IL: The Instrumentalist Publishing Company, 1988.

In *The Director's Guide* Berg distributes the repertoire among five performance categories: Band, Wind Solos and Ensembles, Orchestra, String Orchestra, and String Solos and Ensembles. The repertoire in each category is listed by grade level. There are six grade levels, and within each level the pieces appear alphabetically by composer. Also listed are the publisher and composition price (as of 1988). Next to the price quotation, out-of-print publications are indicated with the anagram "POP".

One of two state music lists presented in this

article, this guide does not include musical descriptions, selection timings, or the specific instrumentation of each piece. It is, nevertheless, a comprehensive list of music written for band and orchestra, and would, therefore, be a valuable resource for conductors of most instrumental ensembles.

3. *Conductors Anthology*. Vol. 2, *Conducting and Musicianship*, 1st. ed. Northfield, IL: The Instrumentalist Publishing Company, 1989.

Volume 2 of the *Conductors Anthology* is "A compendium of articles from *The Instrumentalist* from 1946 to 1989 on score study, conducting techniques, rehearsals, and musicianship." The work has six divisions. They include: 1) Interpretive Analyses of Band Repertoire; 2) Conducting and Rehearsal Skills; 3) Developing Musicianship; 4) Jazz, Ensembles and Guiding Students; 5) Repertoire; and 6) Interviews/Profiles. For purposes of this bibliography, only divisions 1 and 5 will be discussed.

"Interpretative Analyses of Band Repertoire" addresses thirty-one band compositions; sixteen of the articles were written by Frederick Fennell. Other authors include Harry Begian, Arnald D. Gabriel, Fisher Tull and Keith Brion. Each analysis offers interpretative ideas for the compositions (some arrived at through personal discussions with the composer). Where necessary, a list of score and parts errata is provided.

"Repertoire" contains articles that survey the appropriateness of certain types of repertoire, the repertoire of specific composers, and the philosophy of repertoire and programming. Authors include: Donald Hunsberger, Acton Ostling, Jr., Frank Battisti and Keith Brion.

Throughout the volume, the original publication date of each article appears in the upper left-hand corner of the title page. This small detail affords the reader a splendid opportunity to develop a historical perspective on how and why the band, band music, and virtually every aspect of the band profession have changed (hopefully for the better) since 1946. Another excellent reference book for the contemporary wind band conductor.

4. Dvorak, Thomas L., ed. Bob Margolis. *Best Music for Young Band*, A Selective Guide to the Young Band/Young Wind Ensemble Repertoire. Brooklyn, NY: Manhattan Beach Music, 1986.

Best Music for Young Band surveys the available (as of 1986) repertoire for the young band and presents it in three parts: Part I: Concert/Festival Works for Young Band; Part II: Concert Marches for Young Band; and Part III: Concert/Festival Works for Young Wind Ensemble. The compositions that appear in each part are listed alphabetically by composer. Each entry includes title, grade level (I - III), duration and publisher. A complete listing of publishers *cum* addresses is included in an untitled section at the back of the book. The "Wind Ensemble" section is separate because of unusual instrumentation needs, which are listed. Each entry also includes a brief summative description of the composition.

In the "Criteria for Music Selection" segment, the author informs us that each work considered for inclusion in this volume was subjected to three basic criteria. Each work had to possess "... a high degree of compositional craft," ". . . important musical constructs necessary for the development of musicianship," and "... an orchestration that, within the restrictions associated with each grade level, encourage[s] musical independence both of individuals and sections."

Even though this text is limited to Grades I - III, it is a useful reference for anyone working with young bands, whether as guest conductor or music director seeking recommendations for quality literature. According to the publisher, a

companion text comprising Grades IV - VI will be published shortly.

5. Garofalo, Robert J. *Guides to Band Masterworks* (published in two formats: Teacher Manual and Student Manual). Ft. Lauderdale, FL: Meredith Music Publications, 1992.

This guide provides "instructional units for teaching" six band pieces. In the preface, the author states that it "was written primarily for secondary school band directors, ... [but] may be used as a reference textbook by college and university professors who teach courses in instrumental music pedagogy and curriculum." The masterworks appearing in the text are: *Overture for Band* by Felix Mendelssohn, *Trauersinfonie* by Richard Wagner, *First Suite in E-flat* and *Second Suite in F* by Gustav Holst, *Chester Overture* and *George Washington Bridge* by William Schuman.

In both published formats, Garofalo provides: Listening Assignments, Practice Assignments, and Creative Projects. He also furnishes a six-week outline designed to allow study of a composition from sight reading to performance as well as a four-year rotational plan to facilitate study and performance of the six compositions. The Teacher Guide includes: Learning Goals, Introduction, Resources, and Performance Notes. The Student Guide provides: Learning Goals, Assignments, Historical Notes, Glossary of Musical Terms, Home Practice Guide, Important Information, and a Comparative Orchestration Guide.

6. Kreines, Joseph. *Music for Concert Band*. Tampa, FL: Florida Music Service, 1989.

Music for Concert Band provides another graded listing of literature. The grade levels are: Easy (Grades 1 & 2), Medium Easy (3), Medium (4), Medium Advanced (5), and Advanced (6). Kreines divides the text into two categories: Concert Music and Concert Program Material, the contents of which are listed by grade level. In the introduction he explains, "the second category, Concert Program Material, is devoted to literature that is of primary value on concert programs rather than as subjects for serious study, detailed rehearsal or festival performances."

In the "Concert Music" section Kreines furnishes two lists for each grade level: the first is designated "preferred" music; the second provides "good alternatives to the works listed above." In the "preferred" section, each composition is described in detail; from time to time opinions about the work also appear. The "alternatives" section gives only a brief description of each composition. The compositions appearing in each grade-level are alphabetized by composer, and entries include composer, title, publisher and approximate time.

The works listed in the "Concert Program Material" section are listed by category of music (e.g. Waltzes, Latin-Style, Dance, Rhapsodies, etc.); the selections in each category are alphabetized according to title. There are no musical descriptions or timings of the compositions. For each work, however, Kreines does identify the composer, publisher and grade level.

7. *Prescribed Music List*, For Music Competition in School Years Beginning 1991, 1992, 1993, 1994. Austin, TX: University Interscholastic League, 1991.

Another state music list that deserves mention. This reference includes not only works for band, but for orchestra and chorus as well. The band list contains five grade levels, and the grade-level requirements for the state of Texas are outlined in the section titled "Performance Requirements for Band." The entries in each grade level are ordered alphabetically by composer. Publisher information is also furnished; if the composition is out of print, an editorial bullet appears next to the listing.

Despite the absence of musical descriptions, the list is relatively current and includes contemporary pieces as well as some of the "standards."

8. Rehrig, William H., ed. Paul E. Bierley. *The Heritage Encyclopedia of Band Music, Composers and Their Music*, Vols. I & II. Westerville, OH: Integrity Press, 1991.

The basic goals of the encyclopedia are outlined in the "Publisher's Introduction." They include: "an attempt to document all editions of all music ever published (and some unpublished) for concert and military bands," and "an attempt to provide biographies of composers whose music has been used by bands, whether the music was composed for the band or not." The publisher also contributes a somewhat amusing definition of "band," describing it as "a group of brass, woodwind, and percussion instruments, with the proportions thereof not rigidly defined (despite numerous efforts to encourage standardization)."

Entries are alphabetical by composer; each entry contains a brief biography of the composer, birth and death dates (where applicable), the reference or references for the biography, and a list of known works. When available, a composition's publisher and date of the most recent edition is listed. The composers found in Volume I have names that begin with A through N; those whose names begin with O through Z appear in Volume II, which also includes a Bibliography and nine appendices, titled:

I. An Overview of Band Music In America
II. American Band Music: A Brief History of Publishing Practices
III. A Glossary of Publishers
IV. The Band Journals, Backbone of the Repertoire
V. Using Foreign Band Music with American Bands
VI. Marches, The Original Band Music
VII. Yesterday's Band Music: Some Sources and Repositories
VIII. Research on American Band Subjects
IX. The Heritage Series of LP Records

The encyclopedia's closing section is a Title Index which lists all surveyed compositions alphabetically by title.

The Heritage Encyclopedia of Band Music is perhaps one of the most valuable reference guides for the contemporary wind ensemble/band conductor. The set has over 1,000 total pages. Obviously, there are works and composers that, for one reason or another, are not listed; nevertheless, this encyclopedia provides a most comprehensive listing of band compositions written prior to its publication date of 1991.

9. Smith, Norman E., and Albert Stoutamire, eds. *Band Music Notes*, rev. ed. Lake Charles, LA: Program Note Press, 1979; reprint, Lake Charles, LA: Program Note Press, 1989.

Band Music Notes is a compilation of over 600 compositions listed alphabetically by composer. A brief biography of each composer represented in the volume is provided; a selectecd list of a composer's output appears with a program-note type of entry for each work. Additional information provided includes: arranger (where applicable), publisher (abbreviation keyed to a master list found elsewhere), grade level (1 - 6), timing, and a recording (when available). The list of compositions for a given composer is rarely comprehensive, but the program-note descriptions of the works that are listed are informative and helpful.

The Appendices include: Contributors -- Individuals and Organizations, Key to Publishers, Key to Record Companies, and an Index of Titles, Grade of Difficulty, Performance Time and Record Availability.

10. Smith, Norman E. *March Music Notes*. Lake Charles, LA: Program Note Press, 1986.

A companion text to *Band Music Notes*, *March Music Notes* shares the *Band Music Notes* format. As the title suggests, this text lists marches alphabetically by composer. A comprehensive biography of each composer is a welcome feature of this work. Each composition entry includes: an extensive musical description, publisher and date of publication, grade level, performance time, and a recording (where available).

In the introduction, Smith summarizes the purpose of the book, describing it as a reference text for directors and members of bands, program note writers and announcers, record collectors, and teachers of such classes as concert band literature, music appreciation and conducting. It was written so that performers and listeners could learn more about a variety of marches and, at the same time, become better acquainted with the composers who have used this form to express their musical ideas.

11. Wallace, David and Eugene Corporan. *Wind Ensemble/Band Repertoire*. Greeley, CO: The University of Northern Colorado School of Music, 1984.

In the preface the authors provide the following description of the music listed: "The music contained within the *Wind Ensemble/Band Repertoire* text should be representative of the literature which most often would be played by fine high school, college, university, community and professional groups who seek to study and perform artistic and challenging works of a serious nature." The authors also note that "it is important to understand that the terms Wind Ensemble and Band are not used in this text to create, justify, or support any factions."

This repertoire list has three sections: Wind Ensemble/Band, Instrumental Solo and Wind Ensemble/Band, and Voice and Wind Ensemble/Band. Each section lists the compositions alphabetically by composer, and each entry includes: composer, title, instrumentation and availability (publisher). The instrumentation is listed numerically in the following order: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, timpani and percussion. Doublings are indicated by parentheses. Saxophones as well as non-soprano clarinets are included by voice, and for larger works, the words "band" or "wind ensemble" appears. For example, 2 (pic) 2 2 2 - a t sax / 4 3 3 1 T P(3), would read: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, alto and tenor sax, four horns, three trumpets, three trombones, one tuba, timpani, and three percussion. Publishers are listed in the text by numbers which are cross-referenced in the publisher's information section located in the front of the book.

