Volume 13 Number 2 Summer/Fall 1992

Journal of the Conductors' Guild

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The publication date of the present issue of the JOURNAL OF THE CONDUCTORS' GUILD *is Spring, 1994; consequently the publication date and the issue date do not coincide.*

Effective Volume 13, the JOURNAL OF THE CONDUCTORS' GUILD *has been published semi-annually, the two issues being numbered 1 and 2; the seasonal references remain unchanged, as is the journal's length.*

The **JCG** *'s editors and staff, in evaluating material accepted for publication, will determine appropriate credit for such contributions.*

Library of Congress No. 82-644733

ISSN# 0734-1032

Commentary

When the *JCG* was founded in 1980, the editor and future authors were given a broad and somewhat general charge: produce a journal containing articles germane to the art, science, and history of conducting that would be of interest and assistance to the practicing conductor. The contents of the journal were to be scholarly and timeless in nature, so as to generate reasonable shelf life for future readers and researchers.

To the best of the editorial staff's ability, these guidelines have been followed. Yet, in an art as dynamic and fluid as conducting, trends and developments emerge. Although new developments in the profession may not have passed the test of time, if they are judged important they should find their way into a serious publication, especially one that attempts to provide relevant and current professional information for its readership. Recent examples of such efforts include *JCG* issues focusing on such topics as current performance practices, arts medicine, and the state of the arts in contemporary America.

Since Harold Farberman, the first CG president, was both conductor and composer, advocacy for contemporary conducted music in general and American conducted music in particular has always been a philosophic mandate for the organization. Whenever possible it has been put into practice in the pages of the *JCG*.

With the present issue we are pleased to inaugurate a series of articles written by Dr. James Ball that will provide an in-depth examination of more than a dozen American orchestral works written within the last dozen years. Due to the manner in which the composers and compositions were selected, we are assured that the music surveyed will be of the highest possible quality and of significant importance to conductors working in the orchestral milieu of the 1990s. The segment published here provides an introduction to the series together with surveys of two of the works: *Harmonielehre* by John Adams and Symphony No. 1 by John Corigliano. We are indebted to Dr. Ball not only for submitting his DMA dissertation for publication, but also for allowing the text of each chapter to be edited to allow for the addition of reproduced musical examples.

Addressing contemporary orchestral works of a slightly older vintage, the article by Zae Munn highlights a genre of orchestral composition that emerged in the 1960s and 70s that required a conductor's co-creative involvement in the directional gestures and musical organization. Dr. Munn's research should be a revelation to many young conductors who may not have been exposed to such works in their brief careers. It is hoped that the article's content will inspire conductors of all ages to revisit this repertoire and program a work that — given its increased conductor involvement — should provide a new and hopefully exciting performance experience. The *JCG*'s editorial staff is grateful to Dr. Munn for her ongoing cooperation, patience and skill in truncating her lengthy DMA dissertation to its present, reader-friendly presentation.

Moving from the contemporary to the archival, Charles Barber's article derives from his fascinating film presentations at the CG's January 1994 Conference for Conductors. The content of his article is enlarged and updated; it should whet the appetite of all conductors to audition many of these vintage film excerpts as soon as they become commercially available.

JCG assistant editor Jon Mitchell offers a provocative and useful investigation into the realm of the Spanish pasodoble. Dr. Mitchell shares with the readership his extensive research and experience in this internationally popular wind band genre, while providing insights into the authenticity of the music's performance practices.

Although such conductors as Toscanini and Ormandy denied the feasibility of teaching conducting, for those who spend a good deal of their professional lives in that endeavor, Jonathan Green's challenging article should stimulate much thought — if not angst. Hopefully his present essay will provide post-secondary conducting instructors with ample ammunition to seek additional conducting course hours in the music major curriculum.

A significant "Scores & Parts" offering, eight book reviews, and two letters to the editor conclude the issue. *Editor*

Selected Contemporary American Orchestral Compositions: A Conductor's Guide (Part I)

by James S. Ball

The following article is derived from a dissertation submitted to the University of Missouri - Kansas City in 1992 to fulfill one requirement of the D.M.A. degree. It is published here with the permission of the author in an edited and reformatted version that now contains musical examples.

Chapter 1

Introduction

In the milieu of late twentieth-century symphonic and chamber music, there exists a body of works that challenges conductors, performers and audiences. So often, time is a factor when evaluating this repertoire for public performance. Libraries and publishers seldom have useful information, and the paucity of cogent commentary is often limiting, especially to conductors who need to make informed programming decisions.

The study at hand hopes to fill this void in a manner that is both salient and concise. No attempt is made to present an all-encompassing treatise. Rather, the study offers a paradigm of scholarship designed to facilitate the transmittal of information to those decision-makers who select repertoire in the field of contemporary symphonic music.

Personal experience as a conductor led me to embark on this study, at the outset of which two major decisions had to be made. First, there was the issue of content and format. What information would be most helpful to a conductor who perhaps has little knowledge of contemporary music? What would be the most efficient format to present such elements as technical difficulty and physical requirements, as well as a reasonable description of the music itself?

The second decision was more difficult. Although there are hundreds of living American composers of orchestral music, all could not be included. It was the writer's desire to include works that had a good chance of becoming standard repertoire for the professional and perhaps even the amateur orchestras of this country. It became obvious that some criteria were needed for the selection process.

The solution to this dilemma came to the author while attending a lecture in the fall of 1990 at the Conservatory of Music, University of Missouri-Kansas City, given by Ted Wiprude of Meet The Composer, Inc. His lecture included a brief description of the Orchestra Residencies Program (see Appendix 1). He explained how twenty-eight composers had been placed with major orchestras for two-year residencies (with a possibility of extension), and that the program had been limited to a specific time span (1982-1992). A major component of the residencies was that each composer was commissioned by the Meet The Composer Orchestra Residencies Program and the host orchestra to compose a major orchestral work that would be premiered and recorded. Each composer was selected by the music director of the host orchestra where he/she would reside. The Orchestra Residencies Program would thus provide: 1) a reasonably limited scope (i.e., 28 composers, 28 works); 2) assurance of the compositions' quality, given that the composers were selected by conductors of international reputation; and 3) since the program was begun in 1982, these works could be viewed as a reflection of contemporary American orchestral music.

The actual number of composers/works in the present study is seventeen. Two composers, Jacob Druckman and Stephen Albert, withdrew their compositions from study and/or performance. Deborah Drattell's *Lilith* is not included because her publisher did not respond to requests for score or tapes. Eight other composers, Robert Beaser, Shulamit Ran, Claude Baker, Bright Sheng, Daniel Asia, Bernard Rands, Steven Stucky and Dan Welcher, were among the last to be selected into the program and their works, at the time of writing, were unavailable because they either had not been completed or had yet to be premiered.

A standard format has been applied throughout this study. Following the introduction, each chapter is devoted to one work and contains four parts or sections. The first gives details about the work such as instrumentation, duration, publisher, date of composition, date of premiere performance, etc. The second section — usually the longest — begins with a general background of the composition and a description of the work as a whole. There follows a more detailed and at times subjective description of each movement by the author (some works have only one movement). This segment closes with suggestions about the work's performability by regional or community orchestras. The third section is a brief biography of the composer; the fourth lists the composer's orchestral compositions. The list includes chamber orchestra and choral compositions, the only criterion being a performance requirement of multiple strings. Works for wind ensemble, fanfares for brass ensemble, or chamber works with strings are not included. Information for the biographical sketch and list of works for orchestra were usually supplied by the publisher but were often three to five years out-of-date. Attempts to update this information have been made, but it is recognized that recent works, works in progress, awards, new positions and the like could not always be included.

Source information was furnished by the score (which was either provided on perusal by the publisher or was purchased) and by recordings (released compact disc, when available, or performance tapes also sent on perusal by the publisher). Promotional material such as pamphlets, reviews, and liner notes supplied with compact discs were also consulted. A list of the composers in the Residencies Program (including the title of the commissioned work, date of the premiere performance, publisher, and the company and release date of compact disc, if available) was provided by Meet The Composer. Finally, telephone interviews were conducted with most of the composers, and excerpts of these conversations appear in the text. Several composers did not respond to a request for an interview, and some could not be reached.

Information provided in the sources used to compile the first section of each chapter was not always consistent. For example, sometimes there was disagreement on the date of composition, the date of premiere, the length of a work, etc. Where possible the most reliable information is given — sometimes provided through interviews with the composers. The system used for listing the instrumentation is taken from the Kalmus Orchestra Catalogue.[1] Commas between each instrument have been added for clarity, as well as the number of percussionists, timpanists, and harpists required (See Appendix 2). The citations of significant solos and contemporary effects are based on the writer's study of the score. Some composers were in residence with more than one orchestra, in which case both residencies are represented. Accordingly, this required the listing of the orchestra involved in the commission. Finally, in cases where a composer did not include a dedication (i.e., none was inscribed in the score), obviously none could be listed.

The seventeen pieces in this project reflect a variety of styles, forms and approaches to musical composition. The duration of the works is from fifteen to more than forty minutes, and the styles represented include nationalism, romanticism, serialism and minimalism. The size of orchestra ranges from those calling for moderate use of double winds and double or single brass to those needing large forces with many supplemental instruments. Two works call for solo voices, one requires a boys choir, one is a "concerto grosso," and another is music intended to accompany a ballet. Perhaps the requirement common to all the works is a large number of percussion instruments. This eclectic group of compositional

styles reflects the general state of contemporary music, and any conclusions about contemporary music are best left for another study.

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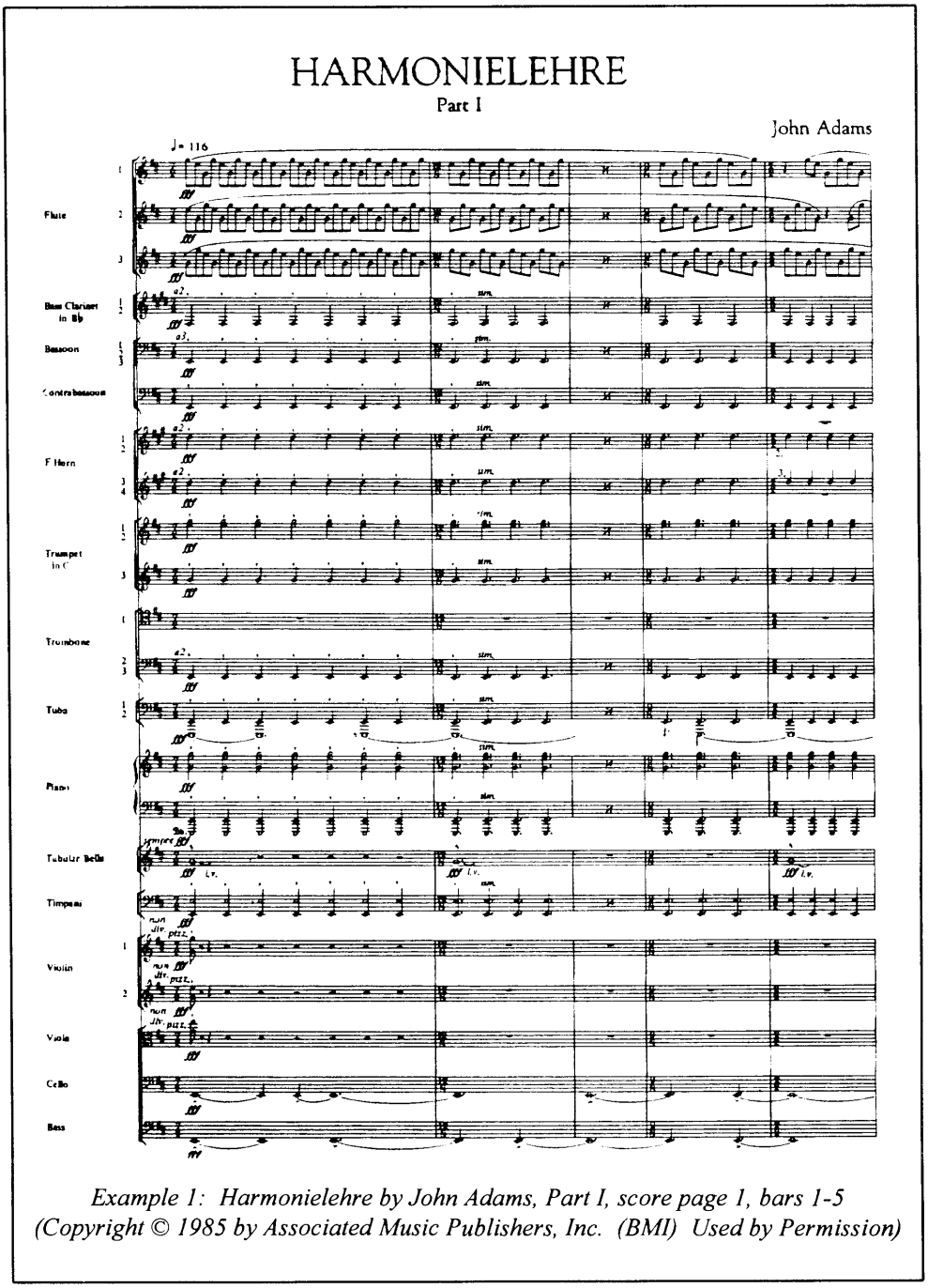
Chapter 2

Harmonielehre by John Adams

Date of Composition: 1984- 85
First Performance: March 21, 1985, San Francisco Symphony Orchestra, Edo de Waart, conductor
Publisher: Associated Music Publishers, Inc. Score distributed by Hal Leonard Publishing Corp.
Availability: score for sale, parts on rental
Recording: Elektra/Nonesuch, compact disc 79115-2, 1985
Duration: 40 minutes
Movements: three
Instrumentation: 4d3, 3d1, 4d2, 3+1 — 4, 4, 3, 2, timp., perc. (4), pno., cel., hp.(2), str.
Significant solos: trumpet, English horn, French horn
Contemporary effects: minimalist techniques, bowed vibraphone, bowed crotales
Score: transposed
Orchestra Residency: San Francisco Symphony Orchestra, 1982-1985
Commissioned by: San Francisco Symphony Orchestra and Meet The Composer Orchestra Residencies Program



Example 1: Harmonielehre by John Adams, Part I, score page 1, bars 1-5
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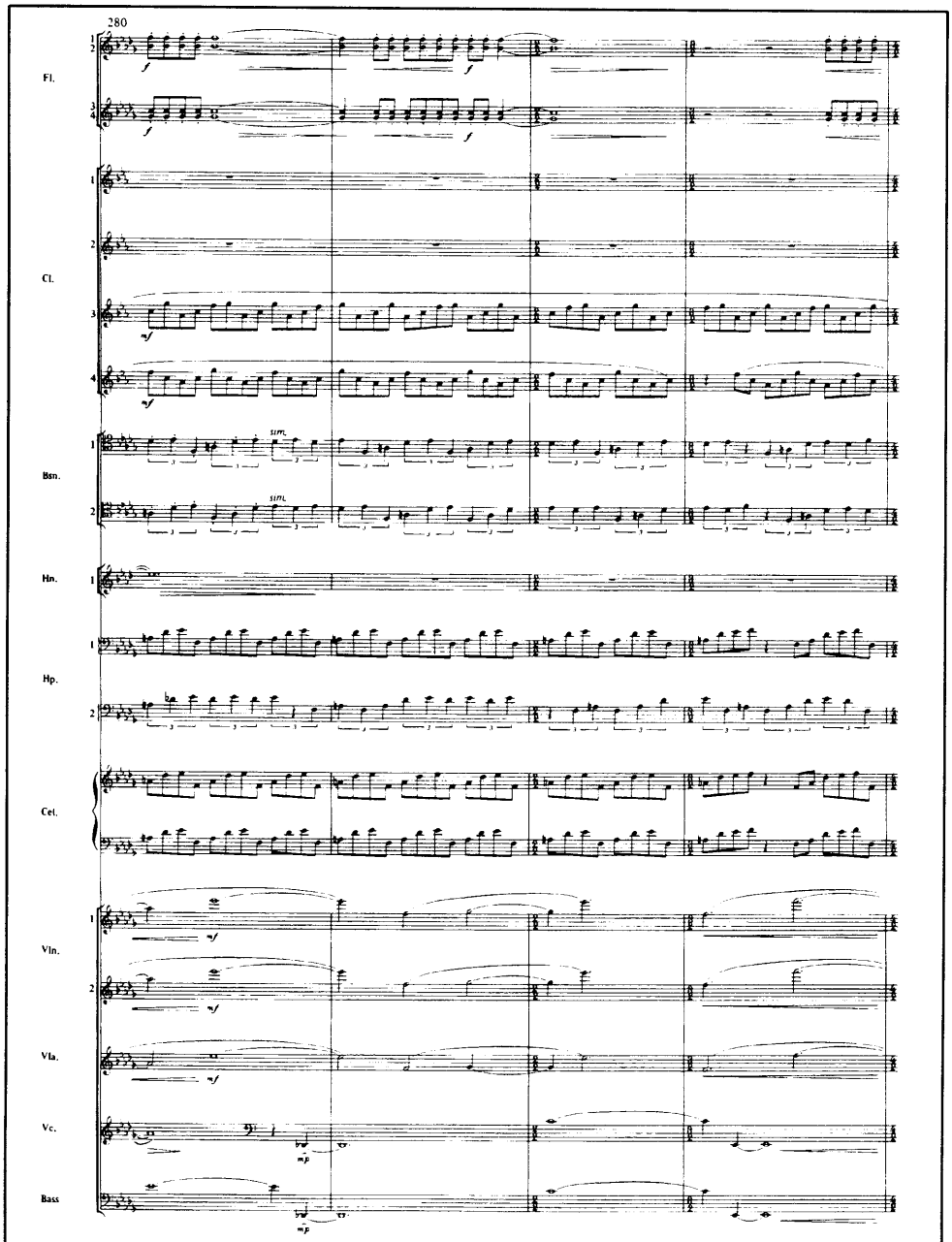
John Adams' compositional style has often been likened to that of such minimalist composers as Steve Reich and Philip Glass, especially in the use of repetitive structures and smaller formal designs. However, Adams states that,

> *Harmonielehre* departs from my earlier pieces in that there is something of a breakdown of tonal homogeneity, since in this case I was trying to make my harmonic language



Example 2: Harmonielehre by John Adams, Part I, score page 51, bars 280-283
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> more psychologically ambivalent; and in that sense I think I've moved very far away from the standard minimalist canon.[2]

While *Harmonielehre* utilizes standard minimalist repetitions, the design of the work is large-scale, with the minimalist techniques providing a foundation for the work's substantial formal structure. Adams' score calls for a very large orchestra; although most of it is used much of the time, there is often a sense of lightness of sonority due to the layering of repetitive rhythmic, commonly arpeggiated figures, usually in the upper woodwinds or upper strings. The passages where the sheer power of Adams' large orchestra comes to the fore are very effective, and such moments are presented with an excellent sense of pacing.

The title, *Harmonielehre*, refers to Schönberg's book of the same title, often translated *Theory of Harmony*. Adams states,

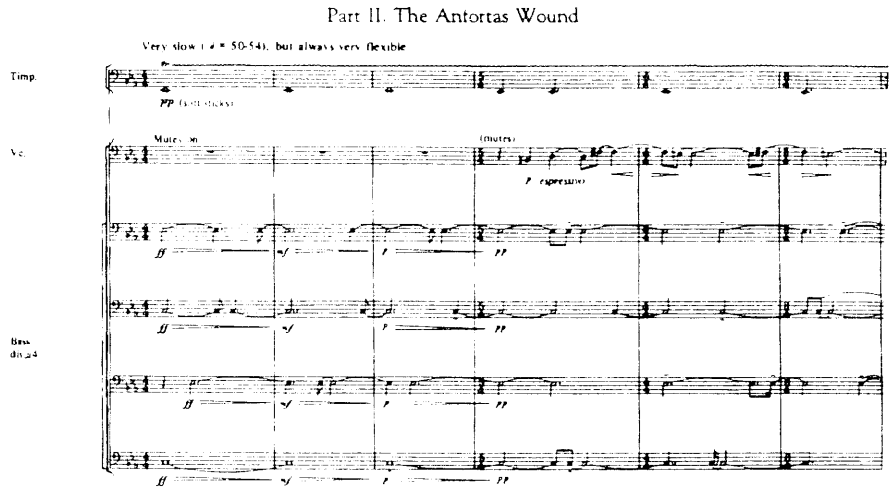
> . . . although my use of tonal principles is vastly different from Schönberg's, there are moments in my *Harmonielehre* which evoke the language and sensibility of the music around that time. Schoenberg dedicated his *Harmonielehre* to Mahler, and so I suppose that, on a far more modest level, my *Harmonielehre* is a kind of dedication to Schönberg. . . . The other shade of meaning in the title has to do with harmony in the larger sense, in the sense of spiritual and psychological harmony.[3]

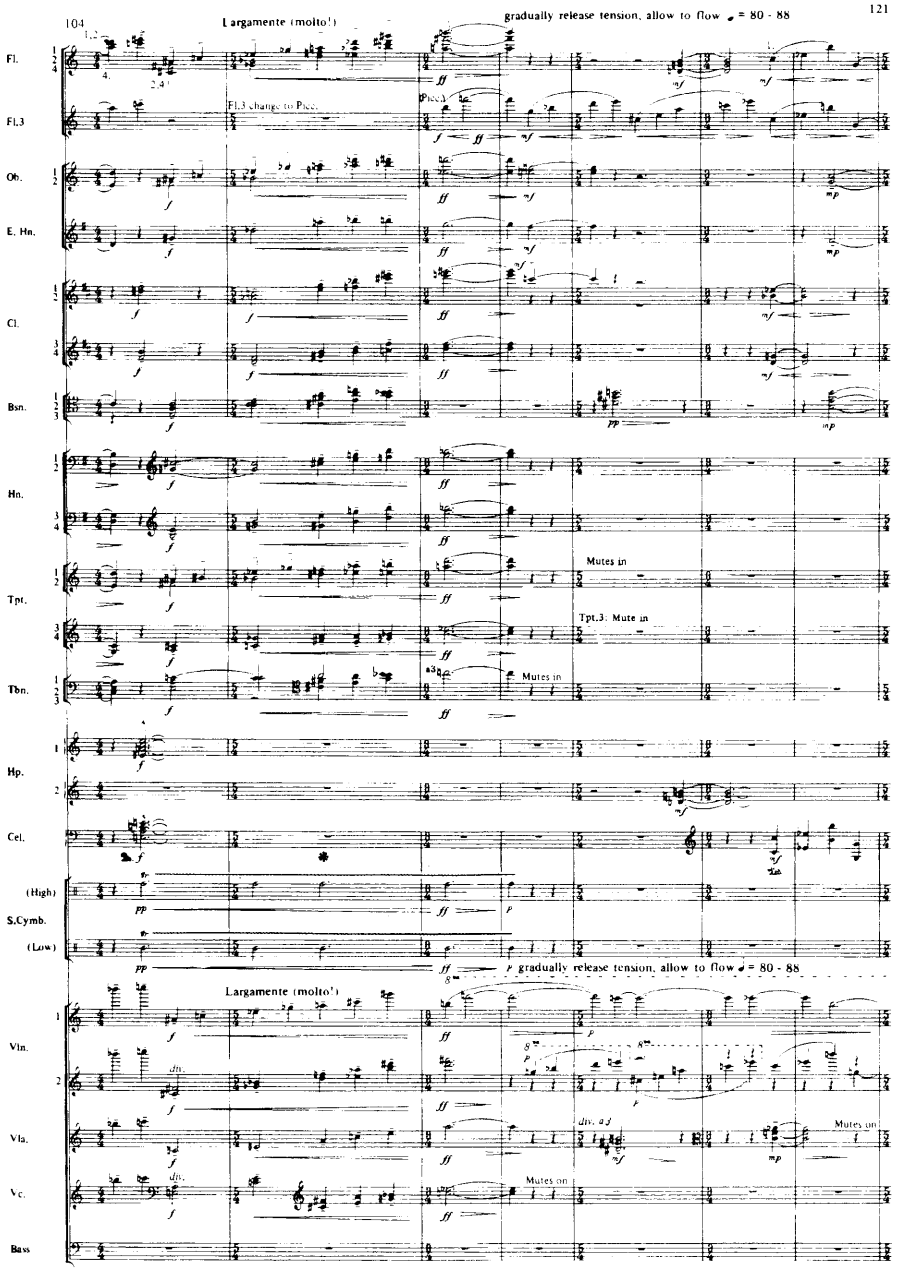
PART I (♩ = 116)

Adams describes the seventeen-minute first movement (Part I) of *Harmonielehre* as "architechtonically monolithic and . . . in fact, a single movement symphony in itself, concluding with the

Example 3 (right): Harmonielehre by John Adams, Part II, score page 110, bars 1-6

Example 4 (below): Harmonielehre by John Adams, Part II, score page 121, bars 104-110 (Copyright © 1985 by Associated Music Publishers, Inc. (BMI) Used by Permission)

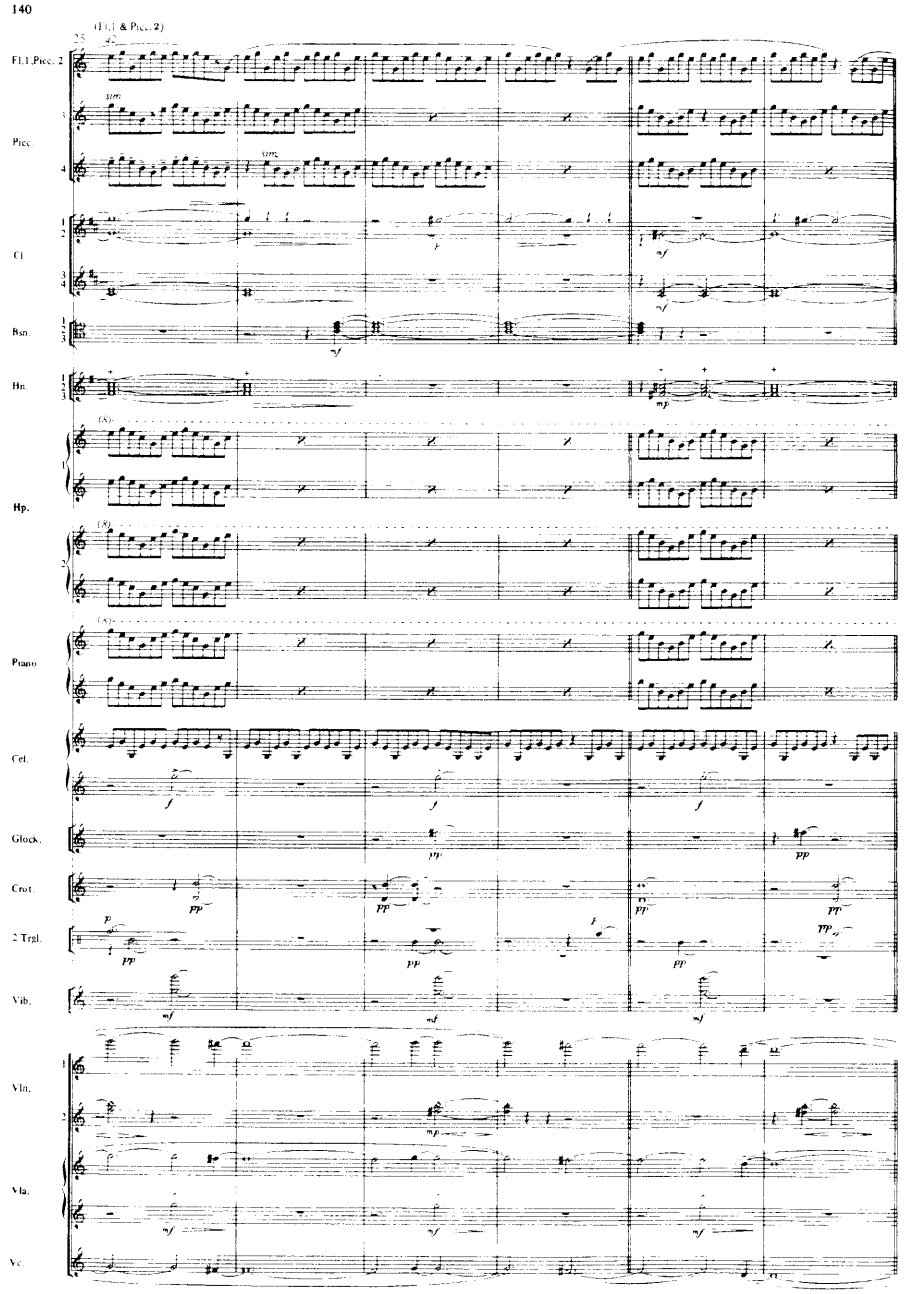




same chords in the same disposition with which it began."[4] The opening *fortissimo* E minor chords are subjected to a variety of rhythmic transformations and, accompanied by constant, overlapping, eighth-note E minor *arpeggios* in the flutes, produce the effect of a written-out *accelerando* (Example 1). Soon, *tremolo*-effect eighth-note figures appear in other woodwind and percussion instruments while the oboes and flutes add the seventh of the chord (bar 19) in note values drawn from the rhythmic transformations of the opening. The harmony gradually changes to E half-diminished (bar 31), then to G minor (bar 41); *arpeggios*, *tremolos* and new eighth-note figures appear in the strings in bar 59. As the slow harmonic rhythm continues through the first section of the movement, timbres and dynamics are modified, often in passages of sustained chords in the brass.