No musical descriptions or timings are given, but the listing of pre-1984 compositions (written for chamber wind ensemble, larger wind ensemble and symphonic band) is quite comprehensive.

Understandably, some duplication of literature among the texts listed above is unavoidable. All of the books surveyed have been published since 1984; they should provide the foundation of an excellent reference library for any conductor who is a devotee of wind literature.

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Scores & Parts

Symphony No. 6 in B minor, Op. 53 by Dimitri Shostakovich

compiled by Glenn Block

The following errata list compares the orchestral score of the Moscow State Publishers 1980 edition that appears in Volume 3 of Dmitri Shostakovich's Collected Works with the orchestra parts as reprinted by Kalmus Music. The score corrections are variants or omissions in the Moscow State edition that conductors may wish to consider. "Probable" errata, based on editorial assessments, are indicated by a question mark. Readers may own or have access to other published scores of this symphony. They include the Boosey and Hawkes edition, and the second printing of the Moscow State Publishers edition of 1968, originally published in 1941.

****

Score Corrections

reh.#/bar, beat. . .inst: action needed

12/3 .... PCl: + trills, accidentals, as in EH
12/5, 1 & 3 .... PCl.: + flats to trill; - from b.2
13/3, 1 .... Fl: + *pp* (?)
27/6-7 .... Vln 1: + tie
32/6, 3 .... Vla: + slur (?)
34/1 .... MM s/r d.q.n. = 104
40/3 .... Vla, Vc: + *cresc.* (?)
47/10, 1 .... Hp: + *ff* (?)
47/11 .... Hp: + treble clef (?)
49/9 .... Perc margin: s/r T-no
64/9 .... Bsns: + accent (?)
65/7 .... Cl: + trill (?)
65/9-11 .... EH, PCl: + trills (?)
65/12-14 .... EH, PCl: + trills; - ties (?)
66/2 .... Winds: + *ff* (?)

reh.#/bar, beat. . .inst: action needed

66/2 .... Str: + *fff* (?)
66/7-10 .... EH, Cl: + trills (?)
66/12-14 .... EH, PCl: + trills, ties (?)
92/5 .... Vln 2, Va: + *cresc.*
92/7, 1 .... Vln 1: + *f* (?)
92/7, 4 .... Tpt 1 & 2: + accent (?)
100/5, 1 .... CBsn: -*f* (?)
102/9, 1 .... Hns 3 & 4: + *ff*
103/2-5, 1 .... Tri, Tamb: + accents
103/9-12, 1 .... Tri, Tamb: + accents
104/1, 1 .... Winds: + accent (?)
104/1, 1 .... Hns: + *espress.* (?)
105/5, 2 .... Tri.: + *dim.* (?)
109/2 .... Vc, DB: s/r wh. n.
122/9, 1 .... Hns 1 & 2: + accent
122/11, 1,3 .... Cl: + accents (?)
123/1 & 3, 1 ...... Fl, Ob, Cl: + *stacc.*
123/1, 1 .... BCl: + accent
124/1, 1 .... Fl, Ob, Cl: + accent
126/1-2, 3 .... Cl: + *stacc.*
127/2, 1 .... Fl, Ob: + *stacc.* (?)
130/1, 1 .... Hns, Tbn, Tuba: + *stacc.* (?)
130/4 & 8, 1 ...... Bsn, Hns: + accent (?)
130/5, 1 .... Picc, Fl, Ob, Cl: + *stacc.* (?)
130/5, 4 .... Bsn, Hns: + *ff* (?)
131/1, 1 .... Picc, Fl, Ob, EH, Cl: + *stacc.* (?)
131/6, 3 .... Cl: + *stacc.* (?)
132/5, 1 .... Picc, Fl, Ob, PCl, Cl: + *stacc.* (?)
132/5, 4 .... Wws: + *stacc.* (?)
132/5, 4 .... Hns, Tbn: + *ff* (?)
133/1, 1 .... Picc, Fl, PCl, Cl: *stacc.* (?)
133/1, 4 .... Hns, Tbn: + *ff* (?)
133/7, 4 .... Ob, EH, PCl, Cl: + *ff* (?)
133/8, 1 .... Ob, PCl, Cl, Tpt: + *stacc.* (?)
134/1, 1 .... Tri: + *ff* (?)

Parts Corrections

NOTE: All parts should correct Mvt. I time signature to be 4/4, and Mvt. II metronome marking to read dotted quarter note.

Abbreviations Key

INSTRUCTIONS

Should read = s/r
Add = (+)
Delete = (–)
Bar number = Bar
measure(s) = m.

STRINGS = Str

Violin = Vln
Viola = Va
Cello = Vc
Double Bass = DB

BRASS = Br

French Horn = Hn
Trumpet = Tpt
Trombone = Tbn
Tuba = Tu

WOODWINDS = Ww

Flute = Fl
Piccolo = Picc
Clarinet = Cl
Piccolo Clarinet = PCl
Bass Clarinet = BCl
Oboe = Ob
English Horn = EH
Bassoon = Bsn
Contra Bassoon = CBsn

DYNAMICS = dyn

crescendo = *cresc.*
decrescendo = *decresc.*
diminuendo = *dim.*
espressivo = *espress.*
staccato = *stacc.*
subito = *sub.*

PERCUSSION = Perc

Bass Drum = BD
Cymbal = Cy
Snare Drum = SD
Tambourine = Tamb
Timpani = Tmp
Triangle = Tri
Xylophone = Xy

HARP = Hp

NOTES

eighth note = e.n.
quarter note = q.n.
dotted quarter note = d.q.n.
half note = h.n.
natural sign = nat.
whole note = wh.n.

reh.#/bar, beat. . .action needed

Violin 1

1/3, 1-2 .... + *cresc.* sign
3/1 .... + e.n. rest to end of bar
4/2, 1-2 .... + trill
5/1, 4 .... s/r *mf*
12/1, 1 .... + *ff* and sharp to trill
12/2, 1 .... + sharp to trill
16/4 .... meter s/r $^4/_4$
26/10 .... + tie to Reh. #27
29/1 .... top s/r B
29/5, 4 .... 2nd note s/r C#
43/5, 2 .... + *f* and *marcato*
57/1, 1 .... + accent
57/12, 1 .... + accent
57/13, 1 .... + *sfff*
64/1, 1 .... + *fff*
65/7 .... + trill until 1st beat of m. 8
70/1 .... + *arco*
87/3, 3 .... + accent
87/4, 1 .... + accent
87/4, 3 .... + accent
89/6, 3 .... + *cresc.*
90/2 ,1 .... + *f*
90/11, 1 .... + *stacc.*
90/12, 6 .... + *p*
91/3, 3 .... + *stacc.*
91/5 .... begin slur on 2nd beat
91/8, 2 .... s/r E^b
112/5, 1 .... + *stacc.*
113/3, 2 .... s/r G# (?)
113/2, 4 .... + *cresc.* (?)
117/4, 1 .... + accent
117/4, 3 .... + accent
117/8, 1 .... + accent
117/16, 1 .... + accent
125/3, 4 .... + *marcato*

reh.#/bar, beat. . .action needed

128/7, 3 .... .s/r F#
130/4 .... + *cresc.* sign (?)
130/8 .... + *cresc.* sign (?)

Violin 2

6/4 .... continue slur from beats 1-3
19/3 .... + comma after b.3
19/3, 4 .... s/r C nat.
19/9, 1 .... top: + nat. sign
31/1, 1 .... + *p cresc.*
44/5, 1 .... - accent
46/6, 1 .... + *f*
47/1-5 .... bottom: s/r C#
53/1, 1 .... s/r *p*
57/13, 1 .... + *sfff*; bottom s/r A^b
59/5, 2 .... + *accent*
64/11, 1 .... bottom: + *accent*
80/1, 1 .... s/r B^b
91/4-5 .... + *stacc.* to all notes
100/14, 3 .... s/r C
102/4, 1 .... + *accent*
105/11, 1 .... + *p*
115/2, 4 .... + *cresc.*
122/5, 1 .... + accent
122/9, 4 .... + *stacc.*
122/10, 4 .... + *stacc.*
126/6, 4 .... + accent to B
126/6, 3 .... + *stacc.*
129/4, 4 .... + *cresc.* sign and *stacc.*
129/5, 1 .... + *cresc.* sign and *stacc.*
130/4 .... + *cresc.* sign
130/8 .... + *cresc.* sign
131/8, 2 .... + accent
131/8, 3 .... + *stacc.*
132/1, 1 .... + accent

reh.#/bar, beat. . .action needed

Viola

14/1-2 .... continue tie
15/6 .... continue tie to Reh. #16, m. 3
16/4 .... + *Moderato* = 66
18/5 .... 2nd note s/r B^b
19/3, 3 .... + slur
26/9, 1 .... + sharp to trill
29/10 .... + slur over bar
31/2, 1. .... + *f*
39/1, 1. .... + *p*
40/3, 1. .... + *cresc.* (?)
44/5, 3 .... + flat
46/6, 1 .... + *f*
66/2, 1 .... + *fff*
78/1-4 .... continue slur
92/6, 1 .... + *marcato*
94/2, 1 .... s/r *pp*
97/7, 1 .... + accent
97/8, 1 .... + accent
99/1, 1 .... + *ff*
115/3, 1 .... + *cresc.*
122/7-8, 1 .... + accent
122/14, 1 .... + accent
123/1, 3 .... + accent
123/2, 3 .... + accent
132/8, 3-4 .... s/r B, C$^\#$, D$^\#$, E
133/8, 1 .... s/r A$^\#$

Cello

15/1, 2 .... + stacc. 16th note
22/2-4, 1 .... + flat to trill
23/6, 1 .... + flat to trill
24/1, 1 .... + flat to trill
24/4, 4 .... + flat to trill
30/2, 1 .... bottom note s/r G
31/1, 1 .... + *espress.*
31/2, 1-2 .... + slur
31/2, 2 .... + *p morendo*
31/3, 1 .... - *dim.*
32/4, 1 .... + *con sord.* and *p*
37/5, 1 .... + *f*
37/7, 3 .... s/r G^b
40/3, 1 .... + *cresc.*
46/6, 1 .... + *f*
50/9, 1 .... + *tenuto*
63/7, 3 .... + accent
65/1, 3 .... + accent
65/2, 2 .... + accent
65/9, 2 .... + *fff*
66/2, 1 .... + *fff*
83/3, 4 .... + q.n. rest
83/4, 4 .... + q.n. rest
85/1, 1 .... + *p*
90/6, 4 .... + q.n. rest
90/10, 1 .... + *stacc.*
91/1, 1 .... + *p*
102/2, 1 .... + accent
102/3, 1 .... + accent
104/7, 1 .... + accent

reh.#/bar, beat. . .action needed

115/3, 1 .... + *cresc.*
119/1, 1 .... + accent
123/1, 1 .... + *ff*
123/12, 1-3 .... + accents
125/1, 4 .... + q.n. rest
130/3, 1 .... + accent
130/7, 1 .... + accent
131/8, 1 .... + *stacc.*
131/8, 2 .... + accent
132/3, 1 .... + accent
132/3, 2 .... + accent
132/4, 1 .... + accent
132/8, 1 .... + accent
133/4, 1 .... + accent
133/7, 4 .... + *ff*

Double Bass

2/2, 3-4 .... + *cresc.* sign
26/4-5 .... continue tie
28/1 .... s/r *pp*
63/7, 3 .... + accent
64/2, 1 .... bottom: + accent
66/2, 1 .... + *fff*
78/1, 1 .... + e.n. rest
80/7, 1 .... + e.n. rest
85/1, 1 .... + *p*
89/1, 1 .... + *arco*
91/1, 1 .... + *p*
104/8 .... s/r h.n., then q.n.
109/2 .... s/r wh. n.
115/3, 1 .... + *cresc.* (?)
115/5, 1 .... + *f*
116/12, 4 .... + *p*
123/1, 4 .... + *stacc.*
123/2, 4 .... + *stacc.*
123/12, 1 .... + accent
131/8, 1 .... + *ff* (?)
131/8, 1 .... + accent
131/8, 3 .... + accent
132/4, 1 .... + accent
132/8, 1 .... + accent
133/4, 1 .... + accent
133/8, 1 .... + *ff*

Piccolo

36/6, 3 .... + flat to B
38/3, 1 .... - accent
38/5, 1 .... - accent
46/3, 1 .... + *cresc.*
48/1, 1 .... + flat to A
49/1 .... + slur over all notes
52/8, 2 .... + flat to A
66/2 .... + trill
72/15, 1-2 .... + *stacc.* to all notes
90/3, 3 .... + *stacc.*
93/8-10, 3 .... + *stacc.*
93/12, 3 .... + *stacc.*
94/7, 2 .... + *stacc.*
95/5, 2 .... + *stacc.*

reh.#/bar, beat. . .action needed

98/13, 3 .... + accent
102/3, 1 .... - accent
108/12, 1 .... + *stacc.*
120/10-11 .... + *cresc.* sign
120/11-12 .... + bar line
120/12 .... + *dim.* sign
121/10, 2 .... + *stacc.*
126/3, 3 .... 1st note is A#
128/7, 2-4 .... + *stacc.* to all e.n.

Flute 1

24/1, 4 .... s/r dotted e.n.
25/3, 2 .... + *ppp*
37/8, 3 .... + *stacc.*
51/2, 3 .... - accent
51/7, 1 .... - note, + rest
61/7, 1 .... + *f*
*f*68/4 .... s/r D nat.
76/7, 2 .... + *tenuto*
77/12, 1 .... + *p*
87/3, 4 .... + *stacc.*
90/3, 3 .... + *stacc.*
93/8, 3 .... + *stacc.*
93/9, 3 .... + *stacc.*
94/7, 2 .... + *stacc.*
98/15, 1 .... - accent
102/4, 3 .... s/r C nat.
104/8, 3 .... 2nd note s/r Cb
104/10, 1 .... + accent
105/4, 1 .... + accent
107/2, 1 .... s/r Eb
107/4, 4 .... + *stacc.*
107/5, 3 .... + *stacc.*
117/4, 4 .... + *stacc.*
117/11, 4 .... + *stacc.*
120/9, 1 .... + accent
120/10-11 .... + *cresc.* sign
120/12 .... + *decresc.* sign
122/15, 1 .... + accent
123/1, 3 .... + accent
123/11, 3 .... + accent
127/2, 3 .... + *stacc.*
127/4, 1 .... + accent
128/5, 3 .... + accent
128/7 .... + *stacc.* to all e.n.
130/8 .... + *f* and *cresc.* sign, as in 130/4
131/8, 2 .... + accent
131/8, 4 .... + accent
133/7, 1 .... - accent
134/7, 4 .... + accent

Flute 2

2/3, 3 .... + accent
13/3, 1 .... + *pp* (?)
26/2, 1 .... + trill
26/5, 1 .... + flat to trill
61/7, 1 .... + *ff*
65/9, 1 .... s/r A nat.
90/3, 3 .... + *stacc.*

reh.#/bar, beat. . .action needed

93/8-9, 3 .... + *stacc.*
93/12, 3 .... + accent
104/8, 3 .... + accent, note is Cb
120/10-11 .... + *cresc.* sign
120/12 .... + *decresc.* sign
122/11, 3 .... + accent
122/13, 1 .... + accent
126/3, 1 .... + accent
128/7, 2-4 .... + *stacc.* to all e.n.
129/4, 4 .... + *f* and *cresc.* sign
129/5, 1 .... + *stacc.*
130/1, 1 .... + *stacc.*
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
131/8, 4 .... + accent, - *stacc.*
132/5, 1 .... + *stacc.*
133/1, 1 .... + *stacc.*

Oboe 1

1/3, 5 .... + flat to B
46/3, 1 .... + *cresc.*
66/2, 1 .... + *ff* (?)
93/11, 1-4 .... + *stacc.*
100/14, 3 .... s/r C
122/11, 3 .... + accent
122/15, 1 .... + accent
123/1, 3 .... + accent
123/3, 1 .... + accent
123/4, 2 .... + accent
123/4, 4 .... + accent
123/5, 2 .... + accent
123/5, 4 .... + accent
123/6, 2 .... - accent
123/7, 1 .... + accent
123/7, 3 .... + accent
123/12, 3 .... + *f* (?)
124/1, 1 .... - accent
126/2, 1 .... + accent
126/2, 2 .... + accent
126/2, 3 .... + *stacc.*
126/3, 3-4 .... + *stacc.* to all e.n.
128/7, 3 .... - slur, + *stacc.*
128/7, 3 .... 2nd note s/r A nat., 4th note s/r F#
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
132/5, 1 .... + *stacc.*
132/5, 4 .... + *stacc.* (?)
133/1, 1 .... + *stacc.*
133/7, 4 .... + *ff* (?)
134/11-12 .... + accents

Oboe 2

46/3, 1 .... + *cresc.*
60/4, 3 .... + accent
60/9, 1 .... + accent
66/2, 1 .... + *ff* (?)
93/11, 1-4 .... + *stacc.* to q.n.
93/12, 3 .... + accent
121/9, 2 .... + *ff*

reh.#/bar, beat. . .action needed

122/11, 3 .... + accent
122/14, 1 .... + accent
122/16, 2 .... + accent
123/1, 1 .... + *stacc.*
123/1, 3 .... + accent
123/3, 1 .... + *stacc.*
123/12, 3 .... + *ff* (?)
126/2, 1 .... + accent
127/5, 4 .... + *stacc.*
128/4, 2 .... + *stacc.*
129/5, 3 .... + *stacc.*
129/5, 4 .... + *stacc.*
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
131/7, 2 .... + accent
131/8, 2 .... + accent
132/1, 1 .... + accent
132/5, 1 .... + *stacc.*
132/5, 4 .... + *stacc.*
133/1, 1 .... + *stacc.*
133/7, 4 .... + *ff* (?)

English Horn

65/12-13 .... + tie
66/2, 1 .... + *ff*
66/7, 1 .... + flat to trill
66/14-15 .... + tie (?)
127/4, 1 .... + accent
128/6, 4 .... + *f* and *cresc.* sign
129/5, 1 .... + *stacc.*
130/8, 1-4 .... + *cresc.* sign
131/2, 1 .... - accent
131/5, 1 .... - accent
131/8, 2 .... + accent
132/5, 4 .... + *stacc.*
133/7, 4 .... + *ff* (?)

Clarinet 1

2/3, 1 .... + *ff* and *cresc.* sign
13/2-3 .... + tie
18/1, 1-3 .... + *dim.* sign
21/4, 1 .... + *f*
21/4, 4 .... + *dim.* sign
21/7, 1 .... + *p*
28/1, 1 .... s/r *pp*
33/2 .... + $^3/_4$ meter
36/5-6 .... - slur
54/11, 1 .... + *dim.*
61/7, 1 .... + accent
66/2, 1 .... + *ff*
66/7, 1 .... + flat to trill
69/1-3 .... - long slur
88/6, 3 .... + *stacc.*
90/3, 3 .... + *stacc.*
90/4, 1 .... + *stacc.*
93/9, 3 .... + *stacc.*
94/4, 4 .... + *stacc.*
102/6, 1 .... - accent
104/8, 3 .... + accent

reh.#/bar, beat. . .action needed

115/5, 1 .... + *stacc.*
118/5, 2 .... + *stacc.*
118/6, 2 .... + *stacc.*
118/8, 2 .... + *stacc.*
120/2, 1 .... + *stacc.*
122/11, 1 .... + accent
122/11, 3 .... + accent
122/13, 1 .... + accent
122/15, 4 .... + accent
123/1, 1 .... + *stacc.* (?)
123/3, 1 .... + *stacc.* (?)
123/6, 2 .... + *stacc.*
124/2, 1 .... + accent
127/4, 1 .... + accent
127/4, 4 .... + *stacc.*
128/1, 1 .... + accent
128/2, 1 .... + accent
128/5, 3 .... + accent
128/6, 1 .... + accent
128/7, 2-4 .... + *stacc.*
129/4, 4 .... + *cresc.*
129/5, 1 .... + *stacc.*
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
131/6-8, 2 .... + accent
131/6-8/ 3 .... + *stacc.*
131/6-8/ 4 .... + *stacc.*
132/5, 1 .... + *stacc.*
132/5, 4 .... + *stacc.*
133/1, 1 .... + *stacc.*
133/1, 4 .... + *stacc.*
133/7, 4 .... + *ff* (?)

Clarinet 2

13/2-3 .... + tie
19/3, 2 .... + *cresc.*
21/4, 1 .... + *f*
21/7, 1 .... + *p*
28/1, 1 .... + *pp*
35/3, 1 .... + accent
46/3, 1 .... + *cresc.*
61/7, 1 .... + accent
65/7, 1-3 .... + trill (?)
66/2, 1 .... + *ff*
66/7, 1 .... + flat to trill
90/3, 3 .... + *stacc.*
90/4, 1 .... + *stacc.*
93/9, 3 .... + *stacc.*
95/5, 2 .... + *stacc.*
102/6, 1 .... - accent
118/5, 2 .... + *stacc.*
122/11, 1 .... + accent
122/11, 3 .... + accent
122/13, 1 .... + accent
122/15, 4 .... + accent
123/1, 1 .... + *stacc.*
123/2, 1 .... + *stacc.*
123/3, 1 .... + *stacc.*
123/6, 2 .... + *stacc.*
124/2, 1 .... + accent

reh.#/bar, beat. . .action needed

126/1, 3 .... + *stacc.*
126/2, 3 .... + *stacc.*
127/4, 4 .... + *stacc.*
128/1, 1 .... + accent
128/1, 2 .... + *stacc.*
128/2, 1 .... + accent
128/3, 2 .... + *stacc.*
128/7, 2-4 .... + *stacc.*
129/5, 1 .... + *stacc.*
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
131/6, 2 .... + accent
131/7, 2 .... + accent
131/8, 2 .... + accent
131/6, 3-4 .... + *stacc.*
131/8, 3-4 .... + *stacc.*
132/5, 1 .... + *stacc.*
132/5, 4 .... + *stacc.*
133/1, 1 .... + *stacc.*
133/1, 4 .... + *stacc.*
133/7, 4 .... + *f* and *cresc.*
133/8, 1 .... + *stacc*