The first melody of the movement arrives in bar 258, nearly eight minutes into the work. It is a slow, floating tune begun in the cellos and solo horn but soon

passing to the upper strings (Example 2). It is accompanied by the ever-present arpeggiated eighth-note figures, now in the woodwinds, harps and celesta, and an angular, slow-moving line that first appears in the double bass. Here the tonality revolves around E-flat minor (with a major seventh), shifting slowly in almost impressionistic waves of harmonic color and shimmering timbres. This central section, with its floating tunes, surges and relaxes through various melodic, harmonic and orchestrational variances in which the *arpeggios* and tempo eventually slacken, finally disappearing entirely (bar 389), leaving sustained chords accompanying a lyrical version of the angular tune in the oboe, violins and violas. A gradual return in bar 410 of the eighth-note accompaniment, together with a long *accelerando* and *crescendo* signal a return to the grinding power of the opening and to the closing declamatory E minor chords.



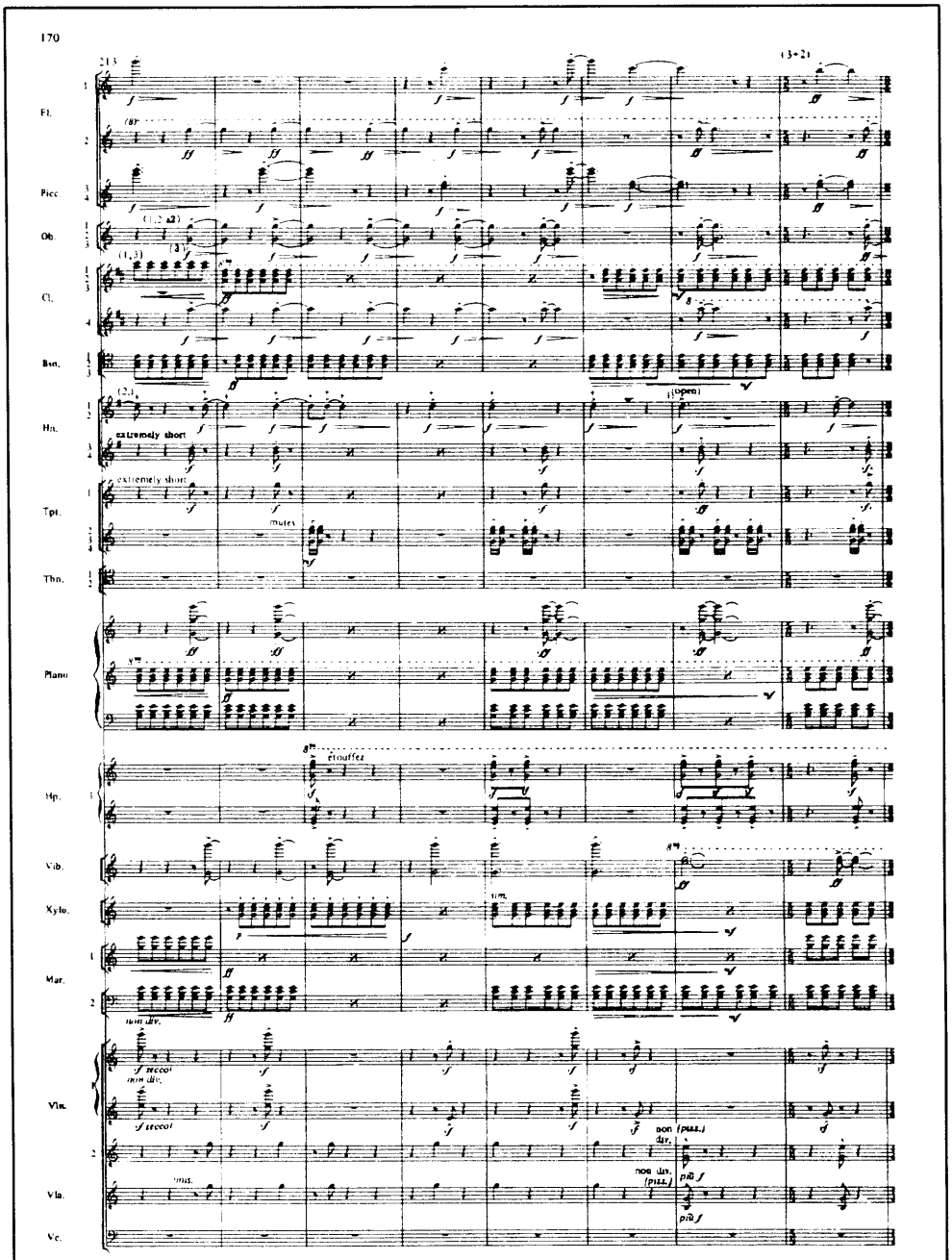
Example 5: Harmonielehre by John Adams, Part III, score page 140, bars 25-30

PART II. THE ANFORTAS WOUND
Very Slow (♩ = 50-54), but always very flexible

The title of the second movement derives from the story of the medieval King Anfortas and the wound he suffered during his quest of the holy grail. Adams states that the wound "is a creativity wound, of re-creation, of pro-creation. . . . 'The Anfortas Wound' exists under a bad sign, it has to do with an existence that is without grace."[5] In reference to the music itself he says "there are two climaxes in this movement, and the second of them is almost psychotic — the music literally screams, after which nothing seems to have been achieved."[6]

The movement begins with four-part-*divisi* basses playing a *fortissimo* minor third (C and E-flat.) By bar 4 they are *pianissimo*, at which time muted cellos enter with a slow, rising tune (Example 3). The orchestration thickens as the tempo increases section by section. Approximately four minutes into the movement, an extended trumpet solo occurs, lasting nearly a minute and a half (bars 52-86). This solo, *mp* to *mf*, only encompasses the range of a

tritone (between top line F and the B above), but difficulties of endurance, refinement and intonation can be anticipated for all but the professional player. The passage leading to the first of the two climaxes begins as the trumpet solo is ending and culminates with as a rising and crescendoing quarter-note scale line in the strings, reinforced by rising chords in the rest of the orchestra. The climax (bar 106) occurs in a *Largamente* (*molto*!). That is followed by a rather quick *diminuendo* as the tension relaxes (Example 4). A *rallentando* to a new slower tempo (♩ = 76) precedes the build-up to the second climax of the movement which is effected by a series of separated, sustained *ffff* chords (E minor seventh over F minor with a major seventh) as the trumpets, *a3*, fill the separation with unison high B's, *ffff*. This climax, sustained over sixteen measures, retreats to a relaxed section of sustained chords initiated by the piano, flutes and piccolos and passed to various small instrumental groups in the orchestra. The passage acts as a transition to a slow sustained horn solo. The movement closes with repeated chords subjected to a series of hairpin dynamics and ends with an F chord in the strings. This chord fades as the top *divisi* basses (playing the root) drop out, leaving, as in the opening, an interval of a minor third, now transposed to A and C.



Example 6: Harmonielehre by John Adams, Part III, score page 170, bars 213-220
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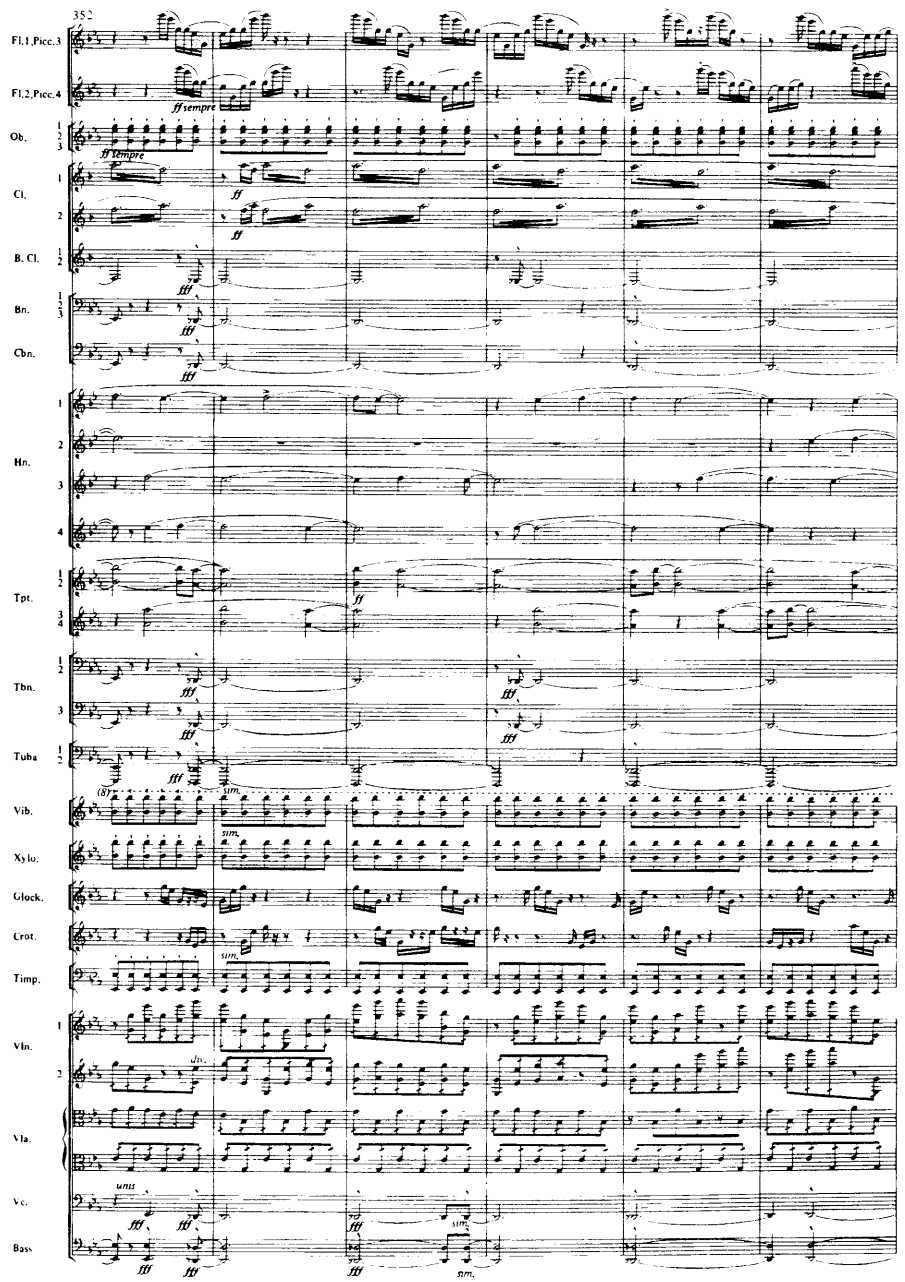
PART III. MEISTER ECKHARDT AND QUACKIE
Slowly rocking (𝅗𝅥. = 48)

The title of Part III includes a reference to the medieval Dominican theologian, preacher, and founder of German mysticism, Johannes Eckhardt. The movement begins with the image of "Meister Eckhardt floating through the firmament with a baby (Quackie, a reference to Adams' daughter) on his shoulders as she whispers the secret of grace into his ear."[7] Adams reveals that the final two movements of *Harmonielehre* "are a pair . . . [but] in the



Example 7: Harmonielehre by John Adams, Part III, score page 191, bars 352-357 (Copyright © 1985 by Associated Music Publishers, Inc. (BMI) Used by Permission)

third movement grace appears for no reason at all . . . that's just the way grace is, the unmerited bestowal of blessing on man."[8]

Written primarily in 6/4 time, the floating flavor mentioned earlier is again created by arpeggiated, eighth-note E minor triads (occasionally alternating with C major) beginning in the flutes and celesta and extending soon to piano, harps and winds; the strings feature sustained harmonics. Sporadic crystalline entrances created by the piccolo, harp harmonics, glockenspiel, crotales and vibraphone (the latter two both bowed as well as struck) add to the floating sensation and lead, sixty seconds into the movement, to a long, sustained, melody played by muted violins, violas and cellos in three parallel octaves (Example 5). This tune, reaching into the highest registers of these instruments, lasts approximately three-and-a-half minutes, while the harmonic underpinning shifts at a leisurely rate. Nearing the end of this passage (bar 63), sustained brass chords and added doublings of the arpeggiated figures thicken the texture, increase the intensity, and produce the climax as the tune reaches its apex (bar 95). A rapid *diminuendo* to *pianissimo* ensues as similar arpeggiated figures, now slurred in the clarinets and strings, accompany a descending series of suspensions in the flutes, horns and trumpets. The strings gradually emerge from the texture with eighth-note harmonics executed off the string, as the remainder of the orchestra fades to silence. A sense of agitation develops as the dynamics grow, the texture thickens, and the movement moves into the final section, in 3/4 time (bar 158; ♩=156). A brief transition leads back to E minor. Repeated eighth-note chords (E minor and C major, *non arpeggiato*), long and short bursts of the E minor sonority, and additional rhythmic patterns last for about seventy bars (Example 6), culminating in the final section in E-flat (bar 254). Sixteenth-note pat-

terns in the strings, pulsing percussion, and successions of sustained *crescendos* and *diminuendos* in the brass drive relentlessly to the final E-flat major chord. On first hearing one might be unaware that the final six minutes of the movement (300 measures) has no discernable tune, but is rather a long, insistent series of rhythmic patterns and harmonic and dynamic fluctuations, which carries the listener to the work's inevitable conclusion (Example 7).

The primary difficulties in performing *Harmonielehre* center around its metric and rhythmic complexities. Maintaining a forward momentum, especially in the outer movements, is likely to be problematic. With the work's additive and layering techniques, care must be taken to insure a proper orchestral balance. *Harmonielehre* does not have the technical difficulty of some other works in this study, but it is by no means easy, requiring as it does considerable performance stamina. The repetitive nature of the writing together with long passages having no discernable melody could prove a problem for some musicians and audiences. Overall, however, the music is agreeable to the ear and is at times very exciting.

Biography

> What has made even Adams' most purely 'minimalist' compositions stand apart from others of their kind is the high degree of imagination and invention brought into play and the long, powerfully dramatic arches that often go far beyond the confines of strict minimalist procedures.[9]

John Adams was born on February 15, 1947 in Worcester, Massachusetts and grew up in Vermont and New Hampshire. His earliest musical training was in the form of clarinet study with his father, with whom he played in local marching bands. "Adams has often acknowledged that the exuberant sonorities and strong rhythms of marching band music had a deep affect on his musical personality."[10] Bachelor of Arts (1969) and Master of Arts in composition (1971) degrees from Harvard University preceded Adams' move to the San Francisco area where he taught for ten years at the San Francisco Conservatory of Music. In 1978 he became associated with the San Francisco Symphony and served as its composer-in-residence from 1982 to 1985. There, music director Edo de Waart became a strong supporter and frequent presenter of Adams' music.

Adams' early instrumental pieces *Phrygian Gates* (1977) and *China Gates* (1977) for solo piano and *Shaker Loops* (1978) for string septet (later revised for string orchestra at the request of Michael Tilson Thomas) contain elements of minimalism. These works, while not using strict minimalist formulas, use the repetitive figures and structures that are associated with the style and show the influence of Steven Reich, Philip Glass and Terry Riley. Adams' large-scale orchestral works utilize many minimalist techniques within the context of symphonic writing. *Common Tones in Simple Time* exhibits "ravishing sonorities rather than melodic profile or climatic bombast . . . [and] an almost Mendelssohnian delicacy."[11] *Harmonium* (1980-1981) is a 35-minute work for chorus and orchestra using texts by John Donne and Emily Dickinson. In it Adams "brought his orchestral style to full maturity . . . while forging an unlikely union of repetitive structure and Romantic affections."[12] Alan Rich, music critic for *Newsweek* and *California Magazine*, wrote, "Its subtlety comes most of all from its amazing manipulation of time, of rate of change, (of harmony, of rhythm, of sound)."[13] Adams' opera *Nixon in China* was premiered by the Houston Grand Opera in October, 1987. *The Chairman Dances (Foxtrot for Orchestra)* (1985) is "an offshoot of Nixon in China (although not a part of it) . . . inspired by a scene in the Sellars-Goodman scenario that describes a youthful Mao Tse-Tung dancing the foxtrot with Chiang Ching, former movie actress and the future Madame Mao"[14] and was premiered by the Milwaukee Symphony in 1986. Two other works which premiered in 1986 are *Tromba Lontana* and *Short Ride in a Fast Machine*.

Works for Orchestra

Shaker Loops (1978, revised 1983) for string septet or string orchestra; 28 minutes

Common Tones in Simple Time (1979); 19 minutes
Harmonium (1980-1981) for orchestra and chorus; 35 minutes
Harmonielehre (1984-1985); 40 minutes
The Chairman Dances (Foxtrot for Orchestra) (1985); 12 minutes
Short Ride on a Fast Machine (1986); 4 minutes
Tromba Lontana (1986); 4 minutes
Fearful Symmetries (1988); 27 minutes
The Wound-Dresser (1989) for baritone voice and orchestra; 19 minutes
Eros Piano (1989) for piano and orchestra; 14 minutes
Choruses from *The Death of Klinghoffer* (1990) for chorus and orchestra; 45 minutes
El Dorado (1991); 30 minutes

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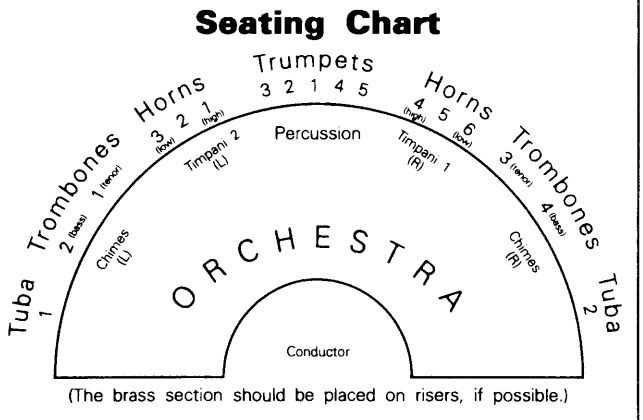
Chapter 3

Symphony No. 1 by John Corigliano

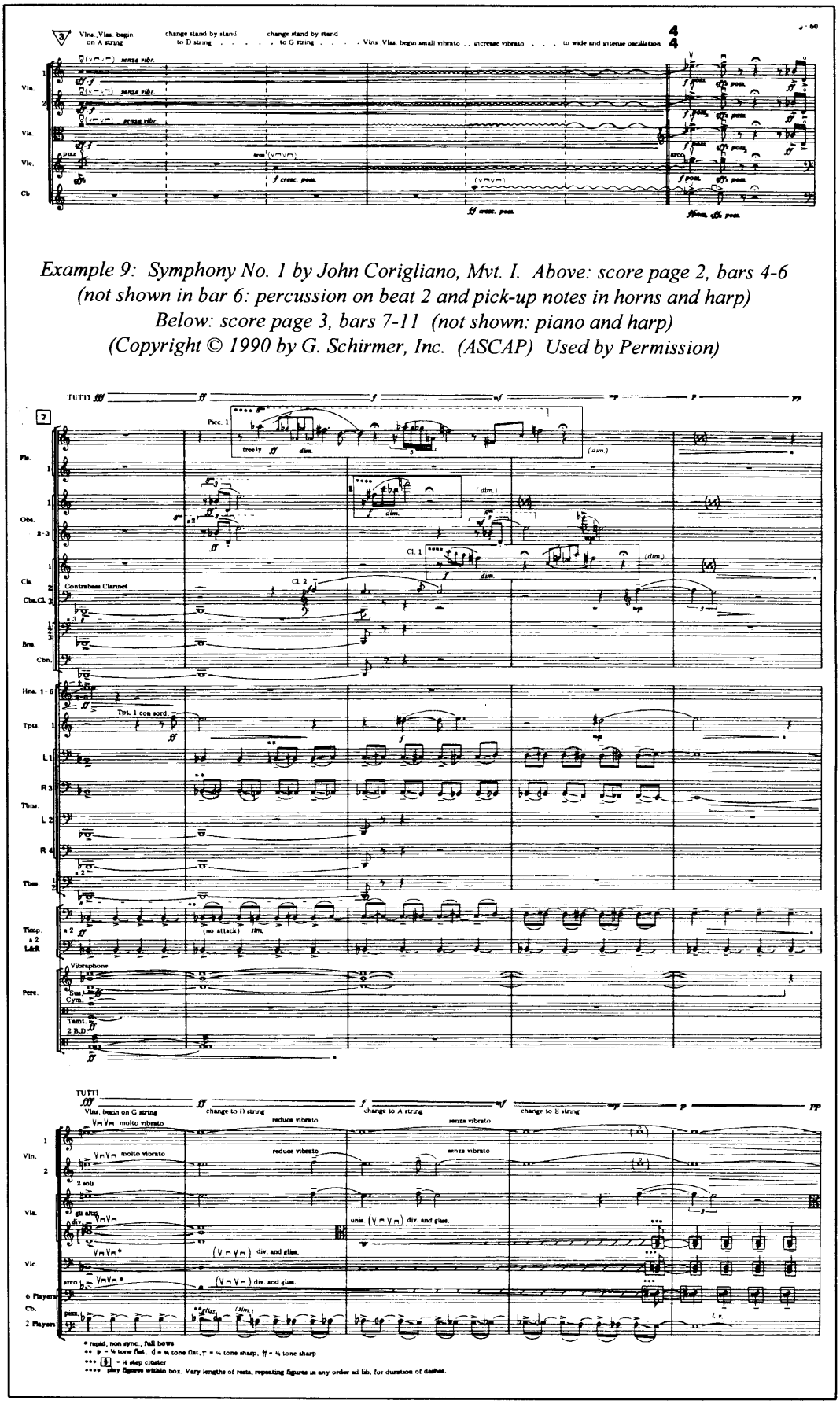
Date of Composition: 1988-1989
First Performance: March 15, 1990, Chicago Symphony Orchestra, Daniel Barenboim, conductor
Publisher: G. Schirmer, Inc.
Availability: score and parts on rental
Recording: Erato Disques, compact disc 2292-45601-2, 1990
Duration: 40 minutes



Example 8: Symphony No. 1 by John Corigliano Seating chart, instrumentation page (Copyright © 1990 by G. Schirmer, Inc. (ASCAP) Used by Permission)

Movements: four, no pause between third and fourth movements
Instrumentation: 3d2+1, 3+1, 3+1 (third doubles E^b clarinet and contrabass clarinet (optional); bass clarinet doubles A clarinet and E^b clarinet if contrabass clarinet is used), 3+1 — 6, 5, 4 (two bass trombones), 2 — timp., perc. (5-6 players, one doubles on second set of timpani), pno., hp., str. (two stands of second violins double on mandolin)
Significant solos: offstage piano, contrabassoon, contrabass clarinet (optional,cued in tuba 2), tuba, cello, cello duet, English horn
Contemporary effects: numerous sections out of time (conductor gives cues), quarter tones, three-quarter tones, half-step clusters, improvisation on given motives, offstage piano not synchronized with the orchestra, quarter-tone oscillation on sustained notes, ten-way *divisi* in cellos, eight-way *divisi* in basses, forearm clusters on piano
Score: in C
Orchestra Residency: Chicago Symphony Orchestra, 1987-1990
Commissioned by: Meet The Composer Orchestra Residencies Program and the Chicago Symphony Orchestra in honor of the orchestra's centennial
Dedication: to the memory of Sheldon Shkolnik

This symphony is influenced by and dedicated to musician friends the composer has lost through the years to the AIDS epidemic. The strong emotions depicted in the music, especially in the first movement, alternate "between the tension of anger and the bittersweet nostalgia of remembering."[15] On the instrumentation page Mr. Corigliano includes a seating chart that places the brass in a semi-circle around the back of the orchestra (Example 8). In front of the brass but behind the rest of the orchestra two sets each of timpani and chimes are also placed antiphonally. The large percussion requirements include anvil, brake drum, metal plate, crotales, flexitone and rototoms as well as the more traditional instruments.

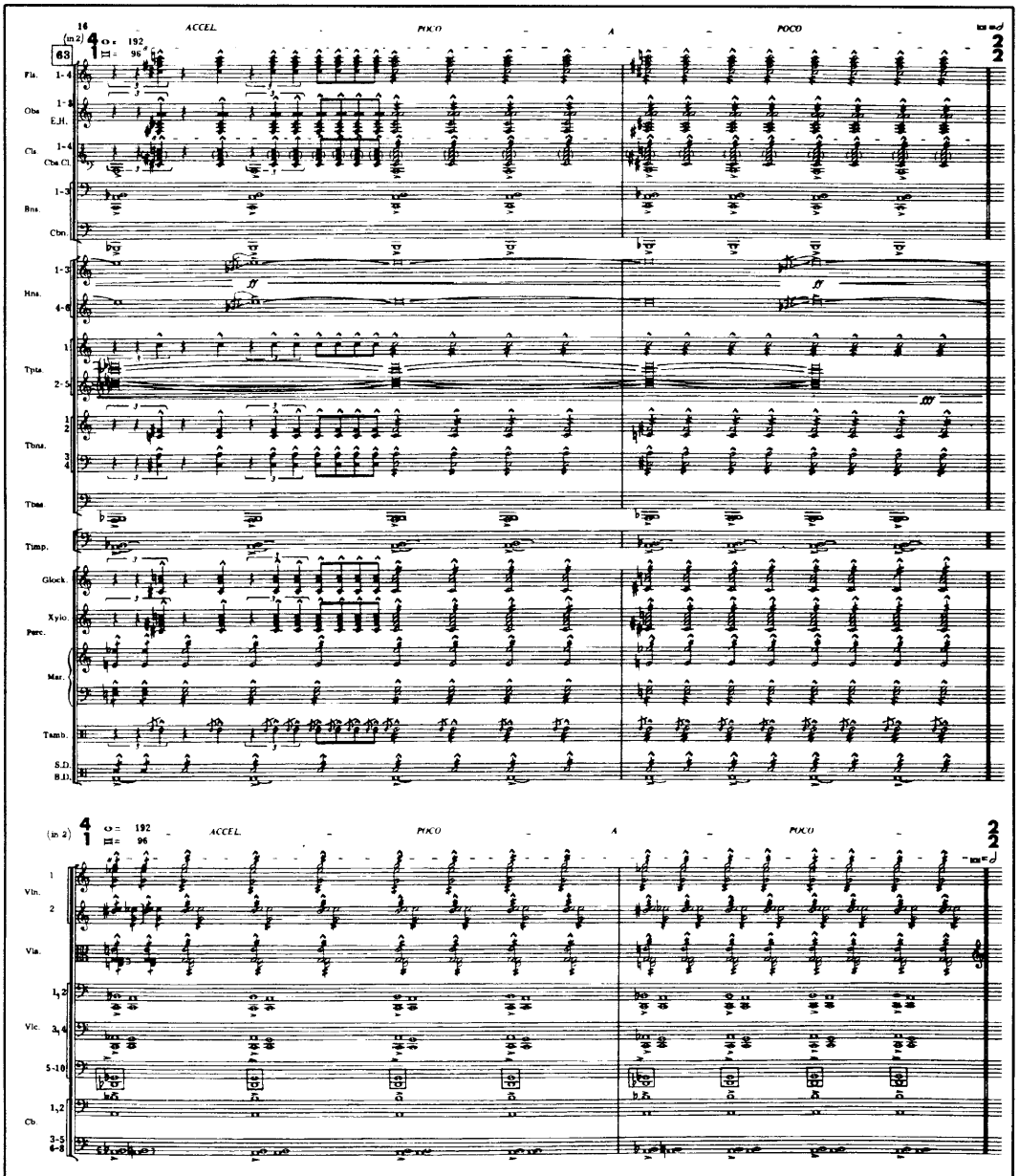


Example 9: Symphony No. 1 by John Corigliano, Mvt. I. Above: score page 2, bars 4-6 (not shown in bar 6: percussion on beat 2 and pick-up notes in horns and harp) Below: score page 3, bars 7-11 (not shown: piano and harp)

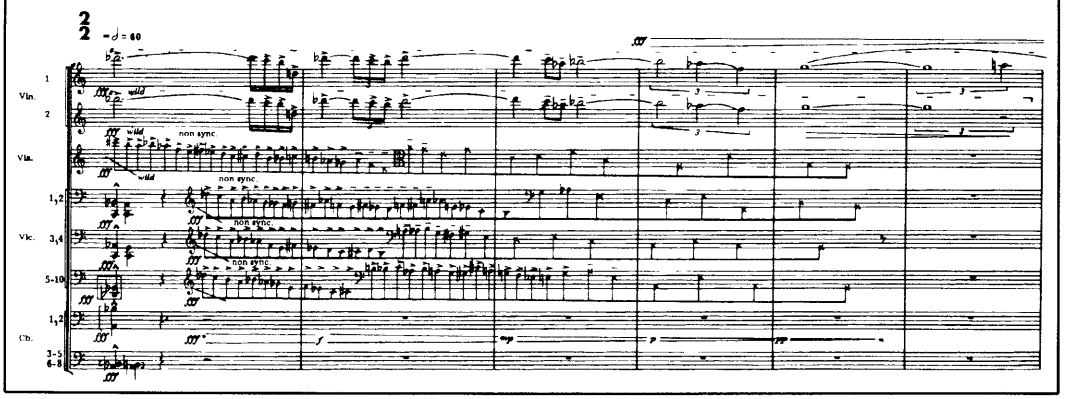
I. Apologue: Of Rage and Remembrance

Organized in a large-scale A-B-A form, the movement's opening directive is "Ferocious;" no tempo is given, only a duration of 20-30 seconds. The music begins with a sustained open-string, *senza vibrato*, *tremolo* A in the violins and violas, with cellos and basses added at the 1/3 and 2/3 points of the passage, respectively; the open-string A changes to an A on the D and G strings on cues by the conductor. Halfway through the passage a small *vibrato* begins and gradually increases in width and intensity, culminating in a string *sffz* and a burst of percussion. The "angry A" segment is repeated, and gradually other instruments of the orchestra enter: timpani (*a2*) beat insistently on a B-flat (two drums) while a third drum *glissandos* up to an E. The low strings also *glissando* to 1/2 step clusters while high woodwinds play improvisatory motives above (Example 9). *Accelerandi*, antagonistic improvised brass chatterings, and a thickening texture drive in a frenzy to a climax (bar 65) that diminishes to a single

line played by the first violins in a high register (Example 10). This introduces the movement's middle section in which an offstage piano plays, as if in memory, the Godowsky transcription of the Albeniz *Tango*, a favorite piece of a pianist friend of Corigliano. "This is the start of an extended lyrical section in which nostalgic themes are mixed with fragmented suggestions of the *Tango*".[16] A gradual return to the anger of the opening section follows; the movement ends with material from the offstage piano and a re-sounding of the string A, two octaves higher than the opening; this gradually diminishes to silence.



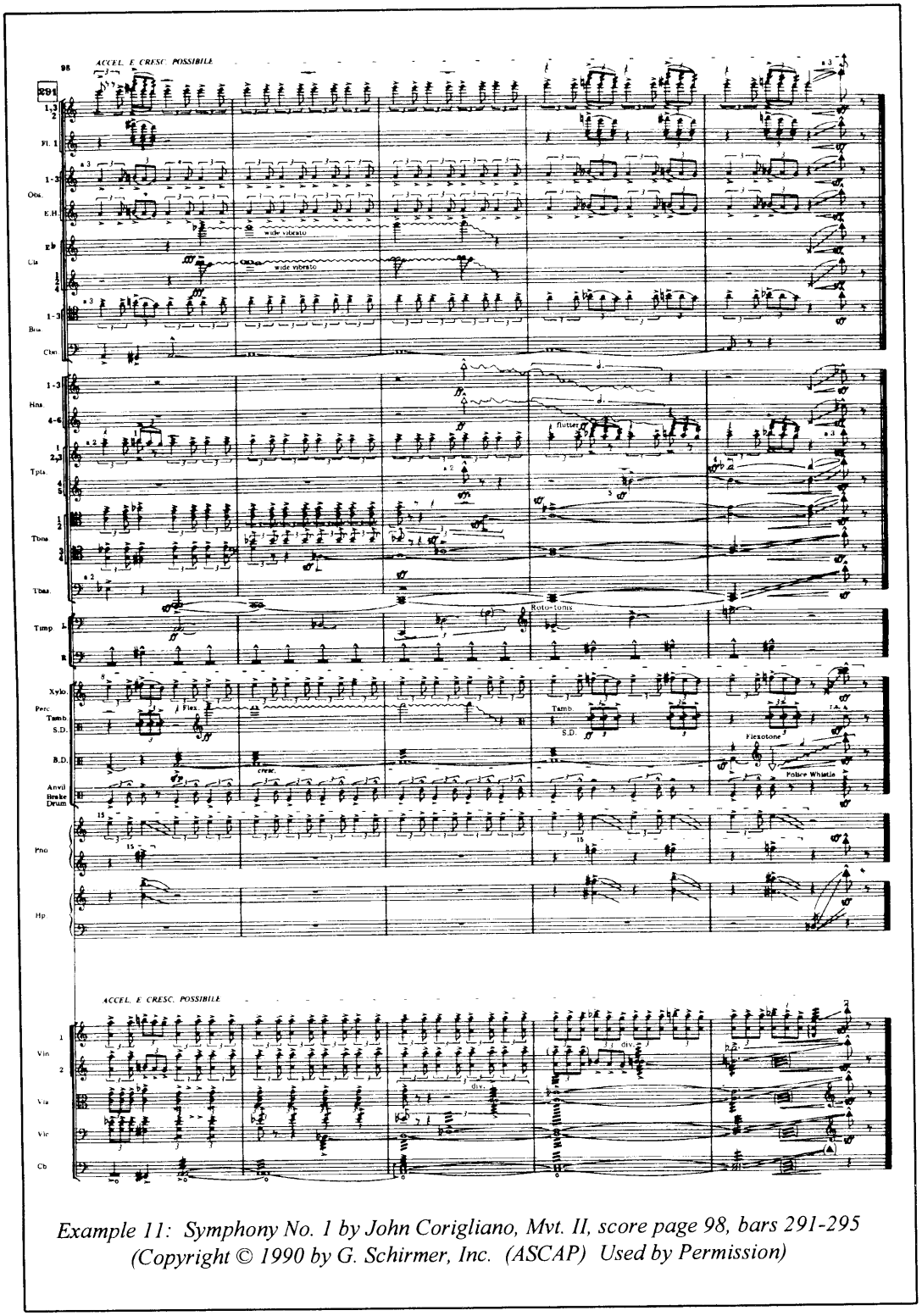
Example 10: Symphony No. 1 by John Corigliano, Mvt. I. Above: score page 16, bars 63-64 (not shown: piano and harp). Below: score page 17, bars 65-70 (not shown: tutti **fff** *on downbeat of bar 65, and in bars 65-69, material doubling strings in flutes, clarinets and horns)*



II. Tarantella

"Tarantella" was written in memory of another friend, an amateur pianist who was driven insane by AIDS dementia. Corigliano writes, "I tried to picture some of the schizophrenic and hallucinatory images which would have accompanied that madness, as well as moments of lucidity."[17]

Multiples of 3/8 meter units (6/8, 9/8, eighth-note triplet rhy-



Example 11: Symphony No. 1 by John Corigliano, Mvt. II, score page 98, bars 291-295
(Copyright © 1990 by G. Schirmer, Inc. (ASCAP) Used by Permission)

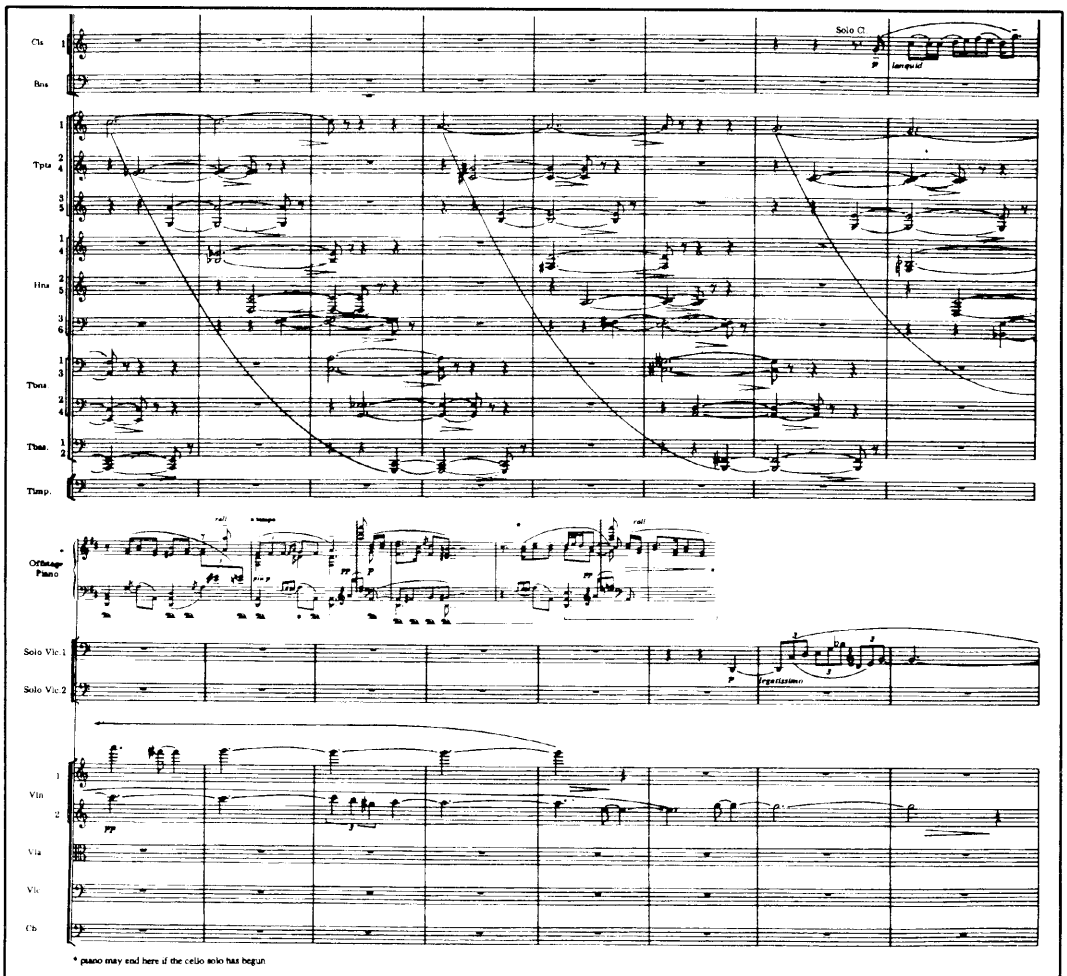
thms in 3/4, 2/2, etc.) dominate the work, which undergoes three tempo changes within the first twenty bars. At this point a rhythmically free, improvisatory, dreamlike, *pianissimo* section begins; it features solos in various instruments including very effective 1/2 step ***glissandi*** in the horn (executed by use of the hand alternating grad-ually between open and stopped horn) and unsynchronized quarter notes in flutes, oboes, vibraphone and harp. The dementia and lucidity alternate before a slow, relentless drive to the end begins with a solo for contrabassoon over a layer of *pianissimo* timpani (lowest possible note), bass drum and tam-tam. The solo is then rendered by the contrabass clarinet and later taken over by the tuba; as the texture thickens a very slow and steady *accelerando* begins. "This, combined with the upward sliding chromaticism should be made to sound like an old record starting slowly to spin, speeding up and past '33 1/3', up and past '78' to madness."[18] "The ending can only be described as a brutal scream."[19] (Example 11)

III. Chaconne: Giulio's Song

(*Adagio*, ♩ = 50)

The third movement opens with a soft chordal texture produced by an eight-part *divisi* in the cellos and a five-part *divisi* in the basses. In rehearsals with the Kansas City Symphony Orchestra, the author noted that Corigliano altered the score by adding violas to the texture in an attempt to solve diffi-

culties created by the extremely high *tessitura* of the upper cello and bass *divisi*. These sustained chords are based on a twelve-tone chaconne and undulate dynamically as they pass back and forth in sub-groups. It is from this texture that an extended cello solo emerges. The melody was taken from recordings of improvisations made in 1962 by Corigliano and a cellist friend named Giulio. At bar 40 another tune played by a second solo cello emerges; it represents Giulio's cello teacher, who also died of AIDS. Additional themes representing other lost friends (the names are given in the score) were formed by short eulogies written by William M. Hoffman (librettist of Corigliano's opera, *The Ghosts of Versailles*) which were then set to music "for various instruments and, removing the text, inserted into the symphony."[20] Reminiscent of the symphony's opening, a solo trumpet enters with a *piano* A that is taken up by other brass one by one, generating a *crescendo* that is taken over by the strings in a restatement of the opening of Movement I. A persistent drum beat in the timpani and bass drum begins a breathtaking *crescendo* augmented by "antiphonal chimes tolling the 12 pitches. . . . Finally, the march-rhythm starts to dissolve as individual choirs and solo instruments accelerate independently, until the entire orchestra climaxes with a sonic explosion."[21] The movement closes with the solo cello sounding the A which leads directly into the fourth movement.



Example 12: Symphony No. 1 by John Corigliano, Mvt. IV, score page 126, bars 192-199 (not shown: flutes, oboes and percussion -- all tacet)
(Copyright © 1990 by G. Schirmer, Inc. (ASCAP) Used by Permission)

IV. Epilogue: Adagio (♩ = 44-46)

The short closing movement (63 measures) fully utilizes the antiphonal brass in a repetitious pattern of soft chords which, passing back and forth in waves across the orchestra, creates a sense of timelessness as the offstage tango, tarantella (now sounding distant and peaceful), and the two solo cellos return (Example 12). The symphony concludes with the "solo cello holding the perpetual A, finally fading away."[22]

This is a powerful and emotional work that should be well-received by audience and musicians alike. The offstage piano solo is very effective in creating a nostalgic atmosphere. The physical demands of the score are a potential problem: several

extra musicians (in addition to a full string section) are needed; the set-up will move many of the musicians from their normal stage locations; and the technical difficulties and contemporary effects will have to be rehearsed carefully. All of the aforementioned should be carefully considered before committing to a production of Corigliano's powerful symphony.

Biography

> It has been fashionable of late for the artist to be misunderstood. I think it is the job of the composer to reach out to his audiences with every means at his disposal. . . . Communication of his most important ideas should be the primary goal.[23]

Corigliano was born in 1938 in New York City. His father, John Corigliano, Sr., was concertmaster of the New York Philharmonic Orchestra from 1943 to 1966, and his mother was an accomplished pianist. The young Corigliano, surrounded by the obvious musical activity of such a family, showed musical interest and talent at an early age, both in composing and as a pianist. Contrary to the wishes of his father, he enrolled in composition classes with Vittorio Giannini at the Manhattan School of Music, and at Columbia University with Otto Luening, where he graduated in 1959. He soon found work with local New York radio stations as a writer and programmer, arranged rock music for Kama Sutra and Mercury Records, produced commercials, and worked for twelve years on CBS-TV's "Young People's Concerts." He subsequently worked as music director of the Morris Theater in New Jersey, became a producer for music programs at CBS-TV, produced recordings for CBS Masterworks, and directed the Corfu Music Festival. He was appointed Composer-in-Residence with the Chicago Symphony Orchestra in 1987, the first to hold that position. He currently teaches at the Manhattan School of Music and Lehman College of the City University of New York.

Corigliano's published compositions date from 1959, but his Sonata for Violin and Piano (1963) was the first work to achieve serious recognition, winning the Spoleto Festival Competition for the Creative Arts in 1964. Corigliano describes his compositional style of this early period as "a tense, histrionic outgrowth of the 'clean' American sound of Samuel Barber, Aaron Copland, Roy Harris and William Schuman, rather than a descendent of the highly chromatic, super-Romantic German School."[24] His works of this period are described as tonal but utilizing techniques such as dissonance, polytonality and non-tertian harmony as well as considerable use of mixed meter.

The Concerto for Oboe and Orchestra (1975) proved to be a turning point in Corigliano's approach to composition. "The oboe concerto is the first work in what I would call my new period. . . . I decided not to be limited by notation but instead use my own notation when I need to."[25] His new compositional process found him

> . . . spending more than half of his compositional time in conceptualization. Diagrams, colored charts, and scenarios help Corigliano visualize a piece's 'world;' he then formulates the work's large-scale architecture and decides which specific compositional materials, structural forms, stylistic elements, notations and timbral colors will best capture his vision.[26]

Corigliano's compositions call for a variety of contemporary techniques including microtonality, aleatory, interdeterminacy and multiphonics as well as antiphone, theatrical effects, and an emphasis on sonority and timbre. Such techniques, apparent in his Symphony No. 1, "require more of the conductor's imagination and understanding of how to convey them to an orchestra."[27] Certainly, they contribute to the difficulty of performing his music.

Corigliano has written in nearly all traditional forms including opera. *The Ghosts of Versailles* was

commissioned by the Metropolitan Opera and presented in December, 1991. He wrote the score to the film *Altered States* (1981) as well as other films and theatrical productions. Corigliano has received grants from the National Endowment for the Arts and the Guggenheim Foundation, the 1989 Academy Institute Award for Music from the American Academy of Arts and Letters, and the 1991 Grawemeyer Award.

Works for Orchestra

A Dylan Thomas Trilogy, A Choral Symphony for Chorus, Soloists, and Orchestra (1960-1976); 65 minutes
Fern Hill (1960-1961); 16 minutes
Tournaments Overture (1965); 12 minutes
Elegy (1965); 7 minutes
The Cloisters for Voice and Orchestra (1965); 13 minutes
Concerto for Piano and Orchestra (1968); 30 minutes
Poem in October for Tenor and Orchestra (1970); 17 minutes
Creations for Narrator and Orchestra (1972, revised 1984), dancers or mimes optional; 23 minutes
Gazebo Dances (1974); 16 minutes
Overture to *The Imaginary Invalid* (1974); 4 minutes
Concerto for Oboe and Orchestra (1975); 26 minutes
Aria for Oboe and Strings (1975), 6 minutes
Poem on His Birthday, for baritone, four-part chorus and orchestra (1976); 30 minutes
Voyage for String Orchestra (1976); 7 minutes
Soliloquy for Clarinet and Orchestra (1977), from Concerto for Clarinet; 9 minutes
Concerto for Clarinet and Orchestra (1977); 29 minutes
Pied Piper Fantasy, Concerto for Flute and Orchestra (1981); 35 minutes
Promenade Overture (1981); 8 minutes
Ritual Dance (1981); 3 minutes
Three Hallucinations for Orchestra (1981), based on music from the film, "Altered States"; 13 minutes
Summer Fanfare (1982); 6 minutes
Voyage for Flute and String Orchestra (1983); 8 minutes
Fantasia on an Ostinato (1986); 14 minutes
Campane di Ravello (1987); 3 minutes
Symphony No. 1 (1988-1989); 40 minutes
Troubadours (Variations for Guitar and Chamber Orchestra) (1993); 21 minutes

* * * * * * * * * *

Appendix 1: Meet The Composers Orchestra Residencies Program

The Orchestra Residencies Program was founded in 1982 by John Duffy, founder and president of Meet The Composer, Inc., Leonard Fleischer of the Exxon Corporation, and Howard Klein of the Rockefeller Foundation. Its purpose was to help promote contemporary orchestra music by American composers in order to counteract, as Heidi Waleson once wrote, "the consensus . . . in 1978 . . . that the symphony orchestra was dead."[28] She credits Stephen Paulus (a composer included in this study) with saying, "I remember distinctly having the impression that writing for it [the orchestra] was a real waste of time."[29]

The objective of the program was to place each composer in a residence with one of the participating orchestras, where he/she would be commissioned to write a major work that the orchestra would premiere and record. Other duties included advising the music director on new scores submitted by composers for consideration, and generally advancing the cause of new orchestra music. Positive interaction between composer, conductor and orchestral musicians was another important objective of the program. Participating orchestras approached these goals in different ways. Some increased the number of new works on their subscription series; oth-

ers created new music series or contemporary chamber series, often directed by the composer. The result has been significant. By 1987,

> six or seven thousand new scores and tapes [had] been listened to, over 700 new works programmed, 125 commissioned. Publishers report an increase — some say 15 percent, some say 45 percent — in sales and rental of parts for works by American composers. We used to go knocking on doors. Now people come by knocking on our door.[30]

By 1992 the Orchestra Program began phasing itself out, with the hope that orchestras would continue a composer residency program of their own. This has proven to be to true with some orchestras (e.g., Saint Louis and San Francisco Symphony Orchestras) but only time will tell if it expands to others. The Saint Louis Symphony is trying to become the first orchestra in the nation to endow a chair for a composer. Other orchestras, such as the Kansas City Symphony Orchestra, have seen the value of funding a composer-in-residence position, and have begun programs on their own.

The cost of the composer-in-residence program is considerable. The Orchestra Residencies Program funded

> the composer's $40,000 salary for the first two years, and half the salary during the third year. They also would provide, over a two-year period, $40,000 for the recording of the work, up to $7,000 for the copying and extracting of parts, and $10,000 for rehearsal and performance of new works.[31]

The Meet The Composer Orchestra Residencies Program is funded by the Rockefeller Foundation, the National Endowment for the Arts, the Hewlett Foundation, the Mary Flagler Cary Charitable Trust, and the Lila Wallace-Readers Digest Fund.

* * * * * * * * * *

Appendix 2: The Kalmus System of Instrumentation Listings

For purposes of this study, the instrumentation shorthand system used by Kalmus has been adopted.[32] In its simplest form

> 2, 2, 2, 2, — 4, 2, 3, 1, timp., perc.(3), hp., str.

would be interpreted as:

> 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, — 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion (needing 3 players), harp, strings

Principal auxiliary instruments (piccolo, English horn, bass clarinet, contrabassoon, Wagner tuba and cornet) are linked to the main instrument with either a 'd' or a '+'. A 'd' indicates that the main instrument doubles on the auxiliary instrument. A '+' means that the auxiliary instrument has its own part. Other auxiliary instruments such as E^b clarinet are indicated separately. The following example,

> 3d1+1, 2+1, 3d1(+E^b clar.), 3+1 — 8d4, 4+2, 4, 2, timp.(2), perc.(3), hr(2), str.

would be interpreted as:

> 3 flutes (1 doubling piccolo) plus 1 piccolo, 2 oboes plus English horn, 3 clarinets (1 doubling bass clarinet) plus E^b clarinet, 3 bassoons plus one contrabassoon, — 8 horns (4 doubling Wagner tubas), 4 trumpets plus 2 cornets, 4 trombones, 2 tubas, 2 timpanists, 3 percussionists, 2 harps, strings

* * * * * * * * * *

James S. Ball has recently been named music director/conductor of the Danville (IL) Symphony Orchestra. He holds a similar position with the Lawrence (KS) Symphony Orchestra and is founder/

conductor of NewEar in Kansas City (MO), a professional ensemble dedicated to the performance and promotion of contemporary chamber music.

* * * * * * * * * *

ENDNOTES

[1] Dr. Clark McAlister, ed. *The Kalmus Orchestra Catalog 1989-1990* (Boca Raton, FL: 1991), p. 2. See Appendix 2.

[2] John Adams, interview by Jonathan Cott, June, 1985, in compact disc liner notes of *Harmonielehre*, San Francisco Symphony Orchestra, Edo de Waart, conductor, Nonesuch Digital 79115-2, 1985.

[3] Adams interview, 1985.

[4] Adams interview, 1985.

[5] Adams interview, 1985.

[6] Adams interview, 1985.

[7] Adams interview, 1985.

[8] Adams interview, 1985.

[9] Anon., *John Adams* (New York, N.Y.: G. Schirmer, Inc., 1985).

[10] Anon., *John Adams*, 1985.

[11] Anon., *John Adams*, 1985.

[12] Anon., *John Adams*, 1985.

[13] Anon., *John Adams*, 1985.

[14] Anon., *John Adams*, 1985.

[15] *John Corigliano*, compact disc liner notes, Symphony No. 1, Chicago Symphony Orchestra, Daniel Barenboim, Conductor. EratoDisques S.A. 2292-45601-2, 1991.

[16] *John Corigliano*, 1991.

[17] *John Corigliano*, 1991.

[18] John Corigliano, *Symphony No. 1 (Score)* (New York, N.Y.: G. Schirmer, Inc., 1990), p. 82.

[19] *John Corigliano*, 1991.

[20] *John Corigliano*, 1991.

[21] *John Corigliano*, 1991.

[22] *John Corigliano*, 1991.

[23] Mary Lou Humphrey, quoting John Corigliano in *John Corigliano* (New York, N.Y.: G. Schirmer, Inc., 1989).

[24] Humphrey, 1989.

[25] John Corigliano, taped interview by author, Kansas City, Missouri, March 6, 1992.

[26] Humphrey, 1989.

[27] John Corigliano, interview, March 6, 1992.

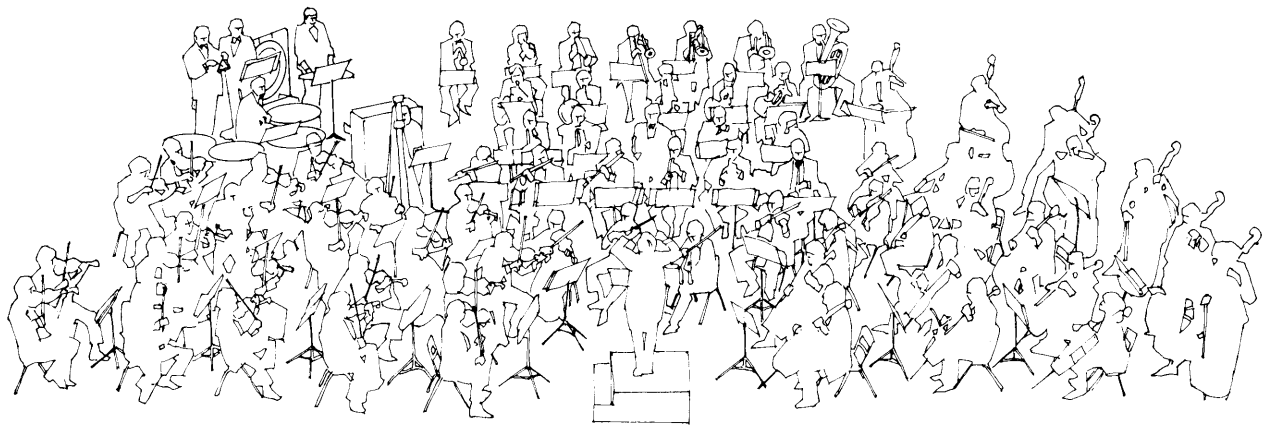
[28] Heidi Waleson, "Composers Meet the Orchestra — Halfway," *Symphony Magazine*, October/November, 1987, p. 13.

[29] Waleson, p. 13.

[30] John Duffy, quoted in Waleson, p. 13.

[31] Waleson, p. 13.

[32] McAlister, ed., *The Kalmus. . . .*



The Conductor as a Compositional Resource (Part I)

by Zae Munn

The following article is based on **The Conductor as A Compositional Resource: A Categorization and Demonstration of Composer-Specified Functions of the Conductor**, *a 1985 doctoral dissertation submitted to the University of Illinois for the DMA in Composition.*

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

Introduction

The role of conductor originally evolved as a performance necessity. Writings abound which describe the conductor as time-beater, coordinator of performance events, tempo indicator, baton technician, rehearsal expert, composer's advocate and inspirational leader. In general, composers have not asked conductors to function outside this performance tradition, but have come to depend on it as an important resource in planning what effects might be possible in their compositions.

But in a substantial body of compositions for orchestra, band, chorus, and chamber ensemble written in the 1960s and 70s, composers also treat the conductor as a compositional resource, working the conductor into the substance of their compositions in ways that greatly alter the conductor's traditional, assumed role. The conductor may appear in the list of performance forces, in set-up diagrams, in special conductor's notations, in detailed notes preceding compositions, and in both limited and continuous notes to the conductor in the musical score itself. In such works composers have chosen to determine for themselves how they want the conductor to function. And in so doing, the palette of compositional options has been enhanced, and the challenges to and demands on conductors have greatly increased. Here are some examples:

1) The conductor is asked to use a dozen different combinations of fingers and thumbs on both hands to cue a dozen different small ensembles.