Clarinet 3/Piccolo Clarinet

12/3 .... + trill to each note
12/3, 1 .... + sharp
12/3, 2 .... + *f*
12/3, 5 .... + *f*
12/5, 1 .... + flat to trill (?)
12/5, 2 .... - flat from trill (?)
12/5, 3 .... + flat to trill (?)
13/1, 1 .... + *dim.*
19/2, 4 .... + tenuto to 16th note
34/1, 1 .... + "solo"
46/3, 1 .... + *cresc.*
65/9-11, 1 .... + trill (?)
65/12-14, 1 .... + trill (?)
66/2, 1 .... + *ff* (?)
66/12-15 .... + tie (?)
76/1, 1 .... + *p*
123/1, 1 .... + *stacc.*, - accent
123/1, 3 .... + accent
123/3, 1 .... + *stacc.*
123/6, 2 .... + accent
123/6, 3 .... + accent
123/7, 1 .... + accent
123/7, 3 .... + accent
124/1, 1 .... + accent
124/1, 3 .... - *stacc.*
126/2, 1 .... + accent
126/3, 1 .... + accent and triplet
127/4, 4 .... + *stacc.*
127/5, 4 .... + *stacc.*
128/1, 1 .... + accent
129/5, 1 .... + *stacc.*
130/4, 2 .... + nat. sign to G
130/5, 1 .... + *stacc.*
131/1, 1 .... + *stacc.*
131/5, 1 .... + *cresc.*
131/7, 4 .... + *ff*

reh.#/bar, beat. . .action needed

131/8, 2 .... + accent
131/8, 3 .... + *stacc.*
132/1, 1 .... + *stacc.*
132/5, 1 .... + *stacc.*
132/5, 4 .... + *stacc.*
133/1, 1 .... + *stacc.*
133/1, 4 .... + *stacc.*
133/7, 4 .... + *ff* (?)
133/8, 1 .... + *stacc.*

Bass Clarinet

13/2-3 .... - tie
13/3, 3 .... + *dim.*
19/9, 1 .... s/r *pp*
28/1, 1 .... s/r *pp*
28/3-4 .... + *decresc.* sign
46/7, 1 .... s/r G#
46/9, 1 .... + accent
50/10, 1 .... + *tenuto*
50/11, 2 .... s/r C#
55/4, 1 .... + *stacc.*
56/15, 1 .... + accent
58/6, 1 .... + accent
59/7, 4 .... + accent
66/2, 1 .... + *ff*
105/5, 1-3 .... - accents
105/11, 1 .... + *p*
123/1, 1 .... + accent (?)
123/1, 2 .... + accent (?)
133/8, 1 .... + *ff*

Bassoon 1

1/5, 4 .... + accents
19/7, 1 .... + *dim.*
56/5-6 .... - accents, + *tenuto*
56/8 .... + bar line after 3rd beat
56/9, 1 .... + *cresc.* sign
59/1, 1 .... + accents
59/2, 1 .... + accents
62/8, 1 .... + accent
65/8, 1 .... + accent
65/9, 2 .... + *fff*
66/2, 1 .... + *ff* (?)
90/2, 2 .... + accent
90/3, 3 .... + *stacc.*
93/8, 3 .... + accent
95/6, 1 .... + accent (?)
99/2, 3 .... 2nd note s/r G
99/4, 3 .... 2nd note s/r G
103/1, 1 .... + *fff*
115/8, 1 .... + accent
118/6, 3-4 .... + *stacc.*
118/7, 1 .... + accent
119/1, 1 .... + accent
122/8, 3 .... + accents
122/9, 3 .... + accents
122/13, 3 .... + accents
123/6, 1 .... + accent
123/7, 3 .... + accent

reh.#/bar, beat. . .action needed

123/9, 1 .... + accent
130/4, 1 .... + accent
130/8, 1 .... + accent
133/8, 1 .... + *ff*

Bassoon 2

6/4, 3 .... + *cresc.*
7/1 .... + *f*
59/3, 2 .... + *ff*
62/8, 1 .... + accent
63/9, 5 .... + accent
64/3, 3 .... + accent
64/9, 1 .... + accent (?)
65/2, 2 .... + accent
66/2, 1 .... + *ff* (?)
90/2, 2 .... + accent
90/3, 3 .... + *stacc.*
92/5, 1 .... + *stacc.*
92/5, 3 .... + *stacc.*
92/6, 1 .... + *stacc.*
92/6, 3 .... + *stacc.*
93/9-11, 3 .... + *stacc.*
95/6, 1 .... + accent
99/2, 3 ....2nd note s/r G
99/4, 3 ....2nd note s/r G
100/4, 1 .... + accent
115/5, 1 .... + *stacc.*
118/6, 3-4 .... + *stacc.*
119/1, 1 .... + accent
123/6, 1 .... + accents
123/6, 3 .... + accents
130/4, 1 .... + accents
130/8, 1 .... + accents
132/2, 3 .... + accent
132/4, 1 .... + accents
132/8, 1 .... + accents
133/4, 1 .... + accent
133/8, 1 .... + *ff*

Contrabassoon

1/4, 1 ....- *ff*
57/9, 1 .... + accent
58/1, 1 .... + accents
58/1, 3 .... + accents
58/2, 1 .... + accents
58/2, 3 .... + accents
65/8, 1 .... + accent
66/2, 1 .... + *ff* (?)
86/1, 1 .... + *stacc.*
105/11, 1 .... + *p*
123/1, 1 .... + accent
132/2, 1 .... + accents
132/2, 2 .... + accents
132/6, 1 .... + accents
132/6, 2 .... + accents
132/4, 1 .... + accents
132/8, 1 .... + accents
133/4, 1 .... + accent
133/8, 1 .... + *ff*

reh.#/bar, beat. . .action needed

Horn 1

13/4, 1 .... + accent
28/8, 1-4 .... + *cresc.* sign
28/8, 5-6 .... + *dim.* sign
29/1, 1 .... s/r *ppp*
31/2, 4 .... + *pp*
66/2, 1 .... + *ff* (?)
66/10, 1 .... + accent
92/1, 1 .... + *stacc.*
98/3, 1 .... + accent
104/1, 1 .... + *cresc.* sign and accent
115/3, 1 & 3 ...... + *stacc.*
115/4, 1 .... + *stacc.*
115/4, 3 .... + *stacc.*
115/5, 1 .... s/r *mf*, + *stacc.*
115/5, 3 .... + *stacc.*
122/7, 1 .... + accent
122/9, 1 .... + accent
123/3, 3 .... + *f*
123/7, 3 .... + *f*
130/1, 1 .... + *stacc.*
130/2, 1 .... + accents
130/3, 1 .... + accents
130/4, 1 .... + accents
130/8, 1 .... + accents
132/4, 1 .... + accents
132/8, 1 .... + accents
132/8, 1-4 .... + *cresc.* sign
133/4, 1 .... + accent
134/6, 1 .... + accent

Horn 2

2/2-3 .... double Hn 1
38/1-2 .... + bar line
58/1, 1 .... + accent
66/2, 1 .... + *ff*
66/10, 1 .... + accent
99/6, 1 .... + accent
104/1, 1 .... + accent
105/3, 2 .... - *dim.*
115/3-5, 1 .... + *stacc.*
115/3-5, 3 .... + *stacc.*
122/9, 1 .... + accent
122/10, 1 .... + accent
123/3, 3 .... + *f*
123/6, 1 .... + accent
125/2, 2 .... + *stacc.*
125/2, 4 .... + *stacc.*
125/5, 4 .... + *stacc.*
125/5, 6 .... + *stacc.*
128/1, 4 .... + *stacc.*
130/1, 1 .... + *stacc.* (?)
130/5-6 .... + bar line
130/2-4, 1 .... + accents
130/8, 1 .... + accents
132/4, 1 .... + accents
132/8, 1 .... + accents
134/3, 1 .... + accents
134/8, 1 .... + accents

reh.#/bar, beat. . .action needed

Horn 3

13/2, 3 .... + *dim.*
19/7, 1 .... + *dim.*
38/5, 1 .... + accent
49/3, 1 .... + accent
58/1, 1 .... + accent
59/5, 1 .... + *cresc.*
65/1, 1 .... + accent
66/2, 1 .... + accent
99/4, 1 .... + accent
102/9, 1 .... + *ff*
104/1, 1 .... + *espress.* and accent
130/2-4, 1 .... + accents
130/4, 1 .... + accents
130/8, 1 .... + accents
131/8, 2 .... + accent
132/2, 1 .... + accents
132/4, 1 .... + accents
132/8, 1 .... + accents
133/1, 4 .... + *ff*

Horn 4

2/2-3 ....double Hn 3
13/3, 3-4 .... + *cresc.* sign
58/1, 1 .... + accent
66/2, 1 .... + *ff*
102/9, 1 .... + *ff*
103/1, 1 .... + *ff*
104/1, 1 .... + accent
104/14, 1 .... + accents
104/14, 2 .... + accents
122/3, 1 .... + accent
123/3, 3 .... + accents
123/3, 4 .... + accents
123/6, 1 .... + accent
130/1, 1 .... + *stacc.*
130/2-4, 1 .... + accents
130/8, 1 .... + accents
132/2, 1 .... + accents
132/4, 1 .... + accents
132/8, 1 .... + accents
132/5, 4 .... + *ff* (?)
133/1, 1 .... + *ff* (?)

Trumpet 1

3/4, 4 .... + *dim.*
47/6, 1 .... + *ff*
60/2, 1 .... + accents
60/8, 1 .... + accents
61/1, 1 .... + accents
61/2, 1 .... + accents
63/10, 3 .... + accent
66/2, 1 .... + *ff* (?)
92/7, 4 .... + accent (?)
104/1, 1 .... + accent, *espress.*, and *cresc.* sign
116/10, 1 .... + *dim.*
133/3, 1 .... + accent
133/8, 1 .... + *stacc.* (?)

reh.#/bar, beat. . .action needed

Trumpet 2

16/3, 3 .... s/r dotted e.n.
49/5, 3 .... + accents
49/6, 3 .... + accents
60/9, 1 .... + accent
66/2, 1 .... + *ff* (?)
104/1, 1 .... + accent
104/14, 2 .... + sharp
105/3, 1-3 .... + accents
133/8, 1 .... + *stacc.* (?)

Trumpet 3

60/7, 1-3 .... + accents to all notes
63/10, 1-2 .... + *cresc.* sign
63/10, 3 .... + accent
66/2, 1 .... + *ff* (?)

Trombone 1

47/7, 1-3 .... + accents to all notes
66/2, 1 .... + *ff* (?)
104/1, 1 .... + accent (?)
132/4, 1 .... + accent
132/8, 1 .... + accent
132/5, 4 .... + *ff* (?)
133/1, 4 .... + *ff* (?)
133/8, 2 .... + accent

Trombone 2

47/7, 1-3 .... + accents to all notes
65/2, 2 .... + *f*
66/2, 1 .... + *ff* (?)
66/12, 1 .... + accents
66/13, 1 .... + accents
104/1, 1 .... + accent
105/1, 1-3 .... + accents
130/1, 1 .... + *stacc.*
132/4, 1 .... + accents
132/8, 1 .... + accents
132/5, 4 .... + *ff* (?)
133/1, 4 .... + *ff* (?)
133/8, 2 .... + accent

Trombone 3

12/4-9 .... – *dim. poco a poco*
13/1, 1 .... + *dim.*
63/8, 1 .... + accent
64/4, 1 .... + accent
66/2, 1 .... + *ff* (?)
104/1, 1 .... + accent (?)
105/2, 2 .... s/r E#
105/9, 1 .... + *pp*
130/1, 1 .... + *stacc.* (?)
132/4, 1 .... + accents
132/8, 1 .... + accents
133/4, 1 .... + accent
133/8, 1 .... + *ff*

reh.#/bar, beat. . .action needed

134/5, 1 .... + accents
134/6, 1 .... + accents

Tuba

63/6, 1 .... + accents
63/8, 1 .... + accents
64/6, 3 .... + accent
66/2, 1 .... + *ff* (?)
66/8, 1 .... + accent
100/7, 1 .... + accent
104/1, 1 .... + accent
105/5, 1 .... + *dim.*
125/2, 3 .... + *stacc.*
130/1, 1 .... + *stacc.* (?)
132/8, 1 .... + accent
133/4, 1 .... + accent
133/8, 1 .... + *ff*

Timpani

27/1, 1 .... – *trillo*
66/9, 1 .... + *cresc.*
81/1, 1 .... + *coperti*
81/9, 1 .... + *p*
103/2-4, 1 .... + accents (?)
103/8-11, 1 .... + accents (?)