2) The conductor mimics the image of the hands on a clock rather than using traditional beat patterns and cues.

3) The composer has the conductor determine the entrance order of instruments in several sections of a work and the duration of those sections.

4) The conductor is required to leave the podium and perform with the pianist for a section of a piece.

5) A composer designs a work in which the conductor is embarrassed when the orchestra plays after the conductor has already ended the composition and is bowing to the audience. The conductor then must scramble to regain control of the orchestra.

In these situations, composers employ the conductor as a compositional resource. Rather than relying on traditional assumptions about the role of the conductor, they have delineated aspects of the conducting role as they wish them to relate to the requirements of a specific composition.

In dozens of works, dating from 1958 through 1983, the author found seven distinct uses of the conductor as a compositional resource:

1) The conductor's cues were notated and/or choreographed.

2) The conductor was involved in making what traditionally are thought of as composer decisions.

3) The conductor's role was limited, less than is normally assumed.

4) The conductor was dissociated from a traditional relationship to sound.

5) The conductor functioned in conjunction with an electronic tape.

6) More than one conductor was involved in a work's direction.

7) The conductor and performers exchanged roles.

This article draws on the first four categories to illustrate the varied means employed by those composers who have embraced the conductor as a compositional resource.

Notating and Choreographing the Conductor's Cues

Composers have involved themselves in the conductor's business of cuing entrances, sections and dynamics. This involvement may be seen in new notations that instruct the conductor when, to whom, and, to an extent, how to make cuing gestures. It may also be seen in the choreography — ranging from simple to quite elaborate — of the cuing gesture itself.

Cues Which Reference Traditional Beat Patterns

The shape of a standard 4/4 pattern can be used to cue four successive entrances, without the 'beats' occurring at a regular pulse — several seconds might separate beats one and two, one second might separate beats two and three, and so forth. Composers have notated such aperiodic patterns in a variety of ways, all the while depending on the directionality and placement inherent in such traditional shapes, but without using them to convey beats or meter.

Gilbert Amy uses such aperiodic beat patterns in *Triade*, a piece that uses a rather free proportional notation, without an exact relationship between duration and distance — Amy requests that the timing of events take into account the "character and density of the writing."[1]

In one section of *Triade*, each aperiodic beat pattern is set off by solid bar lines. The number of gestures within a beat pattern is indicated by a set of circled numbers from which vertical arrows extend to musical events in the score. Amy includes verbal indications, such as "5 *signes*" shown in Figure 1, to further clarify his intentions.

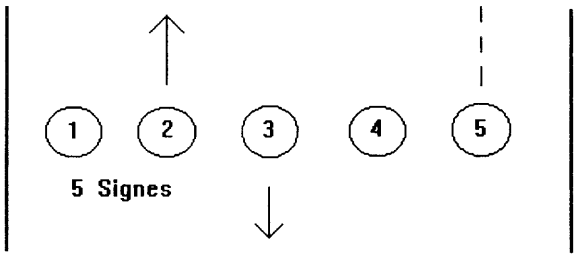


FIGURE 1. Amy, *Triade*. Computer drawn excerpt from p. 5 (© 1967 by Heugel, used by permission).

In the same piece, Amy uses another notation for an aperiodic beat pattern, this one based on arrows that show the direction of each gesture within a particular beat pattern. A number attached to the first arrow of the pattern — the 'downbeat' — indicates the shape of the pattern to be used (a 3-beat or 4-beat pattern, for instance). In Figure 2, a 4-beat pattern is indicated. Specific musical events occur at the head of each arrow and, at times, dotted lines extend from these arrows into the score to make these events clear.

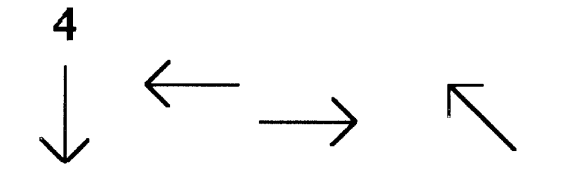


FIGURE 2. Amy, *Triade*. Computer drawn excerpt from p. 9 (© 1967 by Heugel, used by permission).

Vinko Globokar varies this arrow-based directional notation in *Fluide*, particularly in sections in which many simultaneous musical events occur. Rather than attach a number to the 'downbeat' arrow, he lines it up with a solid vertical line running down the score page, while the internal arrows of

each pattern line up with dotted vertical lines. Presumably, the direction of the arrows (down, left, right, up) will clearly convey the traditional pattern shape to be used. The top part of one score page, with specific musical events deleted, is shown in Figure 3.

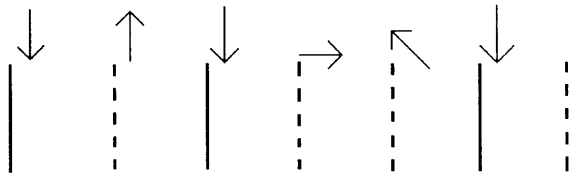


FIGURE 3. Globokar, *Fluide*. Computer drawn excerpt from p. 16 (© 1971 by C.F. Peters Corp., used by permission).

Number and Arrow Cues Without Reference to Traditional Beat Patterns

Composers may use numbers and arrows to show cues without referencing the placement and directionality of a traditional beat pattern. These cuing notations may allow the conductor to determine alternative gestures, or may specify gestures such as cuing particular types of events with the left hand or holding up the appropriate number of fingers.

Thea Musgrave uses two types of arrows in the occasional unmeasured sections of her *Night Music*; neither type requires a reference to a beat pattern. Downward, longstemmed, dark arrows cue the beginnings of such sections. Long-stemmed open arrows indicate cues to be given within sections by the conductor's left hand. Both types appear in Figure 4a.

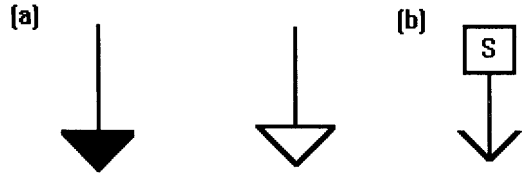


FIGURE 4. Musgrave, *Night Music*. Computer drawn excerpts: (a) Score p. 25, top system; (b) Score p. 42, top system. (© 1972, reproduced by kind permission of the copyright owner, J & W Chester/Edition Wilhelm Hansen London Ltd.).

An arrow stemming from an 'S' in a box indicates a specific cue for synchronization to players who are playing in unmeasured time against measured parts (Figure 4b). Musgrave intends for the conductor to give a "very clear sign, at the place indicated, to show the *ad lib.* players the beginning of their new bar."[2]

Musgrave asks for a specific choreography only on the open arrow (left hand) cue and leaves the design of the other gestures to the conductor.

William Albright also uses a cuing notation that does not reference a beat pattern. In sections of *Beulahland Rag* he uses circled numbers, beginning with (1) on each one-minute page; the cues may number as many as sixteen or as few as five. The cues are given in proportion to their layout on the page, and no choreography is suggested.

In another piece, *Caroms*, Albright limits the sequence of numbers to five so that "numbers of cues may be indicated by the conductor by showing the appropriate number of fingers with one hand."[3] In this way he provides a minimal choreography in the form of number of fingers to be held up, a feature not present in *Beulahland Rag*. However, consistent with *Beulahland Rag*, Caroms' circled-number cues are given in relation to the physical layout of the score.

Cues Assigned to the Right and Left Hands

Composers sometimes involve both of the conductor's hands in their planning. They may assign them to cue different ensemble subgroups, to show different durational information, or even to convey the conductor's ordering of events in the midst of a performance.

Gilbert Amy assigns the right hand to cue the harps and the left hand to cue the guitar and vibraphone in a section of his *Cette étoile enseigne à s'incliner*. In the system shown in Figure 5, "M.D." (*main droite*) indicates the right hand; "M.G." (*main gauche*) indicates the left hand.

The two instrumental groups are freely superimposed, but, because strict coordination is required within each group, Amy notates a fast two-beat ( ) to show the conductor where and how

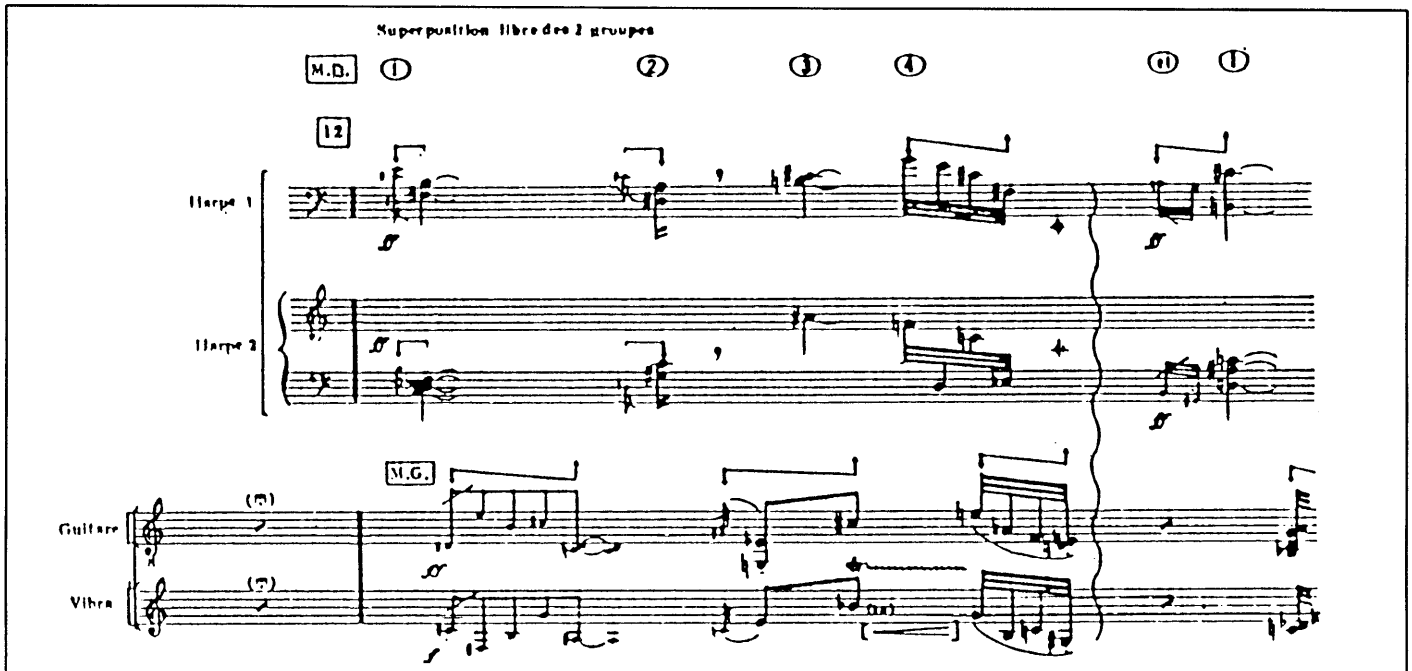


FIGURE 5. Amy, *Cette étoile enseigne à s'incliner*, score p. 23 (© 1976 by Heugel, used by permission).

to indicate the points of coordination. The degree of left- and right-hand independence required of the conductor is quite astounding.

A more elaborate example of cuing different groups with different hands occurs in Fred Hanzelin's *T.I.T.M.O.A.C.T.* The fingers and thumbs of both hands cue twelve different vocal quartets, and he has designed a distinct hand cue for each of them. Hanzelin describes these cues in the performing notes. They are reproduced in Figure 6.

Right Hand		Left Hand	
0↑	closed fist, thumb up	0↓	closed fist, thumb down
I	index finger	i	index finger
II	two fingers	ii	two fingers
III	three fingers	iii	three fingers
IV	four fingers	iv	four fingers
V	five fingers	v	five fingers

FIGURE 6. Hanzelin, *T.I.T.M.O.A.C.T.*, "Performing Notes" (© 1973 by Frehan Publications, used by permission).

The right and left hands were directed to cue different ensemble subgroups in the Amy and Hanzelin examples above. In *Éclat*, Pierre Boulez requires each hand to convey information about music having two distinctly different durational units.

Detailed notes on the score page assign specific tasks to the right and left hands. The beginning of a section, shown with a roman numeral, is cued with a single gesture of the left hand. Shorter, internal subsections, shown with arabic numbers, are cued with the right hand.

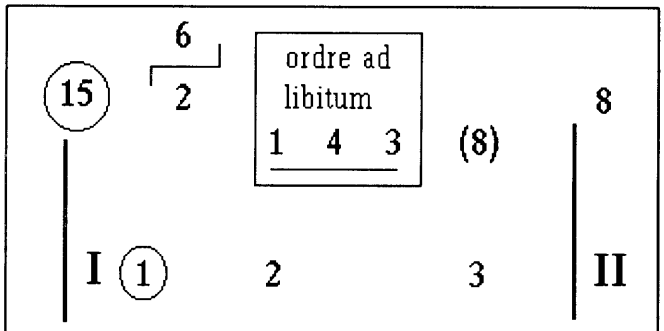


FIGURE 7. Boulez, *Éclat*. Computer drawn excerpt, (15) (© 1965 by Universal Edition (London), Ltd., London, all rights reserved. Used by permission of European American Music Distributors Corporation, sole U.S. agent for Universal Edition).

In Figure 7, the left hand indicates with a single gesture the beginning of section I, which will have either six or two large durational units. The choice is made by the conductor; a metronome range is indicated elsewhere. Whichever choice is made, that large durational unit must be mentally divided into

eight subunits. The eight subunits are then grouped into three musical events lasting 1, 4 and 3 subunits, respectively, performed in any order (*ordre ad libitum*). Note that, whatever order the conductor chooses, the three musical events will comprise eight subunits. The conductor's right hand gives three appropriately spaced gestures, one for each of the three musical events. As complicated as this may seem, Boulez does not intend absolute precision: ". . . it is only necessary to achieve an approximate relationship sufficient to give this passage its 'unforeseeable' character."[4]

The conductor's hands have distinctly different duties in Earle Brown's *Available Forms 1*, the number of fingers on the left hand first showing the conductor's choice of the next event to occur, then the right hand giving a conventional downbeat to begin the chosen activity. The conductor may request simultaneous events by consecutively showing the choices with the left hand, then by giving the right hand downbeat to initiate the actual playing of the events. The conductor further controls events by choosing the next page to be performed and conveying that choice with a movable arrow attached to the podium. In addition, "the relative speed and dynamic intensity with which the event is to be performed is implied by the speed and largeness of the downbeat as given by the right hand."[5]

Using the Arms and Head to Give Cues

Composers sometimes extend their choreography of the conductor's physical gestures beyond the right and left hands to include motions of the arms and head. The choreography may convey duration by referencing the image of a clock or a simple arch shape. Or it may involve the conductor's head in cuing entrances and other musical events.

In Loren Rush's *Nexus 16*, the conductor's arms move in the image of a large clock, marking time at the same rate as a conventional sweep-second hand: ". . . the conductor demonstrates the passage of time following a stop-watch. Each performer relates the clock image of the conductor to the passage of time on his part."[6] Rush provides a mirror illustration of the conductor's clock motions (Figure 8).

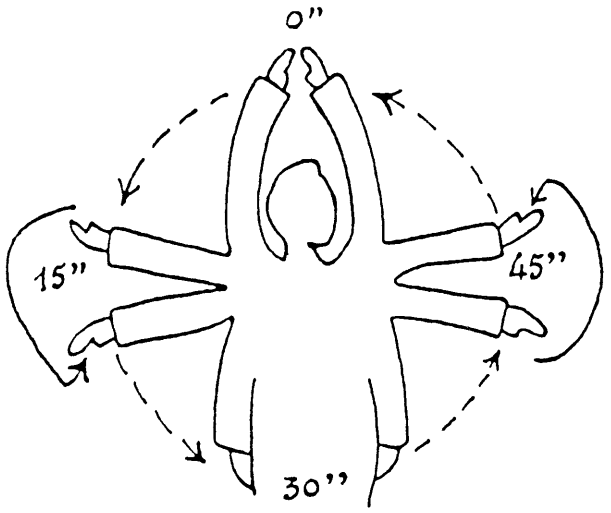


FIGURE 8. Rush, *Nexus 16*. Mirror illustration from "performance notes" (© 1965 by Societé des Editions Jobert, reproduced by permission of the publisher, Theodore Presser Company, Sole Representative U.S.A.).

The conductor actually performs the clock motions counterclockwise so they will appear as clockwise motions to the performers who are seated facing the conductor. The score is clearly laid out in fifteen-second increments, and the conductor marks these increments by change of hands at the upper and lower points of the circle, and by a direction change in the palm of the right or left hand at directly horizontal points in the circle.

In Thomas Albert's . . . *And It Comes Out Here*, the conductor similarly uses "his arm to imitate the sweep-hand of a clock,"[7] but not necessarily at the same rate as a real clock's second hand. The conductor's arm motion directs the performers' movement around a series of notated performance circles which vary in duration from five seconds to one minute, depending on the duration of a circular motion by the conductor. In this way, the conductor conveys the durational choices he or she has made.

Some composers choreograph arm motions which are less directly related to the clock image. Stan Friedman, in *Transients*, has the conductor use a single slow arm motion to show the overall dura-

tion of a musical section as it is being performed. He is very specific about the choreography and notation. An arch appears at the top of each score page, along with its duration in seconds (Figure 9).

FIGURE 9. Friedman, *Transients*. Computer drawn copy of a sample arch (n. p., n. d.).

The score below the arch is notated proportionally. Friedman explains that "the arch . . . is primarily a representation of the conductor's pattern."[8] The conductor moves the baton from right to left in an arch shape so that "by visually aligning the conductor's pattern with the arch of the score, the performers can see approximately where their figures should occur."[9] Friedman includes in his design a one-second preparation for 'downbeats' on the right side so that one second is deleted at the far left end of the motion, during which time the baton moves back to the right (Figure 10).

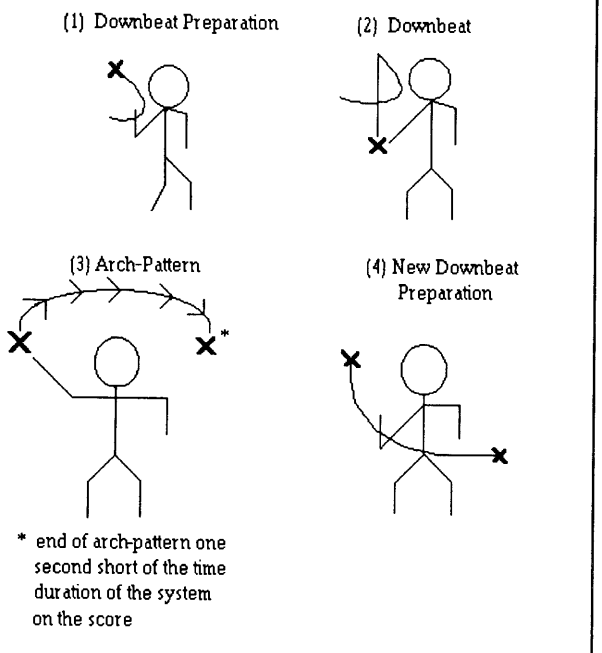


FIGURE 10. Friedman, *Transients*. Computer drawn illustration of preparations in arch-system (n. p., n. d.).

The conductor's head is at the forefront in Morton Subotnick's *Play No. 2*, for orchestra, conductor and two-track tape. The performance begins with the conductor's head down and continues without cues from the conductor until page 5 of the score. When the conductor's head goes up, it is a sign for the woodwinds and brass to stop playing, and for the first six of sixteen violins to begin playing. Violins 7 through 16 subsequently enter, without a cue from the conductor, when violin 1 reaches a certain point in the music. The gradual turn of the conductor's head to the right then indicates a *diminuendo* for violins 7 through 16. On page 6 of the score, when the conductor's head turns to face the orchestra, each player is cued to turn and look at his or her stand partner.

In the above examples of notation and cue choreography, each composer, in various and sometimes idiosyncratic ways, has taken control of when and how cues should be given. They have broken the composer's traditional silence on such matters and have found ways to communicate their decisions directly to the conductor via arrows, numbers, pictures and verbal directions.

* * * * * * * * * *

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* * * * * * * * * *

ENDNOTES

[1] Gilbert Amy, *Triade* (Paris: Heugel, 1967), "Remarques," (my translation).

[2] Thea Musgrave, *Night Music* (London: J& W Chester, 1972), "Note" on title page.

[3] William Albright, *Caroms* (Paris: Societé des Editions Jobert, 1969), "General Notation."

[4] Pierre Boulez, *Éclat* (London: Universal Edition, 1965), "The composer's instructions."

[5] Earle Brown, *Available Forms 1* (New York: Associated Music Publishers, 1962).

[6] Loren Rush, *Nexus 16* (Paris: Societé des Editions Jobert, 1965), "performance notes."

[7] Thomas Albert, ... *And It Comes Out Here* (Thomas Albert, 1973), "Notes on Performance."

[8] Stan Friedman, *Transients* (n.p., n.d.), "Notes," p. 1.

[9] Friedman, *Transients*, p. 1.

Legendary Conductors on Film

by Charles Barber

It began with Artur Nikisch.

Nikisch was the leading maestro of his day, conductor of both the Leipzig Gewandhaus Orchestra and the Berlin Philharmonic. As a young violinist he played for Brahms, Bruckner, Liszt, Verdi and Wagner. He led the Boston Symphony through four seasons (1889-1893), directed opera across Europe, taught at the Leipzig Conservatory, and championed the work of Bruckner, Mahler, Reger, Strauss and Tchaikovsky.

But in 1913, Nikisch would become immortalized in a manner previously impossible: he would conduct on film. Because of him and the new motion picture technology, our knowledge of the art changed forever.

Prior to 1913, any grasp of the work of great conductors depended entirely on critical reviews, the recollections of players and students, marked scores and parts, still photographs, and primitive recorded sound. But a conductor's work in performance is accomplished through silent movements. It is illuminated by a vast semaphore of gesture and breath and silhouette. At its best, energy and insight, years of study, and the spontaneous combustion of the moment mystically engage.

Nikisch was held — perhaps supremely in his time — to be a master of this mesmerism. For example, in 1887 Tchaikovsky wrote:

> Herr Nikisch is elegantly calm, sparing of superfluous movements, yet at the same time wonderfully strong and self-possessed. He does not seem to conduct, but rather to exercise some mysterious spell; he hardly makes a sign, and never tries to call attention to himself, yet we feel that the great orchestra, like an instrument in the hands of a wonderful master, is completely under the control of its chief.

These are extraordinary claims. Given Nikisch's reputation and influence on a roster of famous disciples (Ansermet, Boult, Busch, Furtwängler, Koussevitsky, Monteux, Reiner, Siloti, Talich and Henry Wood), they are worth closer examination.

Thanks to the German engineer and film promoter Oskar Messter and to the experiments he made prior to World War I, a brief film record exists which permits students, historians, and lovers of music to judge for themselves the features of Nikisch's conducting. And, more importantly, how the subsequent work of all important conductors might be better analyzed and understood.

What can be learned from Nikisch's five minutes on film? The excerpt is, of course, silent, though Messter at that time was also deeply interested in finding ways to put sound on film. The picture consists of a split screen that shows Nikisch from the front and back simultaneously. It appears that Messter wanted to show the Maestro as he would have been seen by the audience and the orchestra both. Additionally, Messter had a scheme to produce a concert in which two screens showing Nikisch on film — again, one each for audience and orchestra — would replace the live Nikisch, the music being performed by an orchestra led by the filmed Nikisch.

According to historical records, Nikisch was actually conducting the Berlin Philharmonic (aka the 'Bluthner Orchester') in an excerpt from Tchaikovsky's Sixth Symphony. In fact, this cannot be proven from the film itself. The cameras did not move, and showed only the conductor from the waist-coat up. The orchestra itself is not visible.

Nevertheless, this all-too-brief excerpt does support the content of Tchaikovsky's remarks. There *is* something natural and relaxed, deeply human and persuasive about his baton technique. However, at least on this occasion, other claims fall away un-

proven. He did not have a beat three microns high (neither did Reiner, of which more will be said later), and there is much repetition in his gestures. They are elegant and assured, but not, perhaps, supra-human. The intensity in his face *is* spell-binding.

Messter also filmed Felix Weingartner and Oskar Fried, but these films are lost. However, what is clear is that motion picture film could now provide a permanent record of the most impermanent of arts — the flash of a baton and its after-image in sound.

Over a decade later, a breakthrough occurred in America. It was the first instance of a conductor making music on film. In 1923, following years of experiment in radio, a photoelectric cell was demonstrated. In 1925, the first commercial electrical recordings were made available. These developments were combined to give film a voice. In 1926, initially with shellac discs and later using an optically recorded process, *Don Juan* (starring John Barrymore) was released. Warner Brothers, Western Electric and Bell Laboratories developed the new system, commercially called Vitaphone, and used it to provide on-screen music, though the film was otherwise silent.

In its New York premiere on August 6, with a spoken introduction by Will Hays, *Don Juan* was prefaced by short subjects featuring Mischa Elman and Josef Bonime, Efrem Zimbalist and Harold Bauer, Giovanni Martinelli, and the Overture to Wagner's *Tannhauser* as played by the New York Philharmonic led by Henry Hadley. This Massachusetts-born conductor (1871-1937) had previously worked in European opera and as music director of the Seattle and San Francisco Symphonies. Regrettably, Hadley was no Nikisch. His gestures are wooden, predictable, and unsympathetic to Wagner. Even so, he has the honor of being the first conductor recorded in sound on film.

Since Nikisch in 1913 and Hadley in 1926, an important record of this mimetic art has been created. It shows marvelous and occasionally foolish things, often defeats expectations, but always reveals exactly what the great ones did, at least on the day the film was made.

For example, in 1933 Leo Blech was filmed while conducting the Berlin State Opera Orchestra in the Prelude to *Meistersinger*. Here is evidence of the man's large design and large gestures; here, the means whereby he shaped line and phrase; here, the way he bent tempi and offered an *accelerando* found nowhere in the printed score. His technique, undetectable in the audio recording which has long been available, is now visible in face and hands. It is an irreplaceable document.

Some myths are partly confirmed by film. Furtwängler, according to every written record, had an indecipherable beat. It was said to be erratic, unfocused, palsied, and impossible to follow; it led to many jokes about players having to count shirt buttons in order to identify the instant when they should begin. And yet, this incomparable conductor gave performances which are remembered and treasured to this day. Clearly, he must have been able to show *something*. Uniquely, film archives tell us what it was.

There is a 1948 film of Furtwängler leading the Berlin Philharmonic in a dress rehearsal of the Finale of Brahms's Symphony No. 4. The film reveals an incandescent energy and, in a work he must have conducted a dozen times before, an almost furious drive. With pounding hammer strokes, Furtwängler assaults the silence between each syncopation. He serves the impulsiveness of this music, raises anxiety to implosion, and forces his players to work for their lives. Only film was capable of capturing such ferocious magic.

But it also captured the inexplicableness of Furtwängler. In 1951 he led the Prelude to *Meistersinger*. When viewing this film for the first time, the reaction of most conductors is always the same: laughter. There is no apparent downbeat. Rather, a sort of . . . attack, followed by two distinct aftershocks, and only then . . . finally . . . the sound.

And, perhaps no less importantly, film captured and preserved an encounter between Furtwängler and the Third Reich. As the only major conductor to remain in Nazi Germany, Furtwängler was excoriated after the war for his supposed political sympathies. Regardless of the historical record, irrespective of his belief that art and politics do not intersect, and even though leading (and Jewish) musicians like Yehudi Menuhin testified for him,

Furtwängler was never able to outlive the label "collaborator."

On April 19, 1942, he was filmed leading Beethoven's Ninth at a swastika-draped concert in celebration of Adolf Hitler's birthday. As part of a discussion of the responsibility of the artist under tyranny, I have often screened the final clip for students who recognized neither the conductor nor the man who shook hands with him during the ovation.

"This is weird. What's going on?" asked a young man in a recent class. "Shame," a young woman answered, "he looks too embarrassed to shake the guy's hand." Every student in the class saw nothing but humiliation on Furtwängler's face as he shook hands with Josef Goebbels. In this way, too, film tells us something of the man and his work, and contributes to our comprehension of his era.

Bruno Walter, in 1930 leading the Berlin Philharmonic in the last movement of Mozart's Symphony No. 40, is a model of clarity, precision and self-confidence. He is exactly the same one year later conducting the Overture to *Oberon*, sixteen years later directing the Prelude to *Meistersinger*, and again in 1958 rehearsing Brahms's Symphony No. 2 in Vancouver. Every claim regarding his single-mindedness and artistic constancy is born out by the filmed record of his work.

Conversely, some expectations are dashed. Perhaps the most remarkable and underrated conductor of our century was the Czech, Vaclav Talich (1883-1961). His career was disfigured by the Depression, the Nazis, and finally the Communists. And yet, he was capable of some of the most passionate and lyric performances ever given: witness his 1952 recording of Dvorak's Cello Concerto in B Minor with Mstislav Rostropovich. Having grown up on many of Talich's pirated recordings, I had expected to see a podium manner as ebullient and fantastic as his readings.

Not so! In 1955, Ceska Televize filmed him conducting the Opus 46 *Slavonic Dances* of Dvorak. The camera work is remarkably good, as is the quality of sound and synchronicity. Much more surprisingly, it shows restraint and circumspection. Talich's baton is steady and forthright. It is calm and clarifying, saying much in silence. We see Talich communicating with his wrist, eyebrows, and a sometime smile, but always with constant control. It is not at all what many would have expected after hearing his audio recordings.

So too with Stokowski. In the eyes of the present generation of conductors, 'Stokie' has been faintly discredited, the usual charge being show and showmanship. Regardless of his achievements in Philadelphia, in new music, and in recording technology, he is widely viewed as a borderline charlatan.

Again, the film record suggests something very different. With pianist Jerome Lowenthal and the American Symphony Orchestra, he was filmed in rehearsal at the age of eighty-eight. His preparation for Rachmaninoff's *Rhapsody on a Theme of Paganini* is a revelation for anyone who seeks to understand the real Stokowski. He employed a concise, karate-chop beat, used no baton and worked rather like Pierre Boulez does today. He showed a faultless ear and a complete command of the effects he wanted; more importantly, he knew how to *ask* for these effects and, when needed, how to insist upon them. Stokowski did all of this at blinding speed, leaving people half his age breathless. In the eyes of most who have seen this remarkable documentary, his legitimacy has been restored, and rightfully so.

When George Szell's wife scolded him for being his own worst enemy, Szell wasn't joking when he replied, "Not as long as Rudolph Bing is alive." In 1966 the American filmmaker Nathan Kroll captured Szell on the podium; it would be one of the few times that filming of Szell with his orchestra was permitted in Cleveland. Once again, film revealed personal traits and character in a way that no audio recording could.

A notorious martinet and abuser of musicians, here Szell is revealed also to have been a master of rehearsal technique. He knew the music, the instruments, what to correct, how to insinuate a rhythm and an inflection, and Kroll captured all of it.

About Reiner, master of Chicago, and — allegedly — bearer of the smallest beat in music, many stories have been told. Whether or not they were true at one time, in a 1947 film made at Carnegie Hall in which he accompanies Heifetz in the

Tchaikovsky Violin Concerto, he is expansive and wide-ranging. This is no miniature. Reiner broadens every gesture.

In 1944, Richard Strauss sat with the Vienna Philharmonic and rehearsed *Till Eulenspiegel*. The film was never released and exists now in raw footage only, evidently taken with a single camera. For all of its problems, we see the great conductor-composer working with astounding, relentless clarity. Every pulse is present, every bold line etched, every quiet moment released. His baton strokes are crystal clear and rhythmic. And, incredible to imagine, he tells jokes. He laughs, and the orchestra adores him. This is not at all what many music lovers would have expected.

Thirty years ago, a young Carlos Kleiber was filmed in the Overture to *Der Freischütz*. Even then, this most eloquent of living conductors had the gift; his expressiveness, sheer visibility and articulation were, surprisingly, all in place. In 1970, Kleiber permitted filming of a rehearsal, and here we see something of how he does it. Leading the RSO Stuttgart for forty-five minutes, he takes them through the Overture to *Fledermaus* with humor, energy, a driven precision, complete knowledge of score and text (he sings Rosalinde!), and a superior intelligence.

And, toward the end of his long life and career, a heroic Otto Klemperer gave a revelatory "Ninth" with the New Philharmonia Orchestra. In 1964 at Royal Albert Hall, the seventy-nine-year-old maestro was filmed in a reading of immense stature and gravity. Though helped to and from the podium, while actually working he was possessed of a miraculous, repudiating command. Gone were the years of physical pain and political exile. In their place was a vocabulary of expression suited perfectly to the dramatic and musical vocabulary of Beethoven, all given in the grand style.

Thanks to home video machines, laser disc players, and an international market, many of these old films are now finding their way to the public. Operating under unique copyright laws, the Japanese and Italians have made much historical footage commercially available. Such enterprises as the Dreamlife Corporation, Toshiba-EMI's NHK Maestro Series, Suncrown's *Grande dirretori d'orchestra*, and others have been particularly active. Presently, there are numerous companies that have issued reasonably good video of legendary conductors, especially those who worked in opera. Many of these, however, are of mysterious origin.

From time to time, documentaries appear on European, Canadian and American television which incorporate clips from archival films. A number of orchestras, including Berlin and Vienna, have participated in film retrospectives. In January of 1994 the BBC, IMG and Teldec broadcast in Europe their two-hour "*The Art of Conducting*." It features clips of sixteen conductors and contemporary commentary. (The film was given its American premiere in San Francisco at the Conductors' Guild Annual Conference for Conductors in January, 1994.) It is currently available to institutions only through Films for the Humanities, Inc., but will become commercially available in the fall of 1994 through Teldec. PBS has declined to televise the film in this country.

Film-maker Stephen Perkins is currently preparing a new English-language documentary on Furtwängler, and Academy Award-winning director Robert Snyder has just finished the rough cut of his new film of Casals. NBC has issued a videotape set of Toscanini at work with that network's symphony orchestra, and many television programs like the *Voice of Firestone* are now being reissued on video. In London, EMI Classics is planning a video and laser disc release of the 1964 Klemperer "Ninth" described earlier in this article.

From the late twenties onward almost every major conductor has been captured on film or videotape while at work, in rehearsal, and/or in performance.

Most living conductors of importance have recording agreements for video and laser disc distribution, these often released at the same time as the

CD. In this way the image and the sound of modern maestros will be preserved for generations.

However, some of the older materials are in danger. Kinescopes are quite unstable and fade relatively fast; many nitrate-based films in the oldest archives have yet to be transferred to safer stock. Fire destroyed much of the pre-1960 WGBH collection of the Boston Symphony. A number of collections, especially in the form of newsreels and outtakes, are badly catalogued and effectively unavailable. I recently discovered a film of Klemperer leading the Los Angeles Philharmonic in 1936. It is the only surviving sound film of him from that era and includes excerpts from *Parsifal*. This film sat anonymously in a vault for sixty years because the Hearst-Metrotone catalogue failed to mention the conductor's name. Beyond such isolated cases, a few management and player groups are attempting to extort usurious fees for clearances, thus keeping several archives closed for some time to come.

Further, in many old films synchronicity is dreadful. This is no small point: where sound is either early or late — and determining which is often impossible — one cannot tell exactly what means the conductor employed to energize the ensemble. Is he actually conducting ahead of the audible pulse, as in the case of so many German conductors, or is something else happening? Because conductors operate in several time zones simultaneously (preparing the next phrase, hearing the present one, adjusting to the decay of last one off the far wall), it is essential to audition these films with perfectly synchronized sound. There are also several notorious cases in which a completely different audio track has been grafted onto the film, making each useless.

With increasing interest, 'repair jobs' could prove economically feasible. A recent major international event helped speed the process. In April 1992 a film exhibition was held at the Louvre, led by Christian Labrande and his European partners. *Classique en images* was a vast success and showed conductors from Ancerl to Walter in the pit and on the podium. In March 1994 this consortium provided a similar exhibition of many great singers of the past.

It is truly revelatory to see Arnold Schönberg conduct and be surprised by what (for me) was unexpected lyricism. It tells us something when we watch Mitropoulos in rehearsal, with every gesture and directive spontaneously drawn from memory, a consumately polite conductor who was vilified in the New York press. It underscores a human truth to see the self-taught Beecham at work, advising rock-and-rollers to drown themselves, and merrily clunking his assistant on the head. And it discloses an order of truth about the process of music making as can no other medium.

At the age of ninety-six the great Pablo Casals was filmed conducting a rehearsal of the Israeli Youth Symphony in Mozart's Symphony No. 33. The first sequence is frightening and painful. An acutely frail Casals is lifted from his wheelchair and gently placed on the podium. He looks barely alive. But, within minutes he is all energy and art. With a strong arm and ardent voice he demands engagement from his players. With self-deprecating jokes he wins them to his side. And, with a lifetime's knowledge of what-to and how-to, he draws a mature and distinguished performance from teenagers. In these most moving images one sees precisely how he did it.

Through film, we learn how many legendary conductors actually performed; inspired by the *visual* images, we are able to love not only the music, but also the music-makers, for their visible achievement of its wonders.

* * * * * * * *

Dr. Charles Barber is a conductor and arranger, active in studio and recording work. He is the author of several articles on conducting history and has taught a course entitled "The Great Conductors" at Stanford University (CA).

Catalogue of Conductors on Film

As of the date of this publication, the following conductors are represented on film in Dr. Barber's collection.

* * * * * * * * * * *

Abbado, Claudio
Abendroth, Herman
Abravanel, Maurice
Aeschbacher, Niklaus
Albrecht, Gerd
Ancerl, Karel
Ansermet, Ernest
Ashkenazy, Vladimir
Barbirolli, John
Barenboim, Daniel
Beecham, Thomas
Beinum, Eduard van
Bernstein, Leonard
Blech, Leo
Blomstedt, Herbert
Böhm, Karl
Borchardt, Leo
Boulez, Pierre
Boult, Adrian
Bour, Ernest
Britten, Benjamin
Burgin, Richard
Busch, Fritz
Cameron, Basil
Casals, Pablo
Celibidache, Sergiu
Chailly, Riccardo
Chavez, Carlos
Chung, Myung-Whun
Cimini, Pietro
Cluytens, André
Coates, Albert
Damrosch, Walter
Davis, Colin
Delman, Vladimir
Dixon, Dean
Dohnányi, Christoph von
Dorati, Antal
Dutoit, Charles
Fricsay, Ferenc
Frühbeck de Burgos, Rafael
Furtwängler, Wilhelm
Gabrilowitsch, Ossip
Ganz, Rudolph
Gardiner, John Eliot
Gielen, Michael
Giulini, Carlo Maria
Golschmann, Vladimir
Goosens, Eugene
Grofé, Ferde
Hadley, Henry
Haitink, Bernard
Harnoncourt, Nikolaus
Harty, Hamilton
Heifetz, Jascha
Hendl, Walter
Henze, Hans Werner
Herbig, Gunther
Hertz, Alfred
Hindemith, Paul
Inbal, Elihu
Iturbi, Jose
Jochum, Eugen
Johnson, Thor
Jordan, Armin
Karajan, Herbert von
Keilberth, Joseph
Kempe, Rudolph
Kitayenko, Dimitri
Kleiber, Carlos
Kleiber, Erich
Klemperer, Otto
Knappertsbusch, Hans
Kodály, Zoltan
Kondrashin, Kiril
Konwitschny, Franz
Kostelanetz, Andre
Koussevitsky, Serge
Krips, Josef
Kubelik, Rafael
Lambert, Constant
Lange, Hans
Leinsdorf, Erich
Lert, Richard
Loibner, Wilhelm
Maazel, Lorin
Markevich, Igor
Marriner, Neville
Mascagni, Pietro
Masur, Kurt
Matačić, Lovro von
Mehta, Zubin
Mengelberg, Willem
Menuhin, Yehudi
Mitropoulos, Dmitri
Molinari, Bernardino
Monteux, Pierre
Mravinsky, Evgeny
Munch, Charles
Muti, Riccardo
Neumann, Václav
Nikisch, Artur
Oistrakh, David
Ormandy, Eugene
Ozawa, Seiji
Pelletier, Wilfrid
Pešek, Libor
Prêtre, Georges
Previn, Andre
Rachmaninoff, Sergei
Reiner, Fritz
Rodzinski, Artur
Rosbaud, Hans
Rosenstock, Joseph
Rostropovich, Mstislav
Rozhdestvensky, Gennady
Rudel, Julius
Sargent, Malcolm
Sawallisch, Wolfgang
Schelling, Ernest
Scherchen, Hermann
Schillings, Max von
Schippers, Thomas
Schmidt-Isserstedt, Hans
Schönberg, Arnold
Schuchter, Wilhelm
Schuricht, Carl
Schwarz, Gerard
Sevitzky, Fabien
Shaw, Robert
Shostakovich, Maxim
Skrowaczewski, Stanislaw
Slatkin, Leonard
Slonimsky, Nicholas
Solti, Georg
Steinberg, William
Stock, Frederick
Stockhausen, Karlheinz
Stokowski, Leopold
Strauss, Richard
Stravinsky, Igor
Svetlanov, Yevgeny
Swarowsky, Hans
Szell, George
Talich, Vaclav
Temirkanov, Yuri
Tennstedt, Klaus
Toscanini, Arturo
Vegh, Sandor
Voorhees, Donald
Wallenstein, Alfred
Walter, Bruno
Wand, Gunter
Wood, Henry
Zender, Hans

* * * * * * * *

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In Search of the Pasodoble

by Jon C. Mitchell

Throughout Spain and Latin America, conductors, their bands and orchestras traditionally have been hailed for their artistic treatment of various indigenous dance forms. In Puerto Rico, Arturo Somhano and La Orquesta Filharmónica were well-known for their interpretations of the *seis típico* and the *plena*. In Mexico, La Banda de La Policía is remembered for its performances of *cantos aborígenes*. In Spain, La Banda Municipal de Madrid, among many others, is world famous for its stirring interpretations of the pasodoble.

Definition

In essence the Spanish term 'pasodoble' means 'double step.' While all of the leading musical dictionaries and encyclopedias agree on this simple definition, illucidating descriptions that go beyond this basic etymology are often incomplete, derivative and contradictory. The following, then, is a selective listing of pasodoble definitions found in some major musical reference publications.

> Hispanic-derived dance genre, generally in 6/8 meter. (*New Grove Dictionary of Music and Musicians*)[1]

> One of the most characteristic national social dances of Spain, in moderately fast duple meter with a somewhat marchlike character. (*The New Harvard Dictionary of Music*)[2]

> Hispanic social dance in a moderately quick duple metre (often 6/8), of a march-like character. (*The Norton/Grove Concise Encyclopedia of Music*)[3]

> A dance which became popular, particularly in Latin America, in the 1920's. It is a one-step (i.e. quick) dance, rather than the slower 'two-step' its name would suggest, and is generally in 6/8 time. Walton included a 'tango-pasodoble' in his *Facade*, incorporating the music-hall tune "I do like to be beside the seaside." (*The New Oxford Companion to Music*)[4]

> Double step. 20-cent. Sp. dance in quick 2/4 time. The Walton Tango-pasodoble in Walton's *Facade* is a parody (using "I do like to be beside the seaside"). (*The Oxford Dictionary of Music*)[5]

> . . . typical Spanish marches, based on melodies of Andalusian character. (*A Dictionary of Modern Music and Musicians*)[6]

> Modern Spanish dance in quick 2/4 time — the name literally means 'double step.' A tongue-in-cheek example of the dance is to be found in Walton's *Facade*. (*The New College Encyclopedia of Music*)[7]

> Spanish dance in 2/4 time and with a tempo of *allegro moderato*, introduced at the threshhold of the twentieth century. It usually begins with an introduction harmonically constructed around the tonal area of the dominant, after which follows a first section in the tonic and the second (trio) in the subdominant (if the composition is in the major mode) or relative major (if it is in minor). The music has a typical flamenco character, but with broader expression. . . . (*Enciclopedia della Musica*)[8]

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It is not only noteworthy but also disturbing that these sources do not agree on matters of tempo, time signature, or type of step for the pasodoble. At the very least, most of the definitions can be dismissed as being too cursory. Also of interest is the pejorative attitude displayed by many of the British sources, who are quick to characterize Walton's tango-pasodoble, a musical caricature, as a real example of the genre. The only in-depth description comes from the Italian volume, but even that, too, is quite limited. There is, of course, much more to the pasodoble than any or all of the above sources have provided. For a more accurate and encompassing understanding of this musical genre one should begin by considering the types of marches found in Spain.

Band historian William H. Rehrig[9] divides Spanish marches into the following three categories:

1. *Marcia*, a military march featuring heavy percussion and bugling parts.

2. *Marcia de concierto* and *processional*, concert marches; the first in a bright 2/4 or 6/8 and the latter in a stately 4/4.

3. Paso doble, 2-step, often associated with bullfighting, originally written for dancing. Used in bullfighting because they excited the crowds. Spanish military bands also adopted paso dobles, using them as marches by changing the drum parts.[10]

Regardless of its origin — whether it truly first emerged as an Andalusian dance for or not — the pasodoble today is considered to be a unique march form by Spaniards and non-Spaniards alike. According to the eminent Valencian conductor Juan Vicente Mas Quiles,[11] the pasodoble is a genuinely Spanish musical force, most appropriately performed by a band. Although some pasodobles have been written and/or scored for orchestra, the vast majority are original band works.

Characteristics

Pasodobles contain a number of important characteristics. The most obvious of these concerns the element of rhythm. The overall rhythmic effect is determined by a ubiquitous bass line and the extremely important off-beats that accompany it. Opportunities exist for the conductor to make *rubatos* and, on occasion, to add appropriate *tenutos*. Pasodobles are usually in 2/4 time, although some are in 3/4. The time signature, however, is not nearly as important as the other characteristics mentioned above; e.g., a work such as *El Relicario* by José Padilla can typify the pasodoble in spite of its triple meter.

The tempo of the pasodoble is generally *allegretto*, with a pulse of approximately M.M. 108 per quarter note.[12] Regional differences in Spain, so important in politics, are also important in music. At least two regions have distinct tempi for their pasodobles. Andalusian pasodobles are of a somewhat livelier character than most, and can be performed slightly faster. The pasodobles of Francisco Alonso (1887-1948) and Antonio Alvarez (1867-1903) are representative of this region. Valencian pasodobles, on the other hand, should be paced at a more deliberate tempo. Usually performed at M.M. 104 to the quarter, it is not uncommon to hear a Valencian pasodoble taken as slowly as M.M. 84. Thus, for proper interpretation, it is important for the conductor to know if a composer is Valencian, or is a native of another region. Although certainly not all-inclusive of the major composers of this region, the following list should be informative:

Adam Ferrero, Bernardo	(1942-)
Artola Prats, Perfecto	(1904-)
[15 pasodobles]	
Asensi Martin, Miguel	(1879-1945)
Berna García, Manuel	(1916-)
Carrascosa Garcia, Manuel	(1911-)
[41 pasodobles]	
Chapi Lorente, Ruperto	(1851-1909)
Chulia Hernandez, Salvador	(1944-)
[18 pasadobles]	

Cuesta Gomez, Francisco	(1890-1921)
Ferrero Pastor, José María	(1926-1987)
Giner Vidal, Salvador [*L'Entra de la Murta*]	(1832-1911)
Javaloyes Lopez, Alfredo	(1860-?)
Mas Quiles, Juan Vicente	(1921-)
Penella Moreno, Manuel [*El Gato Montes*]	(1880-1939)
Perez Vilaplana, José [24 pasodobles]	(1929-)
Rosillo, Ernesto	(1893-1968)
Sánchez Torella, Pablo	(1940-)
Sanchis Porta, Bernabé	(1906-1992)
Serrano Simeon, José	(1873-1941)
Sosa Lopez, Pedro	(1887-1953)
Talens Pello, Rafael	(1933-)
Torregrosa García, Luis	(1871-1960)
Villar González, Miguel	(1913-)[13]

In addition to the composers born in the province of Valencia, many others born elsewhere have been musically active there. Born in the province of Logrona, Santiago Lope (1871-1906) was the first conductor of the Banda Municipal de Valencia when it was formed in 1901. He had a tendency for naming his pasodobles after bullfighter's nicknames, just as Karl King dedicated his quickstep marches to circus performers in the United States. Among Lope's matador titles are *Gallito*, *Dauder*, *Angelillo* and *Vito*.[14] Pascual Chovi Perez (1900-1953), composer of *Flores de España* and *Pepita Greus*, and the Barcelonan Jaime Texidor Dalmau (1884-1957), composer of *Amparito Roca* (named for a woman, not a rock!), were also active as conductors in the Valencia region. Whether the pasodobles of these three composers are Valencian in style is open to discussion and individual interpretation. However, what is certain is that the tendency of some American conductors to perform *Amparito Roca* at the blistering pace of M.M. 144 is clearly incorrect.

There are no steadfast rules regarding the form of the pasodoble. A typical pasodoble form is similar to that of most European or American marches. The basic minuet-and-trio *da capo* form is generally applied. In many instances the *da capo* is not indicated, and even when it is, it is often ignored. Fidelity to the *da capo* directive is at the conductor's discretion. The "A" section, which may be preceded by a short introduction, is homophonic in texture, usually in a minor tonality, and rather serious in mood and impact. The "B" or trio section is more lyrical and usually presented in the relative major key. A bridge generally follows, after which the trio, now featuring an *obligato* (or descant part), is repeated. Sometimes the bridge modulates and the restatement of the trio appears in a different key.

Instrumentation and Performance

Instrumentation for most pasodobles is, for the most part, quite basic. With two exceptions — replacement of cornets by fluegelhorns and the division of the euphonium line into two separate parts — the instrumentation listed on the full score to *Suspiros de España* by Antonio Alvarez and arranged by Pascual Marquina (1873-1948),[15] resembles that of a British military band[16]:

Flauta y Flautín (en Do)	Flute and Piccolo (in C)
Requinto	E-flat Soprano Clarinet
Oboe	Oboe
Clarinete Pral.	Solo B-flat Clarinet
1os.	1st B-flat Clarinets
2os. y 3os.	2nd and 3rd Clarinets
Saxofones Contraltos	E-flat Alto Saxophone
Saxofones Tenores	B-flat Tenor Saxophone
Fliscorno 1o.	1st B-flat Fluegelhorn
Idem 2o.	2nd B-flat Fluegelhorn
Trompas (en Mi bemol)	1st & 2nd Horns in E-flat
Trombón 1o.	1st Trombone
Idem 2o. y 3o	2nd and 3rd Trombones
Fagotes	Bassoons
Bombardino 1o	1st Euphonium
Idem 2o	2nd Euphonium
Bajos	Tubas and String Basses
Ruido	Percussion (including Snare Drum, Bass Drum, Triangle, Cymbals)

This instrumentation is certainly typical, but by no means universal. The fact that a full score (*partitura*) exists for this pasodoble is of itself unusual. Most are published with a two- or three-line condensed score (*guión*) in either B-flat or concert pitch.[17]

Unless stated to the contrary, both flute and piccolo read from the same part. The original published part for Texidor's *Amparito Roca*, for example, calls for *flauta* until the trio, at which point *flautín* is indicated for the solo *obligato* line.[18] Original printed parts for baritone saxophone and trumpets exist for most pasodobles, although bassoon parts often do not. Bass clarinets often play one of the tenor saxophone lines, while the bassoons often play the euphonium and/or tuba line.[19]

Surprisingly, an instrument found in nearly every concert band in Spain is the violoncello (most of the larger bands carry four). In symphonic band music, the cello part (sometimes *divisi*) is often independent and is positioned on the full score between the tubas and string basses. For the performance of pasodobles, however, the cellos usually double the euphonium or tuba line (or a combination thereof). Thus, given the presence of the fluegelhorns, cellos and string basses, not to mention a large number of euphoniums and tubas proportionate to the ensemble, Spanish bands have a rounder, slightly darker sound than their British or American counterparts.

In performance, pasodobles have been written to serve a variety of purposes. Bullfighting, of course, instantly comes to mind and, indeed, many of the best-known pasodobles were first heard in the *corrida*. Many were also written for or have been adapted by the military for accompanying marches. Still others — featuring more elaborate thematic development — have been written with concert performances in mind. It is difficult to imagine Chovi's *Pepita Greus* or Alvarez' *Suspiros de España* in anything other than a concert setting. On occasion pasodobles have found their way onto the concert stage because of their inherent musical quality. Many of these serve as encores.

The concerted pasodoble is to Spain what the best of the quickstep marches are to America: crowd-pleasing, multifunctional and inherently musical. Hundreds have been published. The names Lope, Marquina and Sanchis grace the Spanish band repertoire in much the same way that Sousa,[20] Fillmore and Goldman grace that of American bands. The library of the Unión Musical of Lliria, Valencia province, Spain, has a large holding of band literature. Of the 445 titles in their march catalogue, no fewer than 222 are identified as pasodobles.

For the adventurous conductor interested in the band music of Spain, pasodobles represent only a fraction of the usable and musically compelling material. With the exception of a handful of pasodobles, the entire Spanish band repertoire — including many symphonic poems — remains virtually unknown to the American band community. Interested conductors could find refreshingly new Iberian works here, rather than relying on the overplayed works of French composers and others who supposedly wrote Spanish music.

The following is a selective listing of some better-known paso dobles:

Alonzo, Francisco. *Viva Grana*
arr. C. Wiley (TRN, 1983)
Alvarez, Antonio. *Suspiros de España*
arr. C. Wiley (TRN, 1975)
Lope, Santiago. *Gallito*
arr. J. W. Singerling (Boosey & Hawkes);
arr. H. L. Walters (Rubank)
Lope, Santiago. *Valencia*
arr. C. Wiley (1984)
Marquina, Pascual. *España Cañi*
(Kalmus)
Padilla, José. *El Relicario*
arr. Lang (Kalmus, Mills);
arr. Miller (Pro Art, 1966);
arr. Thompson (Salabert, 1961);
arr. D. Wright (Chappel)
Padilla, José. *Valencia*
(Harms, 1918)
Penella Moreno, Manuel. *El Gato Montes*
(Molenaar)
Perez Chovi, Pascual. *Pepita Greus*
(Molenaar)
San Miguel, Mariano. *La Oreja de Oro*
(Ludwig, 1985);
arr. Taylor (Powers, 1977);
arr. H. L. Walters (Rubank, 1966)
Texidor, Jaime. *Amparita Roca*
(Boosey & Hawkes, 1935)
Texidor, Jaime. *Carmen Rieria*
arr. A. Winters (Boosey & Hawkes, 1936)

The following books, all in Spanish, offer additional insight:

Adam Ferrero, Bernardo. *Las Bandas de Música en el Mundo* (Madrid: Sol Editorial, S.A., 1986)
Ribate, Franco. *Manuel de Instrumentación para Banda* (Madrid: Real Madrid)
Turina, J. *Tratado de Composición Musical* (Madrid: Real Madrid)

Finally, the following is a selected listing of music publishing houses in Spain:

Alpureto, Peral 7, Madrid
Boileau, Provenza 287, Barcelona
Editiones Sigueme, Apartado 332, Salamanca
Editora Nacional, P. de Castellana 40, Madrid
Piles, Archena 33, Valencia
Quiroga, Alcalá 70, Madrid
Real Musical, Plaza de la Opera, Madrid
Sol Editorial, S.A., Francisco Silvela 21, Madrid
Unión Musical Española, Car. de San Jerónimo, Madrid

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ENDNOTES

[1] *New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed (London: MacMillan, 1980), XIV, p. 231.

[2] *The New Harvard Dictionary of Music*, Don Michael Randel, ed. (Cambridge: Belknap Press of Harvard University Press, 1986) p. 611.

[3] *The Norton/Grove Concise Encyclopedia of Music*, Stanley Sadie, ed. (New York: W. W. Norton & Co., 1984) p. 566.

[4] *The New Oxford Companion to Music*, Denis Arnold, gen. ed. (Oxford: Oxford University Press, 1983), 11, p. 1394.

[5] *The Oxford Dictionary of Music*, Michael Kennedy, ed. (Oxford: Oxford University Press, 1985), p. 536.

[6] *A Dictionary of Modern Music and Musicians*, A. Eaglefield Hall, ed. (New York: Da Capo Press, 1971), p. 260.

[7] *The New College Encyclopedia of Music*, J. A. Westrup and F. L. Harrison, eds., rev. Conrad Wilson (New York: W. W. Norton & Co., 1976), p. 407.

[8] *Enciclopedia della Musica*, Claudio Sartori, ed. (Milano: G. Ricordi & Co., 1964), III, p. 386.

"Danza spagnola in tempo 2/4 e movimento allegro moderato introdotta alle soglie del XX secolo. Solitamente inizia con une introduzione armonicamente costruita nell area dell'accordo di dominante; as essa seguono una prima parte nel tono principale e una seconda (anche della trio) alla sotto dominante di esso (se la composizione e in modo maggiore) o al relativo maggiore (se invice e in minore). La musica ha carattere tipicamente flamenco, ma con piu allargata espressione. . . ."