Cymbal

134/5, 1 .... + accent

Tambourine

134/6, 1 .... – accent

reh.#/bar, beat. . .action needed

Bass Drum

66/1, 1 .... s/r *ff*
130/1, 1 .... + *f*

Military Drum/Triangle

47/1, 2-3 .... – *decresc.* sign
103/2-4, 1 .... + accents (?)
103/8-11, 1 .... + accents (?)
134/6, 1 .... – accent

Tam-Tam

26/10 .... – *ppp*

Xylophone

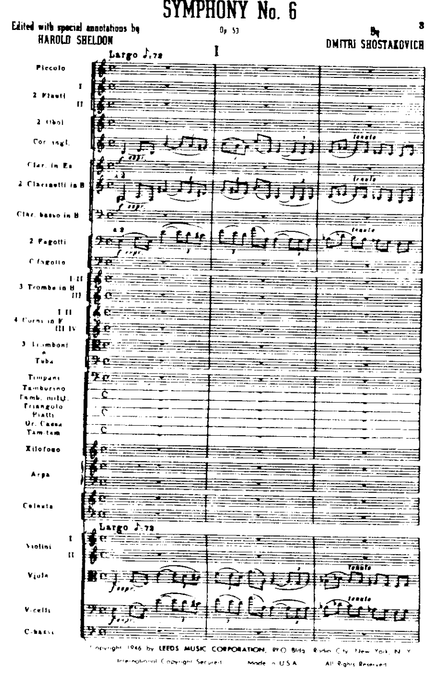
65/9, 1 .... – *tremolo*

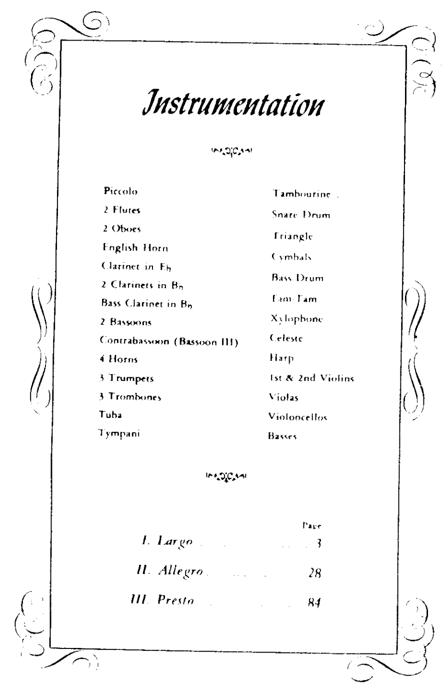
Harp

23/1, 1 .... s/r *f*
26/5, 1 .... – *p*
47/11, 1 .... L.H.: - treble clef

* * * * * * * * * * * *

Dr. Glenn Block is the Director of Orchestras at Illinois State University and Music Director of the Youth Symphony of Kansas City (KS).





Instrumentation

Piccolo	Tambourine
2 Flutes	Snare Drum
2 Oboes	Triangle
English Horn	Cymbals
Clarinet in E♭	Bass Drum
2 Clarinets in B♭	Tam Tam
Bass Clarinet in B♭	Xylophone
2 Bassoons	Celeste
Contrabassoon (Bassoon III)	Harp
4 Horns	1st & 2nd Violins
3 Trumpets	Violas
3 Trombones	Violoncellos
Tuba	Basses
Tympani	

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Arts Medicine Centers Resource List

These clinics and individuals provide arts medicine information and services. This list was compiled with the help of the Center for Safety in the Arts and the International Arts Medicine Association (IAMA).

* * * * * * * * * *

California

Southern California Arts Medicine Program
3413 West Pacific Avenue, Suite 204
Burbank, CA 91505
818/953-4430

The Chiropractic Resource Center
Attn: Barry Carlin
1453 Eleventh Street
Santa Monica, CA 90401
310/393-8286

Performing Artists Health Program
Attn: Peter Ostwald
San Francisco Medical Center, University of California
400 Parnassus Avenue, 5th Floor
San Francisco, CA 94143
415/476-7465

Performing Arts Medicine Program
Glendale Adventist Medical Center
1509 Wilson Terrace
Glendale, CA 91206
818/409-8076

Colorado

Health Sciences Center
Attn: Stuart Schneck
University of Colorado
Neurology Dept/Box B 183
4200 East 9 Avenue
Denver, CO 80262
303/270-7566

Dr. Barbara Pollack, Clinical Psychologist
1945 Ivy Street
Denver, CO 80220
303/321-6121

Illinois

Medical Program for Performing Artists
Attn: Alice Brandfonbrenner
The Rehabilitation Institute of Chicago
345 East Superior Street, Room 1129
Chicago, IL 60611
312/908-ARTS (2787)

Division of Performing Arts Medicine
Evanbrook Orthopedic and Sports Medicine Assoc. Ltd.
1144 Wilmette Avenue
Wilmette, IL 60091
708/853-9400

Indiana

Performing Arts Medicine Program
Indiana University School of Medicine
541 Clinical Drive
Indianapolis, IN 46202
317/274-4225

Kentucky

Arts-in-Medicine Program
The Genesis Center, Department of Psychiatry
University of Louisville School of Medicine
Louisville, KY 40292
502/588-7353

Massachusetts

Musical Medicine Clinic
Mass General Hospital
1 Hawthorne Place, Suite 105
Boston, MA 02114
617/726-8657

Performing Arts Clinic
Brigham and Women's Hospital
45 Francis Street
Boston, MA 02115
617/732-5771

Maryland

Performing Arts Medicine Program
Bennett Institute for Sports Medicine & Rehabilitation
Children's Hospital
3835 Greenspring Avenue
Baltimore, MD 21211-1398
410/669-2015

National Arts Medicine Center
NRH Rehabilitation Center
3 Bethesda Metro Center, Suite 950
Bethesda, MD 21211-5356
301/654-9160

Michigan

Arts Health Interlock
Wayne State University
University Health Center
4201 St. Antoine, Suite 4J
Detroit, MI 48201
313/543-4410

Arts Medicine
Medical Rehabilitation
355 Briarwood Circle Drive
Ann Arbor, MI 48108
313/998-7899

Minnesota

Instrumental Artists Hotline
Sister Kenney Institute
800 East 28th Street
Minneapolis, MN 55407
612/863-4481

Missouri

Simon Horenstein
3655 Vista Avenue
St. Louis, MO 63110
314/776-8100

Performing Arts Program
Jewish Hospital
216 South Kingshighway, 3rd Floor KB
St. Louis, MO 63110
314/454-STAR (7827)

North Carolina

Arts Medicine Program
Duke University
Cultural Services Medical Center
Box 3017
Durham, NC 27710
919/684-2027

Bowman Gray School of Medicine
Attn: David Goode
Medical Centre Boulevard
Winston-Salem, NC 27157-1087
919/716-2011

New York

Center for Safety in the Arts
Attn: Angela Babin
5 Beekman Street, Suite 1030
New York, NY 10038
212/227-6220

Neurological Consultants of Central New York
P.O. Box 505
5730 Commons Park
Dewitt, NY 13214
315/449-0011

Miller Health Care Institute for Performing Artists
St. Lukes/Roosevelt Hospital
425 West 59th Street, Suite 6A
New York, NY 10019
212/523-6200

Harkness Center for Dance Injuries
Hospital for Joint Diseases
301 East 17th Street
New York, NY 10003
212/598-6022

Center for Osteopathic Medicine
41 East 42nd Street, #200
New York, NY 10017
212/685-8113

Institute of Rehabilitative Medicine
New University, School of Medicine
400 East 34th Street
New York, NY 10016
212/263-6105

Performing Arts Center for Health
Mental Hygiene Clinic
Bellevue Hospital
400 East 30th Street
New York, NY 10016
212/561-4073

Performing Arts Health Network
Radio City Station, P.O. Box 566
New York, NY 10101-0566
212/246-0557; Fax: 212/399-3009

Performing Arts Physical Therapy
2121 Broadway, #201
New York, NY 10023
212/769-1423

Blythedale Children's Hospital
Attn: Vasoma Challenor
Department of Rehabilitative Medicine
Valhalla, NY 10595
914/592-7555

Ohio

Center for Orthopedic Care
2123 Auburn Avenue, Suite 235
Cincinnati, OH 45219
513/651-0094

Cleveland Clinic Foundation
Performing Artists Medical Center
9500 Euclid Avenue
Cleveland, OH 44195
216/444-5545

Clinic for the Performing Arts
2651 Highland Avenue
Cincinnati, OH 45219
513/281-3224

Pennsylvania

International Arts-Medicine Association
3600 Market Street
Philadelphia, PA 19104
215/525-3784

Arts Medicine Center
Thomas Jefferson University Hospital
11th and Walnut Streets
Philadelphia, PA 19107
215/955-8300

Pennsylvania Pain Rehab Center
Bailiwick #12
Routes 313 and 611 Bypass
Doylestown, PA 18901
215/348-5104

Medical Center for Performing Artists
Suburban General Hospital
2705 DeKalb Pike, Suite 105
Norristown, PA 19401
215/279-1060

South Carolina

The Vitality Center
St. Francis Hospital
1 St. Francis Drive
Greenville, SC 29601
803/255-1843

Tennessee

Vanderbilt Voice Center
1500 21st Avenue South, #2700
Nashville, TN 37212-3102
615/343-SING (7467)

Texas

Austin Regional Clinic
1301 West 38th St., Suite 401
Austin, TX 78705
512/458-4276

Sports Arts Center
TIRR Institute for Rehabilitation and Research
1333 Moursand Avenue
Houston, TX 77030-3405
713/799-5000
1-800-44REHAB

Washington

Clinic for Performing Artists
Physical Medicine & Rehabilitation Section
Virginia Mason Medical Center
1100 Ninth Avenue, P.O. Box 900
Seattle, WA 98111
206/223-6600

Canada

Center for Human Performance and Health Promotion
Sir William Osler Health Institute
565 Sanitorium Road
Hamilton, ON L9C 7N4
416/574-5444

International

ISSTIP/London College of Music
Performing Arts Clinic
London College of Music
Greater Marlborough Street
London, England W1V

Music Medicine Clinic
The Conservatory of Bari
Bari, Italy

Books in Review

Max Rudolf, *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*, 3rd edition (New York: Schirmer Books, 1993), 496 pp., 500+ musical examples, drawings, indices, $40.00, ISBN: 0-02-872221-3

Since its publication in 1950, Max Rudolf's *The Grammar of Conducting* has been widely regarded as the ranking text on the subject, the standard against which all subsequent conducting textbooks were measured. The second edition, which appeared thirty years later (1980), was a major revision of Rudolf's initial effort, greatly expanded in scope and usefulness. News that Schirmer was planning a third edition was greeted with equal parts of pleasure and amazement: pleasure that an already standard-setting book would receive, the publisher promised, a careful and thorough updating; and amazement that Rudolf, who recently celebrated his ninety-first birthday, still possessed the desire and energy to undertake such a challenging project. Any fears that the revisions would be of a cosmetic nature only, or that Maestro Rudolf would not prove equal to the task, can be immediately laid to rest. In a word, the *Grammar*'s third edition is a winner. For conductors it is clearly one of the most significant publishing events of the decade.