[9] *The Heritage Encyclopedia of Band Music*, William H. Rehrig, ed. (Westerville, OH: Integrity Press, 1991), II, p. 874.

[10] There is considerable room for interpretive modification here. Some paso dobles can serve many functions. They may be featured regularly on concerts (often without modification), yet may also appear at bullfights or accompany street marching (often with enhanced battery parts). This is not true for all cases.

[11] The author acknowledges his indebtedness to Juan Vicente Mas Quiles, who supplied much of the following information through personal conversation and through his lecture, "Interpretation of Pasodobles," given Saturday, July 17, 1993 at the Sixth Conference of the World Association of Symphonic Bands and Ensembles, Valencia, Spain.

[12] On a recent trip to Spain, the author heard some pasodobles taken as fast as M.M. 116 to the quarter note.

[13] *Músicos Valencianos*, Bernardo Adam Ferrero (Valencia: Promotora International de Publicaciones, S.A., 1988 and 1992), I and II. The reader is reminded that in the Spanish culture both last names are used in this order: father's last name, mother's maiden name. In some publications, particularly those produced by British and American firms, the mother's maiden name is omitted.

[14] Rehrig, I, p. 469.

[15] A respected composer and conductor of Zarzuelas, Marquina wrote over a dozen pasodobles. Among them is *España Cañi*, perhaps the most frequently performed pasodoble in the world.

[16] Sección de Música, Arenal 20 Madrid. This and other works mentioned in this section were studied at the library of the Unión Musical, Lliria, Spain. The author acknowledges his debt to Enrique Romero and the staff for their hospitality.

[17] Most of the older condensed scores are, as expected, in B-flat, while most of the newer ones are in concert pitch. A 1926 manuscript *guión* for *Brisas Otoñales* by M. Gimeno, found in the library at the Unión Musical, Lliria, displays four staves, yet is still pitched in B-flat.

[18] Editorial Música Moderna. This original edition indicates that the famous piccolo solo should be tongued, not slurred.

[19] Parts for many of the pasodobles studied at the Unión Musical, Lliria, were marked by hand in this manner.

[20] John Philip Sousa is well known in Spain, as expected. For the briefest of instants, fellow researcher R. Scott Cohen and this author considered the possibility of an unknown Sousa march, *Saludo a Ultramar*, in the Unión Musical march catalogue. Although we knew better, it was still mildly disappointing to discover it to be a Spanish edition of *Hands Across the Sea* (published back-to-back with *El Capitan*).

From Classroom to Podium: Teaching *All* of the Craft

by Jonathan D. Green

Introduction

Leading an ensemble through a successful concert performance is a conductor's highest profile responsibility. Perhaps an even greater task is convincing conducting students that the fundamental duties and rewards of the conductor are *outside* of the concert hall, i.e., either leading rehearsals or, more mysteriously, in private study. For conducting pedagogues it is imperative not only to inform students of the entire spectrum of conductor responsibilities, but also to instill in them a sense of musical priorities as they prepare to lead their own ensembles.

Although one accepted role for a director of ensembles is as guarantor of the composer's intentions, the perennial issue of whether such fidelity implies a strict adherence to the printed page or permits some personal, interpretive reading between the lines has become a well-worn argument. Of course, each approach is valid, given the myriad contexts available to modern music-making: surely Josquin did not expect his music to be performed without dynamic variety, nor should one consider metronome markings in the music of Pierre Boulez as careless suggestions. Between such black-and-white examples lies a vast spectrum of gray compromises and artistic decisions. Choices must emanate from an informed blend of stylistic knowledge and score-reading acuity.

Teachers of conducting should remember that their primary goal is not to endow students with a

marketable skill, but rather to enumerate the skills and knowledge that they must learn, and then to provide them with the necessary tools and resources to grasp and assimilate it all.

Developing musical literacy and instilling artistic values should serve as the foundation of undergraduate conducting classes. A fluency in reading scores is absolutely necessary for the competent execution of the conductor's duties. Surely no one would argue this point, yet numerous rudimentary conducting classes slight or entirely neglect this aspect of the craft. Within many curricula, the conducting class may be the *only academic forum* for the study of performance practice. Clearly it could serve as an ideal arena for the logical integration of musical analysis and performance. Unfortunately, many college and university teachers do not avail themselves of this opportunity.

The conducting class(es) within an undergraduate music curriculum could well function as the capstone to the music major. No other course within traditional music curricula so thoroughly combines the apparently diverse (to the student musician) fields of music history, theory and ear-training. Better ways to coordinate eye, ear and viscera are certainly not legion.

My own undergraduate conducting classes were taught as a segment of the music theory program. The rationale for this arrangement was offered by the chairman of the theory department. In his opinion, conducting was the ultimate stage of ear-training study. His motto was, "Okay, you say you can hear, now prove it." Admittedly, it was a wonderful concept; unfortunately, my conducting sequence began in the fall of the freshman year. Perhaps I could hear, but at that point I was somewhat at a loss to apply terminology to what I was hearing.

Like so many others, this curriculum never merged the learning that occurred in other studies with related activities on the podium. Please understand that my criticism is not sour grapes: the quality of instruction was excellent. We all had substantial podium time conducting good repertoire with complete ensembles, and we had the luxury of four to six semesters of study. Nevertheless, apart from a few single-note transposition tests and an occasional discussion of ensemble deportment, few of our efforts deviated from making effective physical gestures.

This format is representative of conducting courses in many fine educational institutions. The benefit of applying practical gestural skills before a live ensemble is invaluable; however, all-too-often the celebration of this activity unintentionally eclipses other equally critical skills, the introduction/instruction of which are also the fundamental responsibility of the conductor/educator.

The old adage, "only ten percent of a conductor's time is actually spent conducting," possibly constitutes an exaggerated estimate. The bulk of a conductor's time is — or should be — spent studying scores, marking parts, doing research, and with the day-to-day administration of his/her ensemble's activities. How many of these processes are ever introduced into the conducting classroom? Active conductors often bemoan the lack of sufficient rehearsal time. Do conducting teachers prepare students for this inescapable condition by demonstrating how to compensate for rehearsal short-fall with proper and thorough preparation? Within a school's ensembles, students either play under or attend concerts directed by faculty conductors; perhaps students do recognize in general terms the level and scope of a faculty director's preparedness. One must not assume, however, that they clearly understand the processes and procedures (and hard work) that got the director to that point.

When one advances to graduate conducting programs and professional workshops, score analysis and performance practice play a significant role in study and discussion. Nevertheless, it must be understood that the majority of undergraduate students who study conducting are preparing to become *music teachers*. Their most conspicuous duty will be leading student ensembles. Normally, most of these young conductor/teachers will not have had the benefit of such advanced training opportunities before entering their own classrooms and auditoriums. What is needed in their undergraduate training, then, is sufficient exposure to <u>all</u> aspects of the conductor's art so they may successfully grow in the early years of their first teaching position.

Since many music schools currently require a two-semester conducting sequence, the following two-semester plan of undergraduate study is offered for consideration. For programs that require more than two semesters, the plan could easily be expanded and enriched commensurate with the available time. In the opinion of this writer, music schools that presently require only one semester of conducting are performing a serious disservice to their students, especially the prospective music educators whose success will depend on the effective administration of their ensembles. Such one-semester programs must allot more time to conducting and related skills, especially if conducting is viewed philosophically as a capstone course. Possible arrangements that could expand conducting instruction time might include conducting in the final semester of theory, as discussed earlier, or in conjunction with form-and-analysis and orchestration courses.

This proposed curriculum would best serve the students if vocalists and instrumentalists were not separated. Each should have the opportunity to study and conduct music for a variety of ensembles. All musicians must sing, and isolating choral music deprives instrumental students of a rich ensemble repertoire. Likewise, vocalists, especially those who wish to teach, should not be deprived of an opportunity to become aware of performance styles and techniques indigenous to instrumental music. Vocal students should also be challenged with the reading of transposed or C clef material and large open scores. Moreover, since choral singers are accustomed to reading and performing from a full or condensed score, the coordination of an ensemble that reads extracted individual parts will enhance their understanding of the conductor's role in such ensemble integration.

The proposed two-semester course detailed below presents the course content in an organized sequence. Following most of the topic discussions is a list of representative texts that should provide appropriate source materials for that specific area of study. These texts were judged and selected on the basis of their content and relevance to the teaching model. Unfortunately, a number of them are out of print but remain readily available within academic libraries.

First Semester
(Introduction of Concepts)

History of the Art

The course begins with an introduction to the history of conducting that includes major treatises and historical developments, as well as a survey of the outstanding practitioners of the craft. This need not be a dry and lengthy musicological pursuit; the rise in the importance of the conductor and his changing role in music clarifies many issues surrounding the changing role of music in society. In a seminar format, each student can be asked to research one conductor and one significant document on conducting that could be distilled for presentation to the class. Here, the history of gestures can be presented and the current repertoire of hand signals introduced.

Sources of relevant material:

Bamberger, Carl. *The Conductor's Art.* New York: McGraw-Hill, 1965.

Galkin, Elliott. *A History of Orchestral Conducting in Theory and Practice.* Stuyvesant, NY: Pendragon Press, 1988.

Schönberg, Harold. *The Great Conductors.* New York: Simon and Schuster, 1967.

Carse, Adam. *Orchestral Conducting.* London: Augener. 1935.

Instruments

The students proceed to a survey of instruments and voices, exploring nomenclature, notational practices and transpositions. Students can be tested traditionally on this information. If a student scores poorly on such a test, a make-up exam should be administered until the crucial facts of this component are mastered.

Sources of relevant material:

Carse, Adam. *The History of Orchestration.* New York: Dover, 1964.

Del Mar, Norman. *Anatomy of the Orchestra.* New York: Taplinger Books, 1985.

Forsyth, Cecil: *Orchestration* (2nd ed.). New York: Macmillan, 1935.

Heffernan, Charles. *Choral Music: Technique and Artistry.* Englewood Cliffs, NJ: Prentice Hall, 1982.

Peinkofer, Karl and Fritz Tannigel (Kurt and Else Stone, trans.). *Handbook of Percussion Instruments.* New York: B. Schött's Sohne, 1969.

Piston, Walter. *Orchestration.* New York: W.W. Norton, 1955.
Read, Gardner. *Thesaurus of Orchestral Devices.* London: Piman and Sons, 1951.
Sachs, Curt. *The History of Musical Instruments.* New York: W.W. Norton, 1940.

Bowing

Such a component should be a revelation for all music students. It also can be informative for string players, since ideally orchestral bowings are chosen first for sound and second for ease of execution. As an assignment, a student may be given string excerpts to which he would apply bowings. Since there will be some differences among the student versions, comparisons may provide productive discussion.

Sources of relevant material:

Green, Elizabeth. *Orchestral Bowings and Routines* (11th ed.). Ann Arbor: American String Teachers Association, 1991.
Rabin, Michael and Priscilla Smith. *Guide to Orchestral Bowings through Musical Styles.* Video tape produced by the University of Wisconsin at Madison, Department of Continuing Education in the Arts, n.d.

Choral Technique

As unified string bowings help create a cohesive sound within an orchestra, unified breathing and diction do likewise within a choir. Good choral tone is the result of synchronized breathing, pitch and vowel production. General vocal technique and issues peculiar to vocal music should be demonstrated and reinforced by class participation. Here too, exercises for developing healthy vocal production and consistent pronunciation should be collected by the students. General concepts regarding standard diction practices can conveniently be presented here; however, those students who expect to be leading performances of works in languages with which they are unfamiliar should be encouraged to enroll in a separate diction class for singers.

The students should also be made aware of the need to build sight-reading skills in the choirs they will be directing. Sight reading is a valid concern for all ensembles, but singers, who have no external physical reference for pitch and often have less training in reading music than their instrumentalist classmates, must develop musical literacy on a day-to-day basis.

Sources of relevant material:

Boyd, Jack. *Teaching Choral Sight Reading.* West Nyack, NY: Parker Publishing, 1975.
Cox, Richard. Singing in English, *A Manual of English Diction for Singers and Choral Directors.* Lawton, OK: American Choral Directors Association monograph series, 1990.
Gordon, Lewis. *Choral Director's Rehearsal and Performance Guide.* Englewood Cliffs, NJ: Prentice-Hall, 1989.
Haasemann, Frauke and James M. Jordan. *Group Vocal Technique.* Chapel Hill, NC: Hinshaw Music, 1990.
May, William V. and Craig Tolin. *Pronunciation Guide for Choral Literature.* Reston, VA: Music Educators National Conference, 1987.
Sheil, Richard F. *A Manual of Foreign Language Dictions for Singers* (3rd ed.). Fredonia, NY: Edacra Press, 1984.
Swan, Howard (Charles Fowler, ed.). *Conscience of a Profession.* Chapel Hill, NC: Hinshaw Music, 1987.
Yarbrough, Julie. *Modern Languages for Musicians.* Stuyvesant, NY: Pendragon Press, 1993.

Score Reading

At this point in the course, students should be ready to undertake exercises in score reading. They could begin with basic two- and three-part exercises at the keyboard that introduce a variety of clef combinations. These could be followed by simple transpositions exercises, to be presented at the keyboard, and through solfeggio. Written assignments include transposing excerpts of full scores to all sounding pitches (C scores) and then to completely transcribe full-score excerpts to closed score. Work in clef and score reading can and should continue throughout the remainder of the course.

Sources of relevant material:

Bernstein, Martin. *Score Reading.* New York: M. Witmark and Sons, 1947.
Dandelot, Georges. *Manuel Practique pour l'etude des clés de sol, fa et ut.* Paris: Editions Max Eschig, 1928 (available through Theodore Presser Co., Bryn Mawr, PA).
Fiske, Roger. *Score Reading,* 4 vols. London: Oxford University Press, 1958.

Gal, Hans. *Directions for Score Reading.* Vienna: Wiener Philharmonic Verlag, 1924.
Jacob, Gordon. *How to Read a Score.* London: Boosey and Hawkes, 1944.
Melcher, Robert A. and Willard F. Warch. *Music for Score Reading.* Englewood Cliffs, NJ: Prentice-Hall, 1971.
Morris, R. O. and Howard Ferguson. *Preparatory Exercises in Score Reading.* London: Oxford University Press, 1931, reprint 1991.
Rood, Louise. *How to Read a Score.* New York: Edwin Kalmus, 1948.

[*Rarely does one encounter an undergraduate student with much — if any — fluency in C clef reading; it must be taught and drilled. However, during the teaching process, the instructor must be aware that, left to their own devices, students invariably will choose to identify a pitch on a newly introduced C clef by relating it to the already-familiar treble or bass clef. The instructor can counter this inclination by starting a student's clef study with Georges Dandelot's clef exercises, beginning with alto, tenor, etc. By refusing to allow the 'relative' approach to take hold, the instructor should be able to nurture steady growth in clef and score reading. Ed.*]

History of Ensembles

The history of large ensembles (choir, orchestra, and band) is often slighted in many academic music programs but would certainly pertain to this class and contribute to the development of an understanding of style. For this reason the study of performance practice should now be emphasized. By integrating instrumental and vocal music, musical style can effectively be studied from the Middle Ages to the present.

Sources of relevant material:

Carse, Adam. *The Orchestra.* New York: Chanticleer Press, 1949.
Bekker, Paul. *The Orchestra.* New York: W.W. Norton, 1936.
Fennell, Frederick. *Time and Winds: A Short History of the Use of Wind Instruments in the Orchestra, the Band, and the Wind Ensemble.* Kenosha, WI: Leblanc Publications, 1964.
Terry, Charles Sanford. *Bach's Orchestra.* London: Oxford University Press, 1932.
Young, Percy. *The Choral Tradition.* New York: W.W. Norton, 1971.

Second Semester
(Introduction of Skills)

Gestures

Students practice basic gestures such as conducting patterns, cues, cut-offs, etc. Such exercises may be introduced, clarified and reflected as empirical, abstract exercises without a specific musical context. Additionally, exercises in 'psychological conducting' may be explored. For example, students could be asked to conduct a short phrase, known only to them and the instructor, using hand gestures to lead the ensemble (playing a unison pitch) to an accurate execution of the rhythm, dynamics and articulation. Such a process helps a student develop the ability to convey to the ensemble what is in his mind. It also helps improve the ensemble skills of those who are interpreting these gestures in sound.

Sources of relevant material:

Green Elizabeth. *The Modern Conductor* (5th ed.). Englewood Cliffs, NJ: Prentice-Hall, 1991.
McElherhan, Brock. *Conducting Technique for Beginners and Professionals* (rev. ed.). London: Oxford University Press, 1989.
Rudolf, Max. *The Grammar of Conducting: A Practical Guide to Baton and Orchestral Interpretation* (3rd ed.). New York: Schirmer Books, 1992.

Analysis

Throughout the semester students should be assigned for analysis a number of pieces of diverse styles. The selections should be drawn from all historic periods and include instrumental and vocal music. Throughout the term, students submit a prescribed analysis for each work which examines the characteristics of melody, harmony, texture or form, or the characteristics of a combination of these elements. The goal of such exercises in analysis is the development of memory skills (useful for all musical pursuits) and the demonstration of an intellectual understanding of the score. Additional assignments may include essays that analyze performance concerns and offer methods for addressing them in rehearsal. Most analysis work can be done outside

of class, with a brief consultation between student and instructor scheduled on an as-needed basis.

SOURCES OF RELEVANT MATERIAL:

Cone, Edward T. *Musical Form and Musical Performance.* New York: W.W. Norton, 1968.

Goetschius, Percy. *The Structure of Music.* Philadelphia: Theodore Presser, 1934.

Green, Douglass. *Form in Tonal Music: an Introduction to Analysis.* New York: Holt, Rinehart and Winston, 1965.

Score Marking

When students develop a richer sense of the components of each studied score the methods of marking a score should be addressed. For decades this subject has been a controversial one among leading conductors and pedagogues, and ultimately each student will have to draw his or her conclusions and develop a personal practice. In any case, bowings and the placement of final consonants and breaths should be preplanned and consistent. For the student conductor, making those decisions and entering them into the score is a crucial process, because it requires the development of informed conclusions. Indications for cues and cut-offs, demarcation of phrases, or labels for specific musical events within scores are more an issue of musical taste; however, for many, the process of entering markings into the score constitutes an effective part of the learning process. The impact of the activity becomes greater than the value of the product. For others, the process may border on gimmicky or intellectual indigence. At the very least, a number of approaches should be introduced to conducting students; ultimately they will draw their own conclusions.

SOURCES OF RELEVANT MATERIAL:

Green, Elizabeth A. and Nikolai Malko. *The Conductor and His Score.* Englewood Cliffs, NJ: Prentice-Hall, 1975.

Prausnitz, Frederik. *Score and Podium: A Complete Guide to Conducting.* New York: W.W. Norton, 1983.

Rehearsal

Throughout the term, as works are studied, learned and, where possible, memorized, they should be rehearsed by the students on the podium, as is the case in most traditional conducting courses. The practical value of such sessions, which should absorb the bulk of available class time in this semester, can be greatly enhanced if the repertoire is scheduled by genre or historic period, or both. Issues of rehearsal techniques and performance practice can be effectively discussed within the context of live rehearsals. Elements of style and solutions to performance problems can be successfully presented within the framework of actual execution. The use of a Socratic approach to the issue of problem-solving within the ensemble will help to strengthen the students' musical independence and wisdom.

By focusing on the production of quality rehearsals, the true test of the conductor's art, effective rehearsal techniques — and not merely elegant cheironomy — become the key to podium success. In the teaching of conducting, I find it easy to neglect exploring 'why,' when showing 'how' is so much easier and quicker. When students understand the underlying reasons that solve a musical quandary, they become better equipped to address similar problems on their own. Clear and effective gestures are certainly a valuable and important tool, but a profound musical understanding and efficient coordination of the ensemble are the touchstones of good musical leadership.

SOURCES OF RELEVANT MATERIAL:

Dart, Thurston. *The Interpretation of Music.* New York: Harper and Rose, 1963.

Donington, Robert. *Baroque Music: Style and Performance, A Handbook.* New York: W.W. Norton, 1982.

_____. *The Interpretation of Early Music* (rev. ed.). New York: W.W. Norton, 1992.

Rehearsal Procedures and Teaching Techniques

Each meeting in the second term could begin by addressing a few specific rehearsal techniques which may or may not apply to the works rehearsed that day. If this course is indeed to be considered a capstone for musicianship studies, rehearsal procedures may be culled from the entire conducting faculty. Together with providing the students a broader spectrum of musical perspectives, the aspect of the

program would create a healthy forum through which a faculty may share pedagogical concepts with each other as well as with the students. At every stage of the program students should maintain a portfolio of teaching and learning tools with which to experiment.

SOURCES OF RELEVANT MATERIAL:

Holmes, Malcolm Haughton. *Conducting an Amateur Orchestra*. Cambridge, MA: Harvard University Press, 1951.

Kohut, Daniel. *Instrumental Music Pedagogy, Teaching Techniques for School Band and Orchestra*. Englewood Cliffs, NJ: Prentice-Hall, 1973.

Labuta, Joseph. *Teaching Music in High School Band*. West Nyack, NY: Parker Publishing, 1972.

Simons, Harriet. *Choral Conducting: A Leadership Through Teaching Approach*. Champaign, IL: Mark Foster Music Co., 1978.

ORGANIZATION AND REPERTOIRE SELECTION

During the final term of conducting study (which ideally could be beyond the second semester), practical aspects of administration are discussed. They should include: hiring musicians, writing contracts, methods of purchasing and renting performance materials, printing programs, understanding copyright laws, creating a rehearsal schedule (long-term and daily), selecting repertoire, and compiling sources that list repertoire. Students should be given — or helped to compile — a phone and address list of music publishers and distributors. Perhaps the most important skill is to develop a time-line detailing how far in advance of a concert one should secure the performance space, contract the performers, acquire the music, mark and distribute parts, print programs, *et cetera*. Although not all of these issues will apply to all of the students' real-life encounters, some or most of them will. Needless to say, the importance of good organization is pervasive in all professional undertakings.

SOURCES OF RELEVANT MATERIAL:

Daniels, David. *Orchestral Music; A Handbook* (2nd ed.). Metuchen, NJ: Scarecrow Press, 1982.

Daugherty, F. Mark and Susan H. Simons, eds. *Secular Choral Music in Print*, 2 vols. Philadelphia: Musicdata, 1987.

Eslinger, Gary S. and F. Mark Daugherty, eds. *Sacred Choral Music in Print*, 2 vols. Philadelphia: Musicdata, 1985.

Farish, Margaret. *Orchestra Music in Print*. Philadelphia: Musicdata, 1979.

Garretson, Robert L. *Conducting Choral Music* (7th ed.). Englewood Cliffs, NJ: Prentice-Hall, 1993.

Grosbayne, Benjamin. *Techniques of Modern Orchestral Conducting* (2nd ed.). Cambridge, MA: Harvard University Press, 1973.

Hawkins, Margaret. *An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level*. Norman, OK: American Choral Directors Association monograph series, 1976.

Kjelson, Lee and James McCray. *The Conductor's Manual of Choral Music Literature*. Melville, NY: Belwin Music Corp., 1973.

Neidig, Kenneth. *The Band Director's Guide*. Englewood Cliffs, NJ: Prentice-Hall, 1964.

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

White, J.P. *Twentieth-Century Choral Music*. Metuchen, NJ: Scarecrow Press, 1984.

SUMMARY

The course outlined above could significantly improve the relevance of the conducting offerings in colleges and conservatories across the country, because it prioritizes aspects of the conductor's work in a manner reflective of the actual task. The premise of this teaching approach is to build a foundation of musical independence and literacy for life-long learning, so that students will be able to continue professional growth while fulfilling the conducting component of their job description. As collegiate curricula increasingly insist on courses that unify elements drawn from the entire spectrum of study, the course proposed here would do exactly that by integrating historical and theoretical studies with the practical element of performance. Perhaps most importantly, it would allow students to gain a realistic understanding of all elements of the craft of conducting as it is or should be practiced.

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Scores & Parts

Symphony No. 9 by Gustav Mahler

(Part I)

compiled by James Burton & Philip Gottling

Measure numbers are used for most references, since the printed rehearsal numbers are sometimes very widely spaced (and non-existent in the last movement). A guide is included to simplify the task of adding the measure numbers into the score and parts. Some errors considered to exist in the critical edition score (CES) or parts (CEP) are indicated by asterisks placed before the listings. Orchestra players are advised that some of the scores they may own or refer to in libraries may not be in agreement with some of the alterations made in their parts.

When a beat number is given, the implied unit of beat is considered to be the most basic possible beat unit (usually the quarter note) for the current meter signature, regardless of what unit the conductor might conduct. Some changes which may be considered unnecessary to mark are enclosed in parentheses.

* * * * * * * * * *

Full Score Corrections

(Confirm that all pages are present and in the correct order, especially pages 44 and 53.)

MOVEMENT I

page/bar, beat. . .Instrument: action needed

3/bef.1 ..... Harp: (See the note at the beginning of the Harp (I) list.) – 1., 1.2., *zu* 2 throughout, unless players & conductor choose to observe the doubling as indicated in the parts
3/1 ..... Hn 4: s/r (*pp*)
3/1,2,4,5 ..... Vc: + *stacc.* dot to e.n.

page/bar, beat. . .Instrument: action needed

3/3 ..... Harp: + *Resonanztisch* [above the staff]
4/26 ..... Vla: 3rd beat s/r q.r.; 4th beat s/r B^{b} - A sextuplet
6/37, 3-4 ..... Vln 2: – *molto*
6/38, 2 ..... Vln 1: change *f* to *sf*
6/41 ..... Bsns: – tie after dotted h.n.
7/42, 1 ..... Tpt 1: change *mf* to *f*
7/46 ..... (meter sig. s/r 6/4 only)
7/46 ..... Bsns 1-3: change 2 h.r. to high C nat. h.n. (unis. w/Vc) & $C^{\#}$ h.n., all slurred from prev. q.n.
7/46 ..... Vc: + *sf* for 1st & 2nd h.n.
8/bef.1 ..... Harp: s/r (*zu* 2)
8/47 &48, 1 ..... Vln 1: + *sf*
8/51, 2 ..... Vc: change *sf* to *sfp* (both lines)
9/53, 4 ..... Vln 1: + *fff*
9/54, 1 ..... Vln 2: + *sf*
9/56, 1 ..... Vln.1: change *f* to *sf*
9/Reh.#4 ..... Fl: – *sempre*
9/Reh.#4 ..... Hns 3-4: + treble clef at end of line
9/Reh.#4 ..... (Harp: – 1.*Harfe allein*)
10/58 ..... Harp: 1st note of 2nd beat s/r F nat.
10/59 ..... Vln 2: move *cresc.* to 3rd beat
10/62, 4 ..... Hns 1-2: s/r B nat.
11/Reh.#5, 4 ..... Vla: s/r 2 e.n. only ($A^{\#}$-D, slurred)
11/70, 1 ..... Bsn 1: s/r $D^{\#}$
11/70, 1 ..... Hns: + treble clefs at ends of lines
12/75, 2 ..... Vla: s/r 3rd higher than printed: $F^{\#}$-A
12/78, 2 ..... Tbn 2: – the dotted h.n.
12/78, 2 ..... Vln 1: – *pp*
12/78, 2 ..... Vln 2: change *ppp* to *pp*
12/78, 2 ..... Vc: – *pp*
12/80, 1 ..... Harp: + *nicht gebrochen* [above staff]
12/80, 1 ..... DB: + *zu* 2; – *get.*
13/bef.83 ..... Fl: change 1.2.3. to 1.2.3.4.
13/83 ..... Hns 1,3: – the tie after the h.n.
13/84, 2 ..... Fl: change *zu* 3 to *zu* 4
13/84, 1 ..... Bsn: + parentheses around *f*

Abbreviations Key

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

Notes
- eighth note/rest = e.n./r.
- quarter note/rest = q.n./r.
- half note/rest = h.n./r.
- whole note/rest = wh.n./r
- natural = nat.