Prior to Rudolf's *Grammar*, Hermann Scherchen's *Handbook of Conducting* (1929) and Sir Adrian Boult's *Handbook* (1921) were perhaps the most important twentieth-century books on conducting. Since Rudolf's first edition, Benjamin Grosbayne's *Techniques of Modern Orchestral Conducting* (1973) and Frederick Prausnitz' *Score and Podium* (1983) have commanded respect. Of the many conducting texts designed for the college textbook market, Elizabeth Green's *The Modern Conductor*, now in its fourth edition (1987), continues to be one of the best. Brock McElheran's *Conducting Techniques* is also of interest, though it lacks the comprehensivness of the previously mentioned books. But, in the opinion of many (the present writer included), Rudolf's *Grammar of Conducting*, now graced with the subtitle, *A*

Comprehensive Guide to Baton Technique and Interpretation, has towered over them all.

A significant function of the *Grammar*'s third edition is that it embraces contemporary conducting practices even as it preserves our link to the so-called Golden Age of conducting. Rudolf is one of the last European-trained masters whose craft was part of a legacy begun by Wagner and passed on through Bülow to Nikisch, Weingartner, Strauss, Mahler, Walter, Szell, and many others in that extraordinary generation of conductors. Rudolf's thoughtful descriptions of the motions of conducting, along with carefully drawn diagrams of the basic beat patterns (prepared in consultation with Szell), help to codify, preserve, and extend to future generations that great tradition. A thorough knowledge of the standard body of gestural language as developed and refined by the great conductors is essential for each of us, regardless of one's personal conducting style. Thus, the importance of the Janus-like aspect of Rudolf's book -- putting forth an important visual language that simultaneously draws from the past and looks to the future -- cannot be underestimated.

The third edition has been revised in several important ways. The presentation of some material has been reordered, and now follows a more pedagogically progressive arrangement. The contents are divided into four major parts: (I) Basic Techniques; (II) Applications; (III) Execution and Performance; and (IV) Interpretation and Style. Additionally, the text has been expanded to include the results of scholarly research of the past decade, not the least of which is Rudolf's own series of articles published in this journal.

A significant refinement occurs in the area of terminology. What was previously referred to as the "Non-Espressivo Pattern" is now labeled, much more felicitously, the "Neutral-Legato Pattern," thus a more accurate description has replaced what previously was a somewhat unwieldy and negative one. It is also gratifying to note that almost all gender-related references in the text have been removed, starting with the opening sentence of the Introduction. (The second edition reads: "The conductor . . . must be able to convey his intentions to his players by means of gestures;" the third edition reads: "The conductor . . . must be able to convey musical intentions to players by means of gestures.") Although one can find an occasional sentence where the masculine bias is retained (*e.g.*, p. 427), most instances of patriarchal prose have been rewritten. This thoughtful detail is not simply an attempt to conform to political correctness. We have all learned -- or should have, by now -- that strength and authority have nothing to do with gender. No matter how subliminal, every gender-based hindrance to a woman's success as a conductor, assuming she has all the requisite talents of musicianship and personality, must be removed.

While most of the material of the second edition has been retained in the third, Rudolf not infrequently effects changes of wording or emphasis, evidencing a refining and updating of his thoughts. For example, in the second edition we find: "One would not use 1-beat for the 4th movement of Beethoven's First Symphony, although the metronome refers to the whole bar as the rhythmic unit." (p. 247) In the new edition Rudolf makes the same point by referring to the Eighth instead of the First, and he shares with us some of his recent research regarding Beethoven's metronome markings, writing,

> One would not use 1-beat for the 4th movement of Beethoven's Eighth Symphony, although the metronome refers to the whole bar as the rhythmic unit (Beethoven marked it 𝅝 = 84, because his metronome did not provide a notch for a pulse beyond 150). (p. 129)

Sometimes, new thoughts are added. For example, in the section "Use of an extra beat" (in the chapter on "Starting after the Count," p. 100), the new edition adds an interesting and helpful aside:

> Earlier in our century such extra beats were hardly ever used. In fact, they were considered unprofessional, an expedient for amateur groups. In our days, however, even master conductors do not hesitate to make use of them [extra preparatory beats] as a safety device to ensure precise attacks.

Another example: the second edition referred to a twenty-minute change in pacing of *Parsifal* by "a famous conductor" at Bayreuth in the 1930s; the new edition names the name (p. 360).

A discussion of Weber's *Oberon* overture and its relation to the complete opera, together with a thoughtful list of recommended reading, are some of the new entries in the appendices, supplementing what was already an invaluable treasure store of practical advice. The new general index is a bit scanty, but considering the previous edition had no index at all, it is a decided improvement. (Both editions provide full indices of the musical examples.)

There are several interesting changes in the editorial layout and format. All musical examples now give the measure numbers from the scores which they quote. And the musical examples themselves have an improved system of numbering, making it easier to find examples referenced in other parts of the text. Those who have used this text in the classroom, as I have, will readily appreciate the convenience of these changes, as well as a change in the overall dimensions of the book. The new edition is approximately one inch longer and wider, a feature that allows it to lie open more easily on the student conductor's stand or class pianist's music rack. It is handsomely produced and bound. Clearly, Schirmer has spared no expense in giving this new edition its full editorial support. The entire text has been reset, the musical examples have been engraved, whether manually or by computer, and the layout of the text and examples is clear and easy to follow. *Bravo*!

A particularly valuable addition appears as a new final chapter, in which Rudolf reminisces on his long and productive career as a conductor and conducting pedagogue. It is always inspiring to young conductors to sense how celebrated predecessors went about the difficult task of building a career, and Rudolf's story is no exception. It is also interesting to see the names of those from whom Rudolf learned, and to sense the historical breadth of the legacy he is passing on to us.

It is an astonishing achievement to have covered, as Rudolf does in this book, the multitudinous aspects of conducting -- musical, technical, artistic, theoretical, scholarly, physical, practical, even psychological -- with such clarity and comprehensiveness. To accomplish this Rudolf has drawn from years of experience as a major conductor and eminent teacher, enriching the prose with the keen insights of a fine mind and the elegant turns of phrase of an artful writer. The new edition retains the impeccable professionalism of its predecessors and assures the relevancy of this landmark study into the foreseeable future. It is, quite simply, a necessary acquisition for the library of every conductor who is serious about the art.

Samuel Jones

Dr. Samuel Jones is Professor of Composition and Conducting at the Shepherd School of Music at Rice University in Houston, Texas, and is a past president of the Conductors' Guild.

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Richard Koshgarian, *American Orchestral Music: A Performance Catalog* (Metuchen, NJ & London: Scarecrow Press, 1992), 762 pp., $72.50, ISBN: 0-8108-2632-1

Since the large ASCAP and BMI catalogs last appeared in the late 1970s, a void developed which has now more or less been filled by a new publication from Scarecrow -- a publisher that can be counted upon to produce charmingly off-beat music books such as the recent *Music for Three or More Pianists* and *The Keyed Bugle*.[1] The newcomer is Richard Koshgarian's bibliography, a volume that is hefty in more ways than one: it weighs more than two pounds, costs more than $70, and is a significant contribution to the profession. While the price may prevent it from occupying the bookshelves of many struggling conductors, it is reassuring to know that it exists, and will doubtless soon be found in the reference collections of most university or large city libraries.

The work lists over 7,000 orchestral pieces by some 900 American composers, born within the last 100 years, more or less. Concertos, choral works, and vocal solos accompanied by orchestra are included, as are pieces for chamber orchestra and string orchestra. Operas, staged works, film scores and ballets are not included, "unless the composer personally sanctioned a concert performance of such a work." There are, however, numerous operatic arias listed.

Determining who and what should be included in such a broad work is a task fraught with peril. Generally the bibliographer has a gut feeling of what to include, but then must develop criteria that fit the concept. Thus Koshgarian defined any work that involves a string section of whatever size as "orchestral." Works without strings that frequently appear on orchestral programs (such as Copland's *Fanfare for the Common Man*) will not be found.

The compiler handles a second problem -- who is an "American" composer -- flexibly, if arbitrarily. He includes many composers born in other countries who spent a substantial amount of time in the United States: for example, Henry Brant, Ernst Krenek, Nicholas Slonimsky. Others who are curiously absent include Erich Korngold and Kurt Weill, composers who left their marks on those two quintessentially American institutions, Hollywood and Broadway, respectively. (Weill even became a United States citizen.) Perhaps it was the contamination of the commercial that ruled them out, though of course both composed excellent concert music as well.

The starting date for composers born "within the last 100 years" is also not hard and fast. Although the copyright date on *American Orchestral Music* is 1992, the book was conceived in 1988 and begun in earnest in 1989 as part of the author's doctoral work at the University of Iowa. That would seem to put the earliest date for composers included somewhere bewteen 1888 and 1892. Actually, Koshgarian permits himself to include composers born a few years earlier than that -- a welcome inclusiveness that will offend no one, even though one can question why he includes Louis Gruenberg (born in 1884) and not Charles Tomlinson Griffes (born in the same year); why Wallingford Riegger and not Deems Taylor (both 1885).

Koshgarian's reply is that he was motivated in part, and especially in the earliest years touched on, by a desire to include composers whom he feels had been unjustly neglected. In fact, that very intention led him to draw the line after the birth dates of such paradigms of Americanism as Gottschalk, MacDowell, Ives and Ruggles. It is an entirely reasonable position, though perhaps it would have been wiser to express this criterion in

[1] Readers of this journal will be alarmed by Scarecrow's subversive 1988 title *Conducting Made Easy for Directors of Amateur Musical Organizations*.

the title or subtitle (such as *American Orchestral Music: A Performance Catalog for Composers Born Since 1883*). As it stands, a first-time user may be confounded not to find Ives or MacDowell in a book on American orchestral music.

Another composer unaccountably missing is George Gershwin, though he appears to meet all the criteria given for inclusion. Richard Rodgers might also have been included; his *Slaughter on Tenth Avenue* and *Carousel Waltz* are valid concert pieces. Koshgarian says he deliberately excluded one of the most-performed of all American composers: Leroy Anderson (a student, interestingly enough, of Enescu and Piston). That should cause no alarm among users, who probably will not be turning to this book for pops material.