Score = Sc
- CES = critical edition score
- CEP = critical edition parts

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

Piano = Pno

Harp = Hp

page/bar, beat. . .Instrument: action needed

13/86, 1 ..... EH: + parentheses around *f*
13/86, 1 ..... Harp: + parentheses for *zu* 2
13/86, 3 ..... Cl & B.Cl: + *cresc.*
13/86, 4 ..... Bsn: + *ff*
13/87, 1 ..... EH: + *cresc.*
13/87, 3 ..... Cl 1-3: + *ff*
13/87, 3,4 ..... Vla: + *sf* on each *pizz.* chord
13/87, 3 ..... Vc: + low F to up-stem chord
14/88, 1 ..... Harp: - *zu* 2
14/88, 2 ..... Fls 1-4: change *zu* 3 to *zu* 4
14/89, 3-4 ..... B.Cl: + *cresc.*
15/92 ..... after *a tempo*, + (*Allegro moderato*) [above Wws; Br; Str] [all parts need this correction]
15/92, 1 ..... Fl: change *zu* 3 to *zu* 4
15/92, 1 ..... B.Cl: + *ff*
15/92, 1 ..... Harp: - *zu* 2
15/95, 2 ..... All Hns: + *stacc.* dot on $D^{\#}$
16/Reh.#6 ..... Harp: - *zu* 2
16/Reh.#6, 4½ ..... Obs: + accent to e.n.
16/Reh.#6, 3½,4½ *EH missing both accents in sc
16/Reh.#6, 3½ ..... Vln 2: + *zu* 2 [over the q.n.]
16/Reh.#6, 4½ ..... Vln 2: lower e.n. s/r E^{b}
17/101 ..... Harp: - *zu* 2
18/108-109, 2½ ... All Hns: + *stacc.* dot on each e.n.
18/111 ..... Tbns 1-2: + *deutlich* [below the staff]
19/117, 2½ ..... Tpts: + *stacc.* dot on each e.n.
19/119, 2½ ..... Hns & Tbns: + stacc. dot on e.n.
20/122 ..... Timp 1: - *poco meno f*
20/122, 3 ..... Vc: change *f* to (*p*)
20/123, 4 ..... Vlns 1-2: change *f* to (*p*)
20/124, 2 ..... Tuba: + *Dämpfer ab*

page/bar, beat. . .Instrument: action needed

20/124, 4 ..... Vc: + *zu* 2
20/127 ..... (Tbn 3: - *mit Dämpfer*)
21/129, 3 ..... All Tbns: + (*Dämpfer ab*)
21/131, 3-4 ..... Fl 1: shorten *dim.*, w/*pp* on 4th beat
21/135, 4 ..... Vc: + 1.*Sp.* [or 1.*Spieler*]
21/136, 1 ..... Vc, UL: change *Hälfte* to *Sp.*
21/136, 1 ..... Vc, LL: change *pppp* to *pp*
21/137 ..... Hns 2,4: + (*Dämpfer ab*)
21/137, 3 ..... Vc, UL: + 1.*Hälfte & pp*
22/148, 2 ..... Vln 1: + *stacc.* dot on first note
22/152, 3 ..... Vln 1: + *aber sehr innig gesungen*
23/bef.154 ..... Hn 2: move 2.to lower staff w/4.
23/156-157 ..... Hn 2: - the treble clef notes from the upper staff; + bass clef low E, two tied whole notes a 5th above Hn 4
23/156, 1 ..... (Vc, LL: - *pizz.*)
23/159, 2 ..... Harp s/r E over G, without an A
23/166, 3 ..... Vln 1: + *espr.*
24/170 ..... *Fls 1,2: *molto espress.* not in CES
24/170, 2 ..... Vc: + *arco*
24/171 ..... Tpt 1: + *cresc.* [over 16th note & h.n.]
24/172, 3-4 ..... Obs 1-3: + *molto cresc.*
24/172, 3 ..... Tpt 3: change $F^{\#}$ to F nat. [diss. w/Hn 4]
24/173 ..... Hn 4: s/r E nat. h.n. [diss. w/Tpt 1]; E^{b} h.n.
24/173, 1-4 ..... Vln 2: + *cresc.* sym.
25/Reh.#9 ..... Vlns 1,2: start *dim.* halfway thru 2nd beat
25/177, 2 ..... Tpt 3: triplet s/r D-G-D
25/177, 3 ..... Vla: + (*f*); - *f* in next m.
26/179, 3 ..... Tpt 2: change E^{b} to E nat.
26/180, 1 ..... Hns 1-4: + *sf*
26/180, 4 ..... Tpt 3: triplet s/r G-G-G

page/bar, beat. . .Instrument: action needed

26/181, 1 ..... (E^{b}Cl: + *ff*)
26/181, 2 ..... Vln 1: + *sfp*
26/ Reh#10 ..... Harp: + parentheses around *zu* 2
27/183, 1 ..... Hns 1,3: + *zu* 2; – the lower note
27/183, 1 ..... Hn 2: pitch s/r B, as deleted from Hn 3
27/183, 3-4 ..... B.Cl: + 14 below the run
27/183, 4 ..... C.Bsn & DB: + 7 below the run
27/184, 1 ..... Hns 1,3: – *zu* 2
27/184-185 ..... Tri: + *tr* continuing through 2nd m.; – the 3 *tremolo* beams
28/188, 1 ..... Tpt 1: + *ff*
28/190, 1 ..... Hns 2,4: + *sf*
28/190, 1 ..... Tpts 2,3: – *sf dim*; + accent; + *p*
28/191, 1 ..... Vc: + *sf*
28/191, 4 ..... (Vln 2, Vla: + ^{b} for 1st note of triplet)
29/192, 1 ..... Vla: + (nat. sign) for 1st note
29/193, 1 ..... Vla: + *zu* 2
29/194, 3-4 ..... EH: s/r F e.n., e.r., q.r.
29/195, 1 ..... Vc: + curved line in front of triple stop; + *sf* for dotted q.n., followed by *dim.*
30/196 ..... Harp: – *zu* 2
30/196 ..... Vln 2: lengthen *dim.* to beg. of 4th beat
30/197, 1,2 ..... Cls 1-3: + *sf* to 1st & 2nd notes
30/197, 1 ..... Bsns 1-3: + *sf*
30/197, 2 ..... *Hns: CES omits the 2nd *sf*
30/197, 1-2 ..... Tpt 1: + slur from q.n. to h.n.
30/198, 1-2 ..... Vc: upper note s/r B^{b} (not A^{b})
30/198, 1 ..... DB: + *ff*
30/198, 3 ..... Cls 1-3: + *sf* for the E^{b}
31/201 ..... Tpt 1: + *dim.* sym. during the h.n.
31/201 ..... *Strings: CES has no *stacc.* dots for Vln 1 or Vc in this m., but Vc CEP has all notes with dots
31/201, 1-3 ..... Vc: + *stacc.* dot for each 16th note
31/202-210 ..... (Note: Timp I & II parts are reversed from their designation in the scores.) [score could be changed]
31/204 ..... Bsns 1-3: move *morendo* to above the staff, applying to parts 1 & 2. only
31/204 ..... C.Bsn: – *morendo*
31/204. 1,3 ..... Vc: + 3 over the 1st & 3rd beat triplets
32/205 ..... Harp: – *zu* 2
32/bef.209 ..... *Timp: + 1. to pre-staff setup
32/210 ..... Bsns 1,2: + *morendo*
32/211 ..... Tbn & Tuba: – tie after dotted h.n.
32/212, 1 ..... Vc: change *sf* to *mf*
32/213, 1 ..... Vc: + 1.*Hälfte* above 1st note; + wh. r. below the staff
33/215, 1½-2 ..... Vc, LL: + *cresc.* for triplet, to *sf*
33/215, 3-4 ..... Vc, LL: + *cresc.* for 3rd beat, to *sf*
33/216, 1-2 ..... Vc, LL: + *cresc.* for 1st beat, to *sf*
33/216 ..... All Vc: + *pp* at end of *dim.*
33/217, 1 ..... Vc, UL & ML: + p & 4-beat *cresc.*
33/218, end ..... Draw end-of-page bar line if necessary

page/bar, beat. . .Instrument: action needed

33/219, 2 ..... Vla, LL: lower grace note s/r $C^{\#}$
33/220, 3 ..... All Vla: s/r G nat. (not F nat.)
33/Reh.#12, 1 ..... All Hns: change *mf* to *p*
33/Reh.#12, 3-4 .. Vln 2: + *cresc.* sym. for 3rd & 4th beats, to *ff* on downbeat of next m.
33/Reh.#12, 1 ..... Vc, UL & ML: + grace note double stop before 1st beat, A^{b} over D^{b}, in the staff
33/Reh.#12, 2 ..... DB: dotted h.n. s/r C^{b}
33/223, 1 ..... Vc, UL & ML: + grace note double stop before 1st beat, B^{b} over D^{b}, lowest octave
33/223, 1 ..... Vc, LL: – dim.
34/224, 4 ..... Vla: + *dim.* sym., to *mf* at next m.
34/227, 3-4 ..... Vlns 1,2: + 3 above the q.n. triplet
34/231, 4 ..... *Vc: + 3 above triplet
35/233, 2 ..... Tpt.1: 3rd note of triplet s/r G nat.
35/234,235 ..... Tbn.1: – dim., both m.
35/234, 3-4 ..... Vln 1: + *sich Zeit lassen* [below]
35/236, 2 ..... Ob: + 3 above triplet
36/237, 1 ..... change *Sehr mäßigend* to *Sich mäßigend* [all parts need this correction]
36/237, 1 ..... Bsns 1-3: + *ff*; + *dim.* on 4th beat, continue to *p* at 3rd beat of next m.
36/238, 1-4 ..... Tbns: 2nd & 3rd parts interchanged for this entire m. only
36/238, 1 ..... Vln 1: move *poco a poco dim.* to below the staff, followed by continuation dashes through m.241
36,241 ..... B.Cl, Bsns, Hns 3-4: – tie after h.n.
36/242, 1 ..... Vln 1: + *ppp* [at downbeat]
36/Reh.#13, 3 ..... Tbn & Tuba: change *mf* to *f*
36/245,247, 4 ..... Hns 1,2: change *f* to *ff*; w/immed. *dim.*
36/247,249, 1 ..... Hns 3,4: change *fp* to *ff*
36/247,249, 1 ..... Vc: + *p*
37/250, 1 ..... Vla: change *ppp* to *pp*
37/254, 1 ..... Vc: + *sempre ppp*
37,257, 1 ..... Hns: change *p* to *pp*
37/262, 1 ..... *Vc: + slur
38/265, 4 ..... All Vc: change $F^{\#}$ to $G^{\#}$ (4th space)
38/268, 4½ ..... Solo Vln 1: + *pp*
38/275, 1 ..... (DB: – *pizz.*)
38/275, 2 ..... *Vln 2: CES shows no dynamic
39/276, 3,4 ..... Vla: + accent on each beat
39/278, 1 ..... Hn 4: s/r $E^{\#}$
39/278, 2 ..... Vc: + *cresc.* [starting w/2nd triplet]
39/278, 3 ..... Hns 1,3: + *sf*
40/281, 1 ..... Hns 1,3: change *f* to *sf*
40/283 ..... Vln 2: + *f* [at end of *cresc.*]
40/284, 2 ..... Vla: + *p cresc.* sym.
40/284, 4½ ..... Vln 2: + *sf* [on the e.n.]
41/285, 1-2 ..... Timp: s/r q.r., q.n. *sf dim.* tied to e.n., w/ trill [parts need this also]
41/285, 4½ ..... Hns 2 & 4, Tpt: + *stacc.* dot for e.n.
41/287, 1½ ..... Vln 2: + *dim.* sym. leading to the *p*

page/bar, beat. . .Instrument: action needed

41/287, 3,4 ..... *Bsns 2 & 3, C.Bsn: both scores missing accents
41/288, 2-3 ..... Vln 1: + *dim.* sym., to *f* on 4th beat
41/289, 1 ..... E^{b}Cl: + *sf*
42/Reh.#14 ..... Bsns 1-3: – *sf* on beats 1 & 2
42/Reh.#14 ..... Vc: + tie into next m.
42/294, 3 ..... Tpt 1: – *glänzend*
43/295 ..... Vla & Vc: + slur into next m.
43/296 ..... DB: + tie into next m.
44/301 ..... Hns 2,4: + *sf* on 1st & 2nd beats
45/305, 4 ..... Vln 2 & Vla: 1st note s/r A^{b}; *2nd note needs reminder ^{b} for the B
46/309 ..... Vlns 1,2: + *sf* on beats 1 & 2, also for beat 1 of the following m.
47/312-314 ..... Following *Stringendo*, + continuation dashes up to 3rd beat of m.314
47/314, 2 ..... *EH: s/r D-B-$G^{\#}$-F nat. [check 3rd note]
47/314, 2 ..... Cl.1-3: s/r B^{b}-G-E nat.-$C^{\#}$
47/314, 2 ..... Vln 1: s/r G-E-$C^{\#}$-$A^{\#}$
47/314, 3 ..... B.Cl: s/r $F^{\#}$-$D^{\#}$-C-B
47/314, 3 ..... Bsns 1-3: s/r E-$C^{\#}$-$A^{\#}$-A nat.
47/314, 3 ..... Vln 2: s/r E-$C^{\#}$-$A^{\#}$-A nat.
48/Reh.#15 ..... E^{b}Cl: each of the 4 beats s/r low G 16th note slurred to low E nat. 16th followed by e.r., w/*dim.* at 2nd beat
48/317, 1 ..... Hns 1-4: + *p subito*
48/317, 1 ..... Tbns 1-3 & Tuba: + *p*
48/322, 4 ..... Hns 1,3: + accent for each e.n.
48/322, 4 ..... All Hns: – *dim.*
48/323, 1 ..... Tpts: change *mf* to *f*
49/324, 4 ..... All Hns: – *dim.*
49/325, 1 ..... Hns 1,3: – accent
49/326, 4 ..... Vla: + *dim.*
49/327, 1 ..... Tpts: change *mf* to *ff*
49/329, 4 ..... Tpts: + *sf* for dotted e.n.
49/331, 3-4 ..... Vlns 1,2: + *sf* on dotted q.n. & *p* on 16th
49/end ..... Draw end-of-page bar line if necessary
50/335 ..... (Tpts: – *sempre*)
50/336, 4 ..... Vln 2, UL: – $G^{\#}$
50/336, 4 ..... Vln 2, LL: + $G^{\#}$ q.n. [with the E]
51/339, 1 ..... Glocken: + *p*
51/341, 3 ..... + continuation dashes after *dim.*, until beg. of m.344 [in 343, – *dim.*]
51/344, 4 ..... Hns 1,3: + accent; – *sf* [Tbn keeps the *sf*]
51/345-346 ..... Glocken: + accent to each note
51/346, 4 ..... Tbn 1, Timp: move *p* to here, from next m.
51/347+, 1 ..... Tbn 1: + *espress.*; – 4th beat *p espress.*; move *dim.* to m.348, b.1 & 2
51/349, 3½ ..... Harp: + *cresc.*
52/355 ..... Hns 1,3: + parentheses around *f*
52/Reh.#16, 3 ..... Tpt 3: + (*ohne Dämpfer*); + the parentheses for Tpts 1,2
52/358, 1-2 ..... Tpt 1: s/r B [not A]

page/bar, beat. . .Instrument: action needed

52/358, 1-2 ..... Vln 1: + *cresc.* - *dim.* hairpin
52/358, 3 ..... Cl & Bsn: *tremolo* s/r concert B/A (down a step) (Cl: D/C; B.Cl: $C^{\#}$/B; Bsn: B/A)
52/359, 3½ ..... *Vln 2: *cresc.* not in CES
53/363, 2 ..... (Cl.3: + 3. [below staff])
53/363, 4 ..... Tpt 3: s/r $F^{\#}$ e.n. slurred to E 16th
53/365, 1 ..... Harp: + parentheses around *zu* 2
53/365, 2 ..... Timp: change *f* to *sf*; same for next 3 m.
54/367 ..... Vln 1: – slide from 1st to 2nd note
54/368 ..... Vln 2: – slide from 1st to 2nd note
54/368 ..... (*All Bsns: CES has no *sf* or *dim.*)
54/370, 2-4 ..... Vlns 1,2: + *cresc.* - - - - -
54/370, 2-4 ..... DB: + slur into next m.
55/371, 2½ ..... Fl: + *tenuto* line on B (after F nat.)
56/bef.387 ..... Hns: change setup to 1. on upper staff and 2.3.4. on lower staff
56/389, 3,4 ..... Hn 1: shorten *dim.* to 4th beat only
56/391 ..... Hn 1: + parentheses around offen; – the downward stems & their slur
56/391 ..... Hns 2-4: – *offen*; + *zu 3 gest.*
56/391 ..... (Vln 2: – *Tutti*) [unnecessary]
57/392, 1 ..... *Vln 1: + 3 below the triplet
57/396, 2 ..... Hns 2-4: + *offen*
57/398, 1-2 ..... Bsn 3: + *f dim.* sym.
57/399, 1 ..... *Vln 1: + 3 below the triplet
58/402, 1 ..... Vla: + *sf*
58/403 ..... Vc: + *dim.* [below the 3rd triplet]
58/406, 3 ..... Fl, Bsns 1-3: + *p*
58/408 ..... Bsn 2 only: – tie
59/409, 2 ..... Vc: + *pp*
59/413, 3 ..... E^{b}Cl: + *sehr weich geblasen* [below]
59/413, 3 ..... (Hn 1: – *pp*)
59/415, 1-4 ..... All Hns: + *morendo*
59/416, 4 ..... Fl, Ob: – *p* & place it at next downbeat
59/419, 2 ..... Vc: + curved line before double stop
59/421, 1-4 ..... Cl & B.Cl: + 4-beat *dim.* sym.
59/421, 1-4 ..... Fl 1: + slur into next m.
59/end ..... Draw end-of-page bar line if necessary
60/438,439 ..... Solo Vln: + *dim.* sym. [as in m.440]
60/440, 3 ..... Vc: move *vibrando* to next m.
60/442, 1 ..... Vc: + *pp*
60/453 ..... All Vlns & Vla: – *auf der G-Saite.*

Movement II

61/13, 1 ..... Vln 2: change inv. mordent to trill
61/14, 1 ..... Vln 2: + inv. mordent to 1st note
62/17, 1 ..... *Vla: CES has no *stacc.* dot on 1st note, as it usually does
62/19, 1 ..... *Bsns 3,4: CES has no accent
62/20, 1 ..... Vc, LL: change *sfp* to *ff*
62/22, 1 ..... *Ob 3: no trill in CES
62/24, 2 ..... Vln 2: move *pp* to 3rd beat

page/bar, beat. . .Instrument: action needed

62/29,30, 1 ..... Fl 1: – slur after trill
62/29,30, 1 ..... Cl 1: + *tr*
63/37, 2 ..... *Hn 2: 1st e.n. s/r E (not D)
64/59 ..... Vla: + *zu* 2; + accent for each q.n.
65/66, 3 ..... Cls 1-3: confine slur to the 4 16ths only
65/67, 3 ..... *Bsns 1-3: CES has no *dim.*
65/73, 1 ..... Ob.1: + *tr*
65/78, 1 ..... Vn.1: + *p*
65/78, 3 ..... Vla: + q.r.
66/84 ..... C.Bsn: – change to Bassoon 4
66/89, 3 ..... Vla: + *arco*
66/90, 1 ..... Vla: – *arco*
67/bef.98 ..... Bsn: change pre-staff setup to Bsn.1.2.3. & C.Bsn
67/104-105 ..... Bsn: – 4.*nimmt Kontrafagott*
67/111 ..... C.Bsn: + (*nimmt* 4.*Fagott*)
67/113, 1 ..... Vln 2: upper grace note s/r G nat. (not $G^{\#}$)
68/117, 1 ..... Vc: lower grace note s/r C nat.
68/125-128 ..... Timp: + *sf* on each note
68/128, 1 ..... *Vln 2, Vla, lower note ($F^{\#}$): + nat. sign over the trill [Vla part has this but neither score does]
69/137, 3 ..... Ob: last note s/r G nat.
69/137, 3 ..... Cl: last note s/r A nat.
69/141, 3 ..... Tpt 1: change *ff* to *f*
69/141, 3½ ..... Cl, Bsn, Hn: move e.n. down ½ step, so that it is a whole step down from the previous note in each part
69/143, 2 ..... Vla: – the tie after the q.n.
69/143, 3 ..... Tpt 1: – *ff*
72/164, 1 ..... DB: + *zu* 2
73/182, 1 ..... Vlns 1,2: – *ff*
73/183, 3½ ..... Vln 1: + *stacc.* dot for e.n.
73/184, 3½ ..... *Vln 1: no *stacc.* dot in CES
73/188, 1 ..... Vla: + *zu* 2
74/204,205, 1 ..... All Fl & Ob: change *fp* to *ffp* (*All Cls remain at *fp* in CES)
75/218, 1 ..... Hn 1: + (*p*); 2 m. later change to (*p*)
75/218, 1 ..... Hn 3: + parentheses for *p*
76/229, 1 ..... Ob: + *sempre pp*
76/229, 1 ..... Cls 1-3: – dots on 1st, 2nd, 3rd beats
76/bef.233 ..... Bsn 4: remove from the pre-staff setup
76/240, 1 ..... Bsns 2,3: change *zu* 3 to *zu* 2
77/242,243 ..... *Ob 2: CES does not show these 2 trills to G^{b}, as in m. 244 & Vla
77/250,251 ..... + continuation dashes for the *rit.*
77/250, 1 ..... Cl 1: s/r A^{b}
77/250, 1 ..... *Cl.3: CES has no trill, as Obs 2 & 3 have on the same pitch
77/252 ..... (– comma after *a tempo*)
77/254 ..... – *fließend* [2 places]
77/256, 1 ..... + *Fließend*
77/257, 1 ..... Vln 2: s/r E^{b}
77/258, 3 ..... Hn: s/r A [not B nat.]

page/bar, beat. . .Instrument: action needed

78/260, 1 ..... Hn 2: change *p* to *sf*
78/260, 3 ..... Cl: last note s/r $F^{\#}$
78/264, 1 ..... Vla: top grace note s/r A nat., down a 2nd
78/268, end ..... Vc, LL: – slur into next m.
79/281 ..... E^{b}Cl: + key sig. of $5^{\#}$s (thru page 82)
79/285, 2 ..... Vln 2: bottom note s/r B^{b}, middle D nat.
79/287, 1 ..... Vla: + *arco*
79/288, 3 ..... E^{b}Cl: s/r G nat.
80/289, 1 ..... Vc: move *pizz.* here, from 3rd beat
80/291, 1 ..... Vc: + *arco*
80/291, 2 ..... Vc: – *arco*
81/298, 1 ..... Vln 2: lower grace note s/r $F^{\#}$
81/301, 1 ..... DB: + *arco*; for next m. + *pizz.*
81/304, 1,3 ..... *DB: CES has no *sf* for DB
82/306, 1 ..... All Hns: change *sfp* to *fp*
82/307, 1 ..... Tpt 2: s/r A nat. (not $B^{\#}$)
83/316 ..... Hns 2,4: – *espr.*
84/324, 1 ..... Vc: change *f* to *fff*
85/337 ..... Cl 3: move *dim.* to 3rd beat
85/341, 1 ..... Vln 2: + *ppp*
85/343, 1 ..... Cl 1: + *f*
85/343, 1 ..... Vc: change *f* to *mf*
86/355, 1 ..... Cl 2: + *cresc.*
86/358, 1 ..... Vla: + (*p*)
86/364, 1 ..... Fl: + *f*
86/368, 1-3 ..... Cls 2,3: s/r same as Cl 1
87/382, 1 ..... Fl 1: + inv. mordent on the q.n.
87/383, 1-3 ..... Solo Vln: s/r a m. rest
87/Reh.#23, 1 ..... Solo Vla.: + *f*
88/bef.387 ..... Score setup should clarify Solo Vln 1
88/389, 1 ..... All Cls: + (*ff*)
88/391, 1 ..... Cls 2,3: – *tr*
88/392,393, 1 ..... *Tutti* Vla: – *sf* in both m.
88/394, 1 ..... Fls 3,4: + *Flz.* [above the staff]
88/397, 1 ..... Vla: + *arco*
88/401, 1 ..... *Cls 2,3: + *sf* [not in either sc.]
88/401-402 ..... Solo Vln 1: s/r same as Vln 1 *Tutti*
88/402, 1 ..... *Vln 1 *Tutti*: CES missing *tr.* w/nat. sign above; CEP has both
88/402, 3 ..... All Bsns: change *f* to *ff* [B.Cl is *f*]
89/404 ..... E^{b}Cl: + key sig. of $3^{\#}$s
89/415, 1-3 ..... Vc: + *dim.* sym. for the full m.
90/430, 2,3 ..... All Bsns: s/r B^{b} (down a 3rd)
92/447, 1 ..... Hns 2,4: + *p*
93/452, 3 ..... Bsns 1,2: s/r 2 e.n. slurred, same as Bsns 3,4
93/457, 1 ..... Fl: change *zu* 3 to *zu* 4
94/458 ..... Vc: – nat. sign for last note of m. [diss. w/Vlns]
94/461, 1 ..... Vla: + *zu* 2
95/474, 3 ..... *Cl 1 has no *stacc.* dot as Fl. & Ob. have
96/477 ..... Fl, E^{b}Cl: – the slur [B.Cl & Bsn do slur]
96/479, 1-3 ..... Vln 1: s/r same as m. 478 [8ve change]

page/bar, beat. . .Instrument: action needed

96/483, 1-3 ..... Pic: s/r same as m.482 [8ve change]
96/485, 1 ..... Bsns, Tpts: + *sf*
96/485, 3 ..... Vln 1: last 16th note s/r E (not $C^{\#}$)
97/489, 2 ..... Ob: grace note s/r D (up a 3rd)
97/494, end ..... Draw in bar line if necessary
97/495, 2 ..... Pic: grace note s/r D (up a 3rd)
98/511,1 ..... E^{b}Cl: 1st note s/r F nat.
99/514, 3 ..... B.Cl: s/r e.n. & e.r; – accent
99/516, 1 ..... Bsn: + *f*
99/516, 1 ..... Tpt: – *klagend*
99/519, 3 ..... Ob: + *ff*
99/520, 1 ..... All WW & Brass: – slur after trill
99/520, 1 ..... Bsn: + reminder (nat. sign) above trill
99/520, 1 ..... Hns 1,3: + *tr* [no *tr* for 2 & 4]
99/520, 2 ..... (*Hn 3: CES has possible error showing Hn 3 on G instead of A)
99/521, 1 ..... Hns, Tbns: – slur after trill [Cl do slur]
99/522, 1 ..... Tuba: – slur after *tr* [B.Cl, Bsn do slur]
100/532, 1 ..... Vln 1: + *p*; – *f dim. p*
100/533-534 ..... All Hns: change *dim.* to *cresc.* sym.
101/535, 2 ..... Vc: + *p*
101/540 ..... Hns 1,3: – *gestopft* [Hns 2,4 keep *gest.*]
101/543,544 ..... Bsn 1: + slur from trill to following note
101/550 ..... Ob: change *zu* 2 to 1.
102/552 ..... Ob 1: + *f*; – *dim.*; – *dim.* in next m.
102/556, 3 ..... Bsns 2-4: + *dim.* sym.
102/557,558 ..... Hn 2: – slur after trill in each m.
102/557 ..... Vln 1: move *sf* to 3rd beat (on the B)
102/561,562, 1 .... B.Cl: + *sf*
102/564, 1 ..... Ob 1: + ^{b} over *tr*
103/568, 1 ..... Hn 2: s/r G (not F nat.)
103/573, 1 ..... Obs 1-3: + accent on B nat.
103/579 ..... Cl: change *mp* to *p*
103/582, end ..... Hns 1,3: – slur [also shown on next p.]
104/bef.583 ..... Hn: + Hn 3 to line with Hn 1
104/583, 1 ..... B.Cl: + (*p*)
104/583, 1 ..... Hns 1,3: + *zu* 2; – slur into next m. and into the 2 following m.
104/584 ..... Tbn 3: – slur
104/585, 1 ..... Tbns 1,2: – accent
104/589,590, 3½ . Hn 2: – slur into next m.
104/596,598, 3½ . Hn 1: – slur into next m.
105/614 ..... *CES has wrong m.# (617)
105/620, 1 ..... Ob 1: + *dim.*
105/620 ..... Cl 1: – *dim.*