The instrumentation is listed in a variant of the customary formula understood by conductors. One potential for confusion is that the numbers aren't separated by spaces. Thus when symbols for auxiliary instruments are employed, the reader could easily misread Koshgarian's "3*3*2*3" as "3 *3 *2 *3." Actually Koshgarian intends "3* 3* 2* 3" (i.e. he puts the symbol after the number rather than in its more customary position before the number.) This is made perfectly clear in the introduction, but still might cause a problem for the casual user who is accustomed to the more familiar method.

Publishers are indicated by abbreviations, and a key is given in Appendix E. Koshgarian has included a good deal of music that is unpublished, and therefore Appendix F gives addresses of about 200 individual composers (including some, curiously, who do have publishers). The listed works of each composer are arranged chronologically where possible. This makes for interesting browsing, but can be annoying when searching for a particular title among the works of a prolific composer -- Hovhaness, for instance, goes on for eight-and-a-half pages. Another minor irritation is that the running heads of composers' names (like the guide words in a dictionary) are at the *inside* corner of the page, where they are harder to spot.

Appendix A lists the entire contents, classified by duration (5' or less, 6' to 10', etc.), and subdivided within each classification by the size of the orchestra required (large, medium, small, chamber orchestra, or string orchestra). Thus if one is looking for, say, an American opener of five minutes or less for a chamber orchestra program, turn to p. 587 and -- *voilà*! -- there are six candidates. If you think the "small orchestra" category might also work, there are more like ninety-six possibilities.

Appendix B lists works for various solo instruments with orchestra. Where the number of works is large (e.g. piano solos), Koshgarian subdivides them into useful smaller categories such as duration and sometimes even orchestra size. For example, there are six piano concertos for medium orchestra that are more than thirty minutes long. All this subdividing is carried out in a practical way that is neither rigid nor pedantic. The author clearly understands what information the program-builder needs, and has constructed his book so that it can be found easily. A few minutes spent leafing through these appendices will reveal their logic better than my description.

Koshgarian uses a similar organization for Appendices C (vocal soloists, including narrator) and D (choruses of various types with orchestra).

As a bibliographer myself, I am well aware of the enormity of the task Koshgarian undertook. This is the sort of work that is never really complete -- never perfect. The inclusions and exclusions are always going to trouble some and offend others. And of course, the moment such a book is offered for sale it is already out of date. In spite of all this, that Koshgarian has persevered and produced a work that fills a serious gap is cause for rejoicing and gratitude.

David Daniels

David Daniels is Music Director of the Warren

Symphony and the Pontiac-Oakland Symphony in Michigan, where he is also on the faculty of Oakland University. He is currently at work on a third edition of his **Orchestral Music**, *also published by Scarecrow Press.*

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Julie Yarbrough, *Modern Languages for Musicians* (Stuyvesant, NY: Pendragon Press, 1993), 499 pp., $54.00, ISBN#: 0-945193-06-8

In the Foreword of *Modern Languages for Musicians*, author Julie Yarbrough states that the book is "... designed to make languages both practical and applicable for musicians by transforming the symbols and sounds of language through relevant music terminology into a functional skill." Faithful to her description, she utilizes a comprehensive approach to basic grammar in German, French, and Italian, with emphasis on the benefit of these languages for musicians.

Although there is a complete explanation of pronunciation for each language, the thrust of the book emphasizes grammatical structure with a goal of reading and translating moderately difficult texts. From this standpoint the book, which is really three manuals in one volume, is encyclopedic.

Indeed German, French and Italian are the most frequently used foreign languages, not only by opera and concert singers who regularly study and sing foreign language texts, but by musicians in all of the art's disciplines. The book could readily be used for an advanced high school class, or, better still, as a college text for a course concentrating on basic grammar for music students or for those with a strong interest in music.

The organization of structural elements is excellently presented. The divisions for each of the languages are: 1. International Phonetic Alphabet symbols and Pronunciation; 2. Nouns, Pronouns and Prepositions; 3. Verbs, Indicative Mood, Prefixes and Summary (other verb forms and verbs frequently encountered in musical scores and vocal literature); 4. Adjectives and Adverbs; 5. Sentence Structure (prepositions, conjunctions, and additional pronoun forms); 6. Word order in sentence structure (interrogative and relative pronouns); and 7. Additional Characteristics of Verbs (subjunctive and conditional moods). Of course, there are slight variations allowing for the idiosyncrasies of each language.

Also noteworthy are the exercises at the end of most sections. These include pronunciation, alphabet, pitch names, opera titles, names of musical instruments, cardinal and ordinal numbers, times of day, days of the week, months of the year, and the seasons. In addition, nouns in vocal literature, research questions, and several sets of translation exercises are provided for each language.

Besides its intended use as a classroom textbook, *Modern Languages for Musicians* will serve as a fine one-volume reference book for college teachers of basic foreign language grammar, and for those who teach vocal diction in the classroom or private studio. It will assist in developing enough expertise to translate moderately difficult texts such as art song, *Lieder* and opera texts for singers, coaches and conductors.

As is often the case, the work could have been more carefully proofread prior to publication; several minor errors were present in my review copy. However, one error was repeated throughout the book: a misspelling of the word "principal" as in "principal parts of verbs" that concludes with "le" instead of "al." Certainly such errors will be corrected in subsequent printings of the book. However, *Modern Lan-*

guages for Musicians should be a valuable asset for English-speaking music students and teachers wishing to improve their fluency in three of the world's great languages.

Raymond Friday

Dr. Raymond Friday is Professor of Vocal Music at West Chester University (PA).

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Victor Rangel-Ribeiro and Robert Markel, *Chamber Music: An International Guide to Works and Their Instrumentation*, (New York: Facts On File, 1993), 352 pp., $45.00. ISBN 0-8160-2296-8

Most conductors regularly consult one or more published lists of music literature. There are now many such compilations available, including ones specializing in literature for orchestra, chamber ensembles, chamber orchestra, and so on. Even so, finding the right work for the next concert, among the bewildering mass of titles in print, can be a daunting task. A new book, giving a different set of choices and arranged in a clever way, may be a welcome additional resource. The title underscores the book's value to chamber music players, but conductors of chamber orchestras and wind ensembles will also find it useful.

Title notwithstanding, the compilers of *Chamber Music* had to set limits when selecting works for inclusion. Rangel-Ribeiro and Markel elected to bypass the solo and duo literature as well as compositions for groups of identical instruments, three violins or four horns, for example. They did list "chamber" works for combinations of up to twenty instrumental parts. Thus, a string section having first and second violin, viola, cello, and bass parts counts as only five instruments, even though a work such as Wagner's *Siegfried Idyll* (p. 214), would normally be performed by several string players per part. It seems that the compilers attempted to restrict their book to true chamber music by weeding out most titles which imply orchestral performance, such as "symphony" and "concerto." Hence, no Haydn or Mozart symphonies are included, but many chamber orchestra works do appear, for instance *Siegfried Idyll*, Virgil Thompson's *Four Saints* (p. 205), and Wolf Ferrari's *Kammersymfonie* (p. 221).

The compilers searched catalogues of more than a hundred American and European publishers, and then added those out-of-print works which they judged to be significant. The result is nearly 8,000 titles from the sixteenth century to the 1990s. While this is an impressive and useful collection, it does have some limitations. A number of obscure works were included simply because they happened to be available when the research was done. The reader will have to decide exactly how bothersome the presence of such works actually is. The more serious problem is the compliers' omission of many worthwhile works. Selections such as Schubert's *Eine kleine Trauermusik*, available in several modern editions, some Mozart *Divertimenti*, and nearly all of Percy Grainger's chamber music, to name a few, are missing. The problem of these missing works by celebrated composers is pointed out simply to alert potential users that this very good book should not become their only resource for chamber music.

One of the book's greatest strengths is its format. Each page contains a grid designed to help the reader's eyes move smoothly across the page from left to right as well as from top to bottom. The names of listed compositions, arranged alphabetically by composer, appear along the left side of the page. Across the top of the page appear categories of information, such as year composed/published, key, duration, and specific

instruments. Numbers or letters are placed on the grid in appropriate spaces under specific headings. Thus, if a composition requires three trombones, the number "3" appears in the "trombone" column on the line opposite the title. The works are listed by composer and title. For example, moving down the left-hand side of the page under the entry, "Enesco, Georges" (p. 86), one would find "*Dixtuor*, Op. 14." Reading from left to right, one learns that the work was composed and/or published (we are not told which) in 1906, is in the key of D, lasts 26 minutes, calls for an ensemble of 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, and 2 horns, and is available from Editions Salabert. One can work in the opposite direction as well. The wind ensemble conductor could scan the page to find a work having clusters of numbers on the right side (the area listing wind instruments) but is blank in the center of the page (the string area) to find, for instance, Max Reger's *Wind Serenade* (p. 170) for pairs of flutes, oboes, clarinets and bassoons, and four horns. A chamber orchestra conductor would look for clusters of numbers in both the string and wind areas of the page to find such a work as Milhaud's *L'Homme et son désir* (p. 150). One can also search for various keyboard instruments, guitar, harp, voice, percussion, and several others, including early instruments. With a little practice, works having a specific instrumentation can be located quite easily. If an unusual instrument, *e.g.* celesta or mandolin, is included in the score, a note giving the instrument's name appears after the title. A note also follows the title of a work which requires a conductor, but such notes are all-too-infrequent. Does the lack of any indication to the contrary indicate that ensembles performing *Siegfried Idyll*, Schönberg's *Kammersymphonie* (p. 183), and many other compositions of orchestral proportions, can dispense with conductors?!

Unquestionably, *Chamber Music* provides much useful information in a convenient format. Unfortunately, not all data is provided for each work cited. The first section of the book lists music composed before *circa* 1800. There are hundreds of entries in this section, but a duration is given for only one work! In the second section, from *circa* 1800 to the present, very few entries include <u>both</u> key and duration. When a work is available in many editions, a code for "various publishers" is given, but without a single publisher's name being listed. The usefulness of the book would have been significantly enhanced had a Publishers' Glossary been included and cross-referenced to each entry under copyright as well as many lesser-known works in the public domain.

Despite a few *lacunae*, *Chamber Music* is a very helpful, well-organized reference tool. Anyone planning chamber music or chamber orchestra concerts would likely benefit from perusal of this volume. Libraries with music collections, large or small, would be well-advised to place this book on the reference shelf.

John Jay Hilfiger

John Jay Hilfiger is Assistant Professor of Music at the University of Wisconsin Center - Fond du Lac and Music Director of the Fond du Lac Chamber Orchestra.

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Humphrey Carpenter, *Benjamin Britten: A Biography* (New York: Charles Scribner's Sons, 1993), 677 pp., photographs, indices, $30.00, ISBN: 0-684-19569-0

Throughout this book a multitude of sources make the point that Benjamin Britten (1913-76), despite being the subject of public scrutiny and

controversy throughout his life, was nevertheless a private and enigmatic character. Humphrey Carpenter, a highly regarded biographer whose previous subjects include W.H. Auden and J. R. R. Tolkien, meticulously set about interviewing dozens of Britten's personal and professional associates, culling information from numerous press notices and writings about the composer and his works, and, most importantly, sifting through volumes of Britten's personal diaries and correspondence. The challenge was to assemble this wealth of information into a readable prose which reveals to the reader -- in an interesting fashion -- a complete portrait of the man, his life and works. To a large part, the author succeeds admirably in his task, but for the professional musician, more concerned with Britten's musical corpus and professional milieu than lengthy speculative analysis about his psyche, this exhaustive work may be less satisfying than one would hope.

The book comprises four parts, four appendices, and two indices. Of particular interest to musicians will be Appendix A, a chronological list of Britten's compositions, and the second index, that of Britten's works as they appear in the text. The first two parts devote much attention to the development of Britten's sexuality, a topic which, in this reader's opinion, is weighted too heavily in the text. The second-hand psychoanalysis and relentless search for sexual overtones in the least significant of Britten's activities as a struggling young composer in London negates the fact that Britten was at the time, quite frankly, an immature, naive, "momma's boy," a social and political neophyte who was no match for the leftist, openly homosexual group of friends with whom he associated at the time. Glimpses of his musical influences, including an adoration of Beethoven, Berg and Mahler, and a strong dislike of Brahms and many of the established British composers of his day, such as Vaughan Williams and Walton, are just that: tossed off declarations that are frequently out of context and without explanation.

The second half of the book, which represents the period of Britten's most prolific and successful musical output, is far more satisfactory for the musician/reader, including as it does several excellent analyses of Britten's major works. Of special interest in this segment is the fact that for many of his more celebrated works, including *The Rape of Lucretia*, *Peter Grimes*, *Billy Budd*, *Turn of the Screw*, and *Death in Venice*, not only was Britten the composer, but an active participant in all aspects of casting, rehearsals and the premiere performances as well. Three generous photo sections enhance the biography by providing the reader with faces to accompany names frequently mentioned in the text.

On the whole *Benjamin Britten: A Biography* is a credit to Humphrey Carpenter's skills as a researcher and author. To gain a more well-rounded perspective of Britten's personality one might do well to consult the diaries of the subject, housed in the Britten-Pears Library in Aldeburgh, or the two-volume set of selected diaries and letters of the composer edited by Donald Mitchell (Britten's own choice for his personal biographer) and Philip Reed, published in 1991 by Faber and Faber. Conductors and performers of Britten's music can certainly profit by making judicious use of the works' index, to focus on those practical and pertinent pieces of information that address the genesis of Britten's works.

Judy Ann Voois

Judy Ann Voois is Executive Secretary of the Conductors' Guild, Inc., a woodwind instrument instructor and freelance bassoonist in Southeastern Pennsylvania.

Letters to the Editor

To the Editor:

I am pleased to offer some comments on the soundly provocative letter written by Jean-Pierre Marty concerning my brief guide to *Thamos* (Vol. 12, Nos. 1 & 2).

First, an apology: as the author of *Mozart: A Guide to Research* (New York: Garland, 1989) I was unable to include a reference to M. Marty's comprehensive *The Tempo Indications of Mozart* (New Haven: Yale Univ. Press, 1988). I did refer to his book prior to conducting a recent performance of *Thamos*, a work I first conducted in the 1960s. Also, I reauditioned the splendid recorded performance of Dr. Bernhard Paumgartner, one of my revered mentors. I agree that for the most part the tempos I selected are slower than those recorded by Dr. Paumgartner and recommended by Maestro Marty. Nevertheless, I do believe my tempos reflect authenticity and logic. A number of distinguished scholars have recommended brisk Mozart tempos and have offered useful guidelines. The reason these guidelines cannot be etched in stone include the widely varied dramatic situations which theatre works embody, as M. Marty realizes. The musical elements do not exist in a vacuum, especially if one takes into account the character of various scenes.

I am aware that the use of spoken text greatly enhances performances of works such as *Thamos*, *L'Arlesienne*, *Peer Gynt*, *Le Bourgeois Gentilhomme*, etc., although I have some reservations about using "narrators." In 1778 Mozart wrote of admiring *Medea* and *Ariadne*, successful melodramas by the Czechoslovakian composer Georg Benda (1722-1795), and on several occasions considered composing a melodrama himself.

I agree with M. Marty about the graduated tempos in the G minor *Allegro* Interlude which begins in triple time and later changes to duple -- *Allegretto* (♩ = 100), *Andante*, *Più andante*, *Più adagio*, *Allegretto*, *Adagio* -- and I observe them.

I believe M. Marty's negative judgment of Gebler's text on a theme from *Sturm und Drang* may be extreme, because, if well-played, its concise five acts might play effectively in a staged version.

My reference to the near Beethoven-like orchestral sonorities (2/2/0/2, 2/2/3, timpani, strings) was deleted in the editorial process, which also produced shortened descriptions of the various changing moods, perhaps causing them to appear overly simplistic.

I agree with M. Marty's outline of Mozart's composition of the *Thamos* music. (I included this information in the program notes of my recent "complete" performance, copies of which are available to any interested parties). I understand precedent for the use of K.161a as Overture is likely rather than proven; and I know that K.161a was also used in productions of Plümicke's *Lanassa*.

I accept the "spirit" of M. Marty's comments, but the "letter" which infused my recent performance of *Thamos* in a church seating about 900 seemed to fulfill the work's destiny. Beyond that, a number of musicians and conductors have thanked me for the "Guide" toward rendering an appropriate performance, even if it is only a guide, not a blueprint.

As a matter of record, in addition to referring to Mozart's letters, and *The Tempo Indications of Mozart* and its bibliography, I consulted writings by Hans Albrecht, Harold Heckman, Alfred Orel, H.C. Robbins Landon, and Max Rudolf in his superb discussion of *Le nozze di Figaro* (*JCG*, Vol. 11, Nos. 3 & 4).

When we note that Mozart liked fast but not "scrambling" finales, let us remember that "speed" can be suggested by lightness and *staccato*, and that relative speed is probably more important than actual speed. Thus, rather than trying to bring Mozart to modern audiences, I try to bring modern audiences to Mozart (and indeed make the same kind of effort for every composer whose works I conduct). For well over three decades I have used various procedures: *staccatos*, subtle *rubatos*, dynamic variations and contrasts, (particularly in repeats, and when indicated), etc. Sometimes my approach has been modified by the acoustics of a particular hall. In sum, I do agree that certain Mozart tempos can be absolute, while others must be determined and influenced by "circumstances."

Yours faithfully, for full discussion of and devotion to the Music of Mozart, and others.

Baird Hastings, Music Director/Conductor, Mozart, Festival Orchestra (NY).

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To the Editor:

In his otherwise splendid article, "Lost in the Stars: A Forgotten Career in Conducting" (Vol. 12, Nos. 3 & 4), Charles Barber unfortunately perpetuates the misconception that the eminent pianist and conductor, Alexander Siloti, improved by making "'piano-borne' the second movement of the Second Concerto" by Tchaikowsky. It would be more accurate to describe Siloti's well-intentioned, albeit misguided, effort to make the score more "rewarding" as a mutilation.

One of the more drastic alterations Siloti initially proposed was to shift the placement of the first movement cadenza, to which Tchaikowsky responded, "my . . . hair stood on end at your idea. . . ." Siloti's revised, sharply truncated version of the concerto was eventually published, the most egregious aspect of which is the butchery of the unorthodox second movement. Tchaikowsky originally conceived this expansive movement in a large A-B-A form, a virtual triple concerto for piano, violin and cello. In eliminating about half of the music, Siloti eviscerated the distinctive roles of the solo violin and cello, and reduced the movement to little more than a double statement of the main theme. The larger formal design of the whole concerto was thereby skewed, producing, among other anomalies, an odd and unsatisfying sequence of movement lengths: a gargantuan first, followed by a rather brief second and third.

Fortunately, most current performances and recordings have returned to Tchaikowsky's original score, reveling in its grandeur and large-scale sweep; Siloti's editorial methodology, like that of so many others who honestly intended to "help" a composer, is being relegated to the archives and library shelves. Alexander Siloti was a truly distinguished artist, but his work on this concerto does a disservice to both editor and composer.

Michael Boriskin, pianist, Danbury, Connecticut

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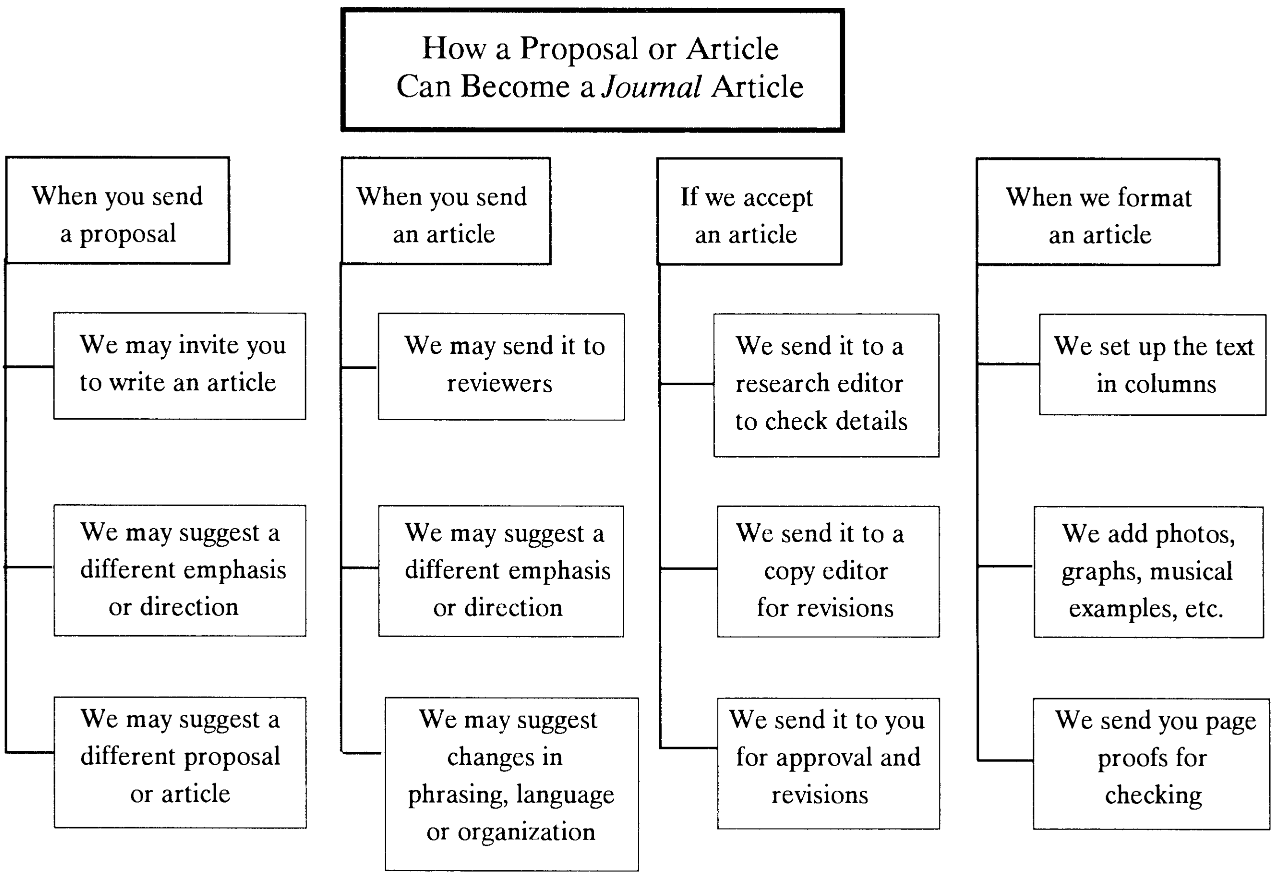

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