Movement III

106/4, 3 ..... EH: + *sf*
107/20, 4 ..... All Hns: change *f* to *ff*
107/20, 4 ..... Vln 1, UL & Vln 2, UL: + *fff*
108/27, 2 ..... Vla: + (*p*)
108/35-36 ..... Bsns 1,2: always unison on upper notes;

page/bar, beat. . .Instrument: action needed

Bsn 3: + lower line, 3rd below 1 & 2
109/41, 4 ..... *Vla: CES and CEP considered incorrect for the 3-note motive in m. 41-42, with the notes $F^{\#}$-G-C. Kalmus part has $D^{\#}$-E-A, which doubles the recurring Tpt (& Vln 2) motive.
109/42, 1-2 ..... *Vla: move the h.n. down a 3rd, to A
109/42, 1 ..... (Ob 3: + reminder nat. sign for the B)
109/42, 2 ..... Cls 1-3: move the e.n. C down an octave
110/51, 1 ..... *Cls 1-3: + accent
110/55, 3 ..... (Vc: + reminder $^{\#}$ for down-stem line)
111/bef.59 ..... + Ob 4 to pre-staff setup
111/bef.59, 1 ..... Ob: change *zu* 3 to *zu* 4
111/bef.59, 1 ..... + Tuba to Tbn. 3 in pre-staff setup
111/59, 1 ..... At Tbn 3/Tuba line, specify Tuba
111/59, end ..... Tbn 3/Tuba line: specify 3.
111/63, 1 ..... Ob: + 1.-3. (below staff); then + *zu* 3
111/63, 1 ..... All Tpts: + (*ohne Dämpfer*)
111/64, 3 ..... *Cls 1,2: + accent
111/65, end ..... Draw in closing bar line if needed
112/75, 1 ..... Vln 1: change lower grace note to A
112/76, 1 ..... Vln 2: change 1st lower line note to E
112/76, 2 ..... Bsn: change E to G (up a 3rd)
113/96, 1 ..... Hns 1,3: + *f*
113/96, 2 ..... E^{b}Cl: 2nd e.n. s/r C nat. (not $C^{\#}$)
113/98 ..... Vc, DB: last note s/r F nat.
113/99 ..... Vln 2, Vla: last note s/r B nat.
113/100, 3 ..... Vln 2, Vla: change B^{b} q.n. to B nat.
114/103, 3 ..... *[It is assumed that the Vln 2 & Vla B nat. trill is up to $C^{\#}$, though that is not clearly specified in either score or parts]
114/109, 1 ..... Vla: + *arco*
115/120 ..... Cls 2,3: last note s/r E nat.
115/122, 1 ..... DB, UL: + *pizz.*
115/123, 1 ..... Fl: + 3 cross-beams to stem
115/124 ..... Ob 1: s/r same as Obs 2,3 except the dynamic at beat 2 s/r *ff*
115/124-126 ..... Solo Vln: s/r same as Vln 1 *tutti*
115/127, 1 ..... Bsn: + *zu* 3
115/128, 1 ..... Hn 1: change *ten.* to *tr*
116/140, 1 ..... Vla: + *p*
117/147, 1 ..... Vla: + *p*
117/151, 1 ..... Fl, Ob: + parentheses around *p*
117/152, 1 ..... Vln 1: change A e.n. to G
117/156 ..... Vla *tutti*: s/r same as Solo Vla
117/157, 1 ..... Solo Vla: change F nat. 16th note to $F^{\#}$
117/157 ..... Vc: + e.r. at beginning of m. (rhythm s/r e.r., e.n. on each beat)
117/163, 1 ..... Vln 1: + (*p*); – previous *p*
118/166, 1 ..... Vla: + *arco*
118/170, 2 ..... B.Cl: change B to B^{b}
118/170, 2 ..... Bsn 1,2: change A to A^{b}
118/173, 1 ..... Vln 2: + (*sempre arco*)
119/180, 1 ..... Cym: + *ff*

page/bar, beat. . .Instrument; action needed

119/181, 4 ..... *Ob, Cl: CES has no *stacc.* dots
119/183, 1-2 ..... Cl: change h.r. to h.n. B nat.
119/183, 1-2 ..... Vla: move h.n. to A^{b} (treble 2nd space)
119/183, 4 ..... All Bsns: 1st note s/r F nat.
119/184, end ..... Vla: + alto clef sign
119/185, 1 ..... Tpt 3: 2nd e.n. s/r G nat.
120/191, 1 ..... Vln 1: bottom note s/r F nat.
120/191, 1-4 ..... Vln 2: + triple stop e.n. chord on 1st beat [D^{b} bottom note; B^{b} middle; F nat. top], followed by rests
120/191, 4 ..... Hns: show 1.2. for top staff; 3.4. below
121/192, 1 ..... B.Dr.: + *p*
121/194, 2 ..... Vla: + *ff*
121/195, 3 ..... Tbns 1-3: + *mit Dämpfer* [above the staff]
121/196, 3 ..... EH: change G^{b} to G nat.
121/196, 3 ..... *Bsns 1,2: only this line has *sf* on 3rd beat
122/198, 1 ..... Vln 2 & Vla: change A^{b} to A nat.
122/199, 1 ..... Vc, DB: + *simile*
122/199, 2 ..... Tbns 1-3: + (*ohne Dämpfer*)
122/200, 1 ..... *Tbns 1,2: + *zu* 2
122/210, 4 ..... Vln 1: + *f*
122/212, 1 ..... Vln 1: + *tr* for the dotted q.n.
123/220, 4 ..... Vla: s/r e.n. G only (no A)
124/232, 2-3 ..... Fl: + C h.n. (3rd space) & q.r.
125/250, 4 ..... Vln 1: change $A^{\#}$ to A nat.
125/256, end ..... Vc: – tenor clef & add it 1 m. later
126/263 ..... Pic: – *dim.*
126/264, 1 ..... change *sf* to *mf*
127/274, 2 ..... (Vla: + reminder nat. sign for the D)
129/288, 1 ..... (*Cls 1-3: *tenuto* lines are present in the CEP [matching the Hns])
129/291-294 ..... Bsn: – 2.3., *zu* 2, *zu* 3, 2.3., *zu* 2
129/294 ..... Tbns 1,2: confine the slur to 2 q.n. only [also – slur continuation on next p.]
130/299, 1 ..... Vln 2: change q.r. to q.n. E (bottom line)
131/305-308 ..... Ob: shorten both *dim.* to agree w/Cl.
132/325, 4 ..... Bsn: – *stacc.* dot
132/325, 4 ..... Hns 2,4: change *mf* to (*p*) *cresc.*
133/bef.326 ..... Hn setup should be 1.3. & 2.4.
133/337 ..... Bsn: 3rd note s/r G^{b}
133/337 ..... (*Bsn: no *dim.* for the Bsns)
134/352 ..... Vln 1: – *pp subito*
134/355 ..... Tpt: + comma after E w.n.
135/366 ..... Tbn 2: + slur into the next m.
135/367, 1 ..... (*Hns 2,4: no accent)
135/368,369 ..... Hn 2: s/r $C^{\#}$ followed by C nat.
135/369, 1 ..... Tbns 1,2: + *zu* 2
136/387, 1 ..... Hns 1,3: – 1.3.
137/390, 1 ..... Vc: + *f*; – the 2-bar *cresc.*
137/397, 4 ..... Cl: Designate upper staff as 1.2.; lower staff as 3.; – *zu* 2
138/bef.400 ..... Cl: change pre-staff setup to show 1.2. on upper staff & 3. on lower
138/400, 1 ..... Cls 1,2: + *zu* 2

page/bar, beat. . .Instrument; action needed

138/401 ..... Cl 3: – *zu* 2
138/402-403 ..... Obs 1,2: – the 2 $A^{\#}$ w.n.
138/402, 1 ..... Ob 3: + *p*
138/406 ..... B.Cl: – *cresc.*
138/408,409 ..... Vln 2: move *cresc.* to m.409 (sym.)
139/414, 1 ..... Vlns 1,2: – *cresc.*
139/418, 1 ..... Bsn: + 1.2. above staff; + 3. below
139/418-421 ..... Tbn 3: change *fp* to *p*; – *molto*; in m. 421 change *ff* to *f* [Note: Tbn 1 & 2 do not have these changes]
139/422 ..... Vlns 1,2: Begin a 2-bar *dim.* in m.422
139/424, 3 ..... Bsn: + *zu* 3
139/425, 1 ..... Vc: change *p* to *sfp*
140/437 ..... (Vln 1: + reminder nat. sign for 2nd note)
141/450-453 ..... *Cls 1-3: No change to B^{b} in CES
142/bef.456 ..... Tpt 2: In pre-staff setup, + 3.
142/461 ..... Ob: – the 4 *stacc.* dots
143/469, 1 ..... Tbn 1, Tuba: + *sf*
143/469, 1 ..... *Tbns 2,3: CES missing the *sf*
143/469, 1 ..... Vln 2, UL: + *pp*
143/472 ..... Ob 1: – dots and slur
143/479, 4 ..... Vln 1: + *arco*
144/482, 1 ..... Vln 1: – *pp*
144/484, 1 ..... Vla. *tutti*: + *mit Dämpfer*
144/484-485 ..... Vc, UL: – the 2 w.n. $F^{\#}$s; LL: – the 2 w.n. Bs
144/bef.494 ..... Vla: change Solo line to *Tutti*; – the other Vla staff completely
144/494, 1 ..... Vla: after the grace notes, switch to treble clef for the principal note
144/495 ..... Vc, both lines: move *pp* to end of m.; continue *dim.* until that point
144/498, end ..... Vla: + alto clef
145/bef.506 ..... Cl: change pre-staff setup to Cl.2.3.
145/508-511 ..... Harp: all harp notes combined into a single part, with 1st dynamic changed from *pp* to *ff*. An asterisk at m.508 is footnoted "*siehe Rev. Ber.*"
145/509, 3 ..... Fls 3,4: move *f* to 3rd beat of next m.
145/510, 3 ..... Tpt 3: + *mit Dämpfer*
145/511, 4 ..... Vla: change C^{b} to C nat.
146/521, 1 ..... Fl: change 2nd note from F nat. to $F^{\#}$
146/521, 4 ..... Tbns 1-3: + *ff*
147/525, 3 ..... Tuba: + *ohne Dämpfer*
147/526, 3 ..... Tbn 3: change D h.n. to E
147/527, 1 ..... Hns 1-4: – slur after the trill [Cl keeps the slur]
147/528 ..... Tbn 3: + *stacc.* dot on each of the 3 q.n.; change 2 e.n. to E (up a 5th)
148/529 ..... Cym: + *mit Schwammschlägel* [above]
148/529, 4 ..... Tpt 3: *tacet*, through 531, 2nd beat
148/531, 4 ..... Tpt 1: *tacet*, through 533, 2nd beat
148/534, 3 ..... *Cl & E^{b}Cl: no inv. mordent in CES
149/537, 1,3 ..... Fl, Ob: + *sf* on each h.n. (*Cl & E^{b}Cl have no *sf* in CES)

page/bar, beat. . .Instrument: action needed

149/537, 3,4 ..... Vc: – 2nd & 4th notes & replace w/rests
149/542, 4 ..... C.Bsn: s/r B^{b}
149/543, 1 ..... *Tbns & Tuba: *stacc.* not in CES
150/bef.544 ..... Clarify B.Cl. in pre-staff setup
150/545, 4 ..... Fls 3,4: – *zu* 2
150/545, 4 ..... Obs 1,2: + *zu* 2
150/546, 1,2 ..... Fls 1,2: change h.n. B to A
150/546, 1,3 ..... *Cl 3: + accent on each h.n.
150/551, 1 ..... Vla: + reminder nat. sign for upper grace note
151/552, 1 ..... Vln 2, both lines: + low G grace note
151/555, 1 ..... Vla: + *zu* 2
151/559, 4 ..... *Tbns 1,2: no *stacc.* dot in CES
152/561, 2 ..... Bsn: change *p* to *f*
152/561, 2 ..... Vla: + parentheses around *p*
153/572, 2 ..... Vln 1: change E^{b} to E nat.
153/579, 2 ..... Ob 3, Cl 3: + nat. sign for 1st note
154/586 ..... Vln 1, UL & Vln 2, UL: + nat. sign for 4th e.n.
155/591, end ..... E^{b}Cl: + 3 grace notes, $F^{\#}$-E-$D^{\#}$
155/591, end ..... Cls 1,2: – the grace notes
155/592, 3 ..... All Hns: 2nd e.n. of 3rd beat s/r $G^{\#}$
156/596 ..... B.Cl: 4th (& 6th) e.n. s/r C nat.
156/598 ..... Bsns 1-3: 4th e.n. s/r $F^{\#}$ (not F^{b})
156/598 ..... Vc: + 2 slurs (4 notes + 4 notes)
156/599, 3½ ..... C.Bsn: + slur from the final 3 e.n. of m. 599 into downbeat of m.601
156/601, 1 ..... C.Bsn: s/r B^{b}
157/606, end ..... Hns 1-4: + (*offen*) above each staff
157/608, 4 ..... Vln 2: change grace note to $C^{\#}$ (above the staff)
158/610 ..... Tpts 1-3: change *mit* to *ohne*; + parentheses
158/610, 4 ..... Vln 2: grace note s/r $G^{\#}$; q.n. s/r $A^{\#}$
158/614, 1 ..... Vln 1: 2nd note s/r E
158/614, 1 ..... Vla: + nat. sign for lower note on up stem
159/618,619, 1 .... *Bsns 1-3: + 1.2. above staff; +3. below
159/620, 1 ..... Vla: + inv. mordent on 1st note
159/623, 4 ..... Cls 1-3: 1st e.n. s/r A nat.
159/623, 4½ ..... Bsns 1-3: + 1.2. above staff; + 3 below
160/625-626 ..... Hns: + *stacc.* dots for each pair of e.n.
160/626, end ..... Tpts 1,2: – *offen*
160/627,628, 1 .... B.Cl: + *sf*
160/627, end ..... Tpt 3: – *offen*
160/629, 1,3 ..... (*1 Ob & 2 Cl trills not in CES)
160/631, 2 ..... Vln 1: 2nd e.n. s/r $G^{\#}$ (not A)
161/632, 3 ..... *Cls 1-3 & Vla: CES does not show the Cl. ^{b} & Vla. nat. sign above trills, to conform with the Ob trill
162/643, 3-4 ..... Vc: s/r q.r.; 2 e.n. E-F above the staff
163/647, 1 ..... EH: + *ff*
163/647,650 ..... Cym: + 4-beat *dim.* sym. [B.Dr. does not have the *dim.*]
163/650, 1 ..... Ob 3: + grace note A, as in Obs 1,2

page/bar, beat. . .Instrument: action needed

163/654, end ..... Fls 1,2: + 8^{va} above these 3 notes
164/655, 1 ..... Fls 1,2: show cont. of grace note slur;
164/655, 1 ..... All Fls: + 8^{va} above this one m.
164/656, 2 ..... Vln 1: change 3-note chord to C-G-E (up)
164/660, 4 ..... Ob 3: – nat. sign
164/660, 4 ..... *Tbns 1,2: + *zu* 2
165/bef.661 ..... Pre-staff setup: move Cl 2 to lower staff
165/661, 1 ..... Cl 1: – *zu* 2
165/661, 1 ..... Cls 2,3: + *zu* 2
165/665, 1 ..... *Bsns 1-3: + 1.2. above staff; 3. below

Movement IV

166/10, 1 ..... Vc,LL & DB: + reminder ^{b} for 1st note
167/18, 3 ..... Vla, both lines: + ^{b} for 1st 16th note
167/19, 3-4 ..... Vc, UL: + *sf dim.* sym.
167/21, end ..... Draw in closing bar line if necessary
167/23 ..... Vc, UL: – *molto cresc.* [LL is okay]
167/23 ..... DB: – *molto cresc.*
167/26, 3-4 ..... Vla, UL: + 2-beat *dim.* sym.
167/28 ..... C.Bsn: change *pp* to *ppp*
167/29, 1-2 ..... C.Bsn: – both e.n. dots & shorten slur to include only the q.n. & one e.n.
167/29, 4½ ..... C.Bsn: – dot
168/35, 1-2 ..... Bsn 1: shorten slur to q.n. into 1st e.n.
168/36, 2 ..... Vla Solo: – the tie into the h.r.
168/47 ..... Bsn 3: s/r h.n. A (bottom space) slurred down to q.n. E, followed by q.r.
168/47 ..... *Bn 3: *cresc./dim.* sym. not in CES
169/49, 1 ..... The term *nicht espress.* applies to Vln 2
169/49, 1 ..... The term *ohne Ausdruck* applies to Vla
169/49, 2 ..... Vla: – the slur during 2nd beat
169/56, 1 ..... Hns 2,4: + (*f*)
170/62, 3 ..... Cls 1-3: + *sf*
170/67, 4 ..... Tbn 2: change C to G^{b} (unis. w/Tbn 1)
171/68, 3 ..... Vlns 1,2: + slur for dotted e.n./16th
171/72, 1 ..... Cl: Redesignate upper staff as 1. & lower staff as 2.3.
172/81, 3 ..... Vln 2: + 8^{va} for D^{b} tied into next m.
172/84, end ..... Vc: – tie into the bar line
173/90, 4½ ..... EH: – tie into the bar line
175/112, 1 ..... Cl 3: s/r C nat.
176/117, 3 ..... B.Dr.: + *cresc.*
176/117, 4 ..... Vc, UL: + slur for 1st two 16ths
176/120 ..... Timp: + *molto cresc.*
176/120 ..... (*B.Dr.: no *molto cresc.* in CES)
178/132 ..... Hns 1-4: + reminder nat. sign for 3rd note (C)
179/137 ..... (CES shows only 6/4 meter)
179/138, 1 ..... Vla: + *zu* 2
179/139, 3-4 ..... Bsn 3: change to unis. w/Bsn 2
180/140, 1 ..... Bsns 2,3: change 2. to *zu* 2 (– rests below m. 140 & 141)

page/bar, beat. . .Instrument: action needed

180/142, 1 ..... Bsn 1: + nat. sign to 1st note
182/169 ..... Vc, LL: – tie into bar line
182/172-175 ..... Vc, UL: – all the lower notes (3)
182/172-175 ..... Vc, LL: – all the upper notes (3)
182/182 ..... Vln 2: – the tie into the bar line

Parts Corrections

ALL PARTS

Movement I
m. 92: Tempo indication s/r *a tempo* (*Allegro moderato*)
m. 237: Tempo indication s/r *Sich mäßigend*

bar/beat. . .action needed

VIOLIN I

Movement I
17/6 ..... + *stacc.* dot on $F^{\#}$
34/3 ..... + slur to $D^{\#}$
38/2 ..... change *f* to *sf*
47/1 ..... + *sf*
50/1 ..... + *sf*
52-53/4½ ..... + slide down to F q.n.
81/4½ ..... s/r $C^{\#}$
Reh.#8/3 ..... + *aber sehr innig gesungen*
166/1 ..... + *Allmählich fließender*
166/2-3 ..... + *stacc.* dot 16th note; + *espr.*
175/1 ..... – 3rd space C from grace notes
181/2 ..... + *sfp*
190/1-2 ..... – tie
*191/3 ..... – trill
224/2 ..... + *sf* to LL
*234/1 ..... s/r *Plötzlich langsamer*
238-241 ..... + *poco a poco diminuendo* - - -
242/1 ..... + *ppp*
Reh.#13/bef.1 ..... + *fermata* on bar line
247/1 ..... + (*immer G-Saite*)
247/3 ..... $G^{\#}$ should be a 16th note, followed by a 16th rest
*253 ..... s/r q.r. w/*fermata*; q.r; h.r.
255/1 ..... + *sempre ppp*
268-269 ..... + tie across bar line, UL
280/4 ..... change *sf* to *ff*
288/2-3 ..... + *dim.* symbol (hairpin)
291/2 ..... lower grace note s/r D nat.
303/3-4 ..... – slur ($A^{\#}$ to A)
309/1,2 ..... + *sf*
310/1 ..... + *sf*
314/2 ..... 3rd & 4th notes s/r $C^{\#}$, $A^{\#}$
331/2 ..... change *ff* to *f*
333/2 ..... 2nd note s/r G nat.

bar/beat. . .action needed

347/bef.1 ..... + double bar line
358/1-2 ..... + *cresc.* & *dim.* symbols
367/1-2 ..... – slide
370/2 ..... + *cresc.*
391/bef.1 ..... + *Alle*
434/2-3 ..... – slur from $F^{\#}$ to E
438,439/2-4 ..... + *dim.* symbol in each m.

Movement II
50/2 ..... + reminder nat. sign
83/1-2 ..... + *stacc.* dots (4)
90/1 ..... + *ff*
184,186/3½ ..... + *stacc.* dot on e.n.
190/1 ..... s/r A nat.
197/2½ ..... + nat. sign to (or above) C
226-228 ..... + dashes between *Rit.* & *Molto rit.*
249-251 ..... + dashes (*Rit.- - - - A tempo*)
254 ..... – *fließend*
256 ..... + *Fließend*
290/2½ ..... + *arco*
307/1-3 ..... + tie from h.n. to e.n.
329/3 ..... + *arco*
331 ..... move *Rit.* from 2nd to 1st beat
333 ..... + *Tempo* III. (*Ländler, ganz langsam*)
346/1 ..... + *pp subito*
383/1-2 ..... make $D^{\#}$s cue notes only
388 ..... cued line s/r Vla-solo; + alto clef sign
401-402 ..... solo line s/r same as "*Alle* line
452 ..... + bracket at end of m. to indicate end of "*G-Saite* - - -"
453 ..... – the 3 dashes above the staff
479/2,3 ..... move the Ds down an octave
485 ..... change last note from $C^{\#}$ to E nat.
502/2½ ..... – dot after the B^{b}
532/3 ..... – *p*
Reh.#27/1 ..... grace note should be E, not D

Movement III
61/4 ..... change *f* to *ff*
163/1 ..... + *p*
352/1 ..... – *pp subito*
360/1 ..... change *pppp* to *ppp*
*441/1 ..... + *Die Hälfte*
480/1 ..... + *arco*
*Reh.#41/1 ..... LL only: + *arco*
572/2 ..... upper line s/r E (nat) above the staff; LL s/r E (nat) 4th space
624/2 ..... change q.n. to dotted q.n.
650/1 ..... UL: lower grace note s/r $F^{\#}$
650/4½ ..... UL: s/r $F^{\#}$ for last e.n.
656/2 ..... – bottom note (F) of quadruple stop
*659,663 ..... m# for final 2 staves s/r 659 & 663

bar/beat. . .action needed

MOVEMENT IV

11/1 ..... move "*subito*" to follow *p*
14-15/3-1 ..... + slide (D down to E^b)
17/2 ..... – nat. sign preceding B^b
19/3 ..... – slide up to G^b
21/3-4 ..... – slide (F to A^b)
22/3-4 ..... – slide (E^b to A)
55/3,4 ..... + reminder flat signs for B^b, A^b
59/4 ..... 2nd note s/r A^b
64 ..... + (*Molto adagio*) to follow *a tempo*
65 ..... – (*Molto adagio*)
68/3 ..... + slur from E to $E^\#$
73/1 ..... + *Wieder altes Tempo*
77 ..... – *Wieder altes Tempo*
*84/1 ..... + *tutti*
121/3-4 ..... + one *tremolo* cross-beam to each e.n. stem (4)
179/1 ..... + *Äußerst langsam*

VIOLIN II

MOVEMENT I

*42/1 ..... – top grace note A; + *sf*
43/4 ..... + down-bow symbol
54/1 ..... + *sf* to both lines
87/1 ..... + *cresc.*
89/4 ..... change 6 to 3 for triplet
91/ ..... + *rit.* - - - - -
123/4 ..... + *p* before the *cresc.*
126 ..... + *Dämpfer ab*
147 ..... move *Tempo I* to next m.; + dashes in its place
173/1-4 ..... + *cresc.* symbol
Reh.#12/3-4 ..... + *cresc.* symbol
222/1 ..... + *ff*
242 ..... + *fermata* at end of 4 m. rest, just before bar line at Reh.#13
253 ..... + *fermata* over bar line at end of m.
257/4 ..... + *sempre ppp*
275/2 ..... + (*p*) before *espress.*
284/4½ ..... + *sf*
287/1-2 ..... + *dim.* symbol
298/4 ..... change *sfff* to *ff sf*
302/1 ..... + 3 over triplet
302/4 ..... last note s/r B nat.
305/4 ..... 1st note s/r A^b
308/2-3 ..... change q.n. to h.n.
309/1,2 ..... + *sf* to each note (2)
310/1 ..... + *sf*
331/3-4 ..... *sf* to 1st note; *p* to next note (both lines)
336/4 ..... – from UL; + $G^\#$ to LL & change *ff* to *sf*
*351/2 ..... + slide (A to B)
365/2-4½ ..... extend slur through 4th beat

bar/beat. . .action needed

*389/1 ..... + Vc (or Cello) to indicate the source of the cued passage

MOVEMENT II

13/1 ..... change inv. mordent to trill
14/1 ..... + inv. mordent to 1st note
22/2 ..... change *ff* to *sf*
74/1 ..... change top grace note to octave G
*128/1 ..... + nat. sign over *tr* for the lower note (F nat.)
144/2 ..... middle note s/r G nat.
145/3 ..... bottom note s/r D nat.
160/1 ..... change *sf* to *ff*
185/1 ..... change *f* to *sf*
195/1 ..... show continuation of slur from previous line
249/1 ..... move small flat sign to above *tr*
256/1 ..... move *fließend* here, from prev. m.
256/1 ..... + *tr* w/flat sign above it
292/3 ..... q.n. s/r E^b; + nat. sign above *tr*
345/3 ..... move "*a tempo* (*wie zuvor*)" to beg. of m. 346
362 ..... s/r q.n. $G^\#$ w/accent, slurred to h.n. A, no accent
440/2-3 ..... + slur over 4 eighth notes
499/1 ..... + *sf*
505/1 ..... + *pizz*; delete *sempre*
518 ..... upper line 2nd note s/r B^b
533/2½ ..... + *stacc.* dot to G

MOVEMENT III

99 ..... last note s/r B nat.
100 ..... 4th note s/r B nat.
105/4 ..... + *arco*
113/1 ..... + *a2*
156/2 ..... + *stacc.* dot to each e.n.
173/2½ ..... lower note s/r A
191/1 ..... + an e.n. triple stop on downbeat: D^b-B^b- F nat. (bottom to top)
295/1 ..... + *arco*
309/2 ..... + *stacc.* dots to all e.n.
341/1-2 ..... + slur under 4 e.n.
378 ..... confine slur to 2 notes only
408/1 ..... + *cresc.*
410/1 ..... + *ff*
*480/1 ..... LL: + *pizz.*
486 ..... both lines s/r *arco mit Sord.*
492-493 ..... + *cresc.* symbol, both lines
552/1 ..... + low G to make a 3-note chord
553 ..... LL: s/r same as upper line
586 ..... UL: 4th e.n. s/r C nat.
608/4 ..... change grace note to $C^\#$, above staff
615 ..... move upper grace note up to C^b

bar/beat. . .action needed

657 ..... move *arco* to beg. of m. 658

Movement IV

3 ..... + *molto espress.* [below the staff]
17/4½ ..... + reminder nat. sign for the C e.n.
26/1 ..... + *ff*
49/1 ..... + *nicht espr.* [below]
50/4 ..... s/r A^{b}
64 ..... + "(*Molto adagio*)" after "*a tempo*"
65 ..... – (*Molto adagio*)
68 ..... show continuation of slur from m.67
68/3 ..... + slur, E to $E^{\#}$
71/1-2 ..... + slur, $G^{\#}$ to A
72/3 ..... s/r D nat. to C
81-82/3 ..... + 8^{va}..... over the D^{b}s
179/3 ..... + *rit.*

VIOLA

Movement I

26/3-4 ..... 3rd beat s/r q.r; 4th beat s/r the sextuplet on B^{b}
39/1 ..... + *ff*
46/1-4 ..... + *Rit.*- - - - -
47/1 ..... + *A tempo*
Reh.#5/4 ..... s/r in unison w/Vc: 2 e.n. only, slurred $A^{\#}$-D [*p*]
75/2 ..... s/r alternating $F^{\#}$-A sextuplet
78/3,4 ..... 3rd beat s/r alternating B^{b}-A sextuplet; 4th beat s/r q.r.
87/3,4 ..... + *sf* on each beat
91/1-4 ..... + *Rit.* - - - - -
102/1 ..... + *Allegro*
*137/2 ..... + *arco* to both lines
177/3 ..... + *f*
185/1 ..... + *arco*
191/4 ..... + reminder flat for 1st note of triplet
192/1 ..... + nat. sign for 1st note
196/2 ..... + alto clef sign after q.r.
220/3 ..... s/r G nat.
224/4 ..... + *dim.* symbol, both lines
225/1 ..... + *mf*
242/4 ..... + *fermata* just before end of m.
266 ..... + double bar line after the m.
276/3,4 ..... + accent to 1st note of each beat
284/2 ..... + *p* followed by *cresc.* symbol
303/2-4 ..... + above staff: *Pesante* - - -
305/4 ..... 2nd note s/r B^{b}
307/1 ..... + *Rit.*
Reh.#15/1 ..... + *Einhaltend* [above]
321/1 ..... + *Gehalten* [note-head may be unclear]
*376/1 ..... + *Plötzlich bedeutend langsamer* (*Lento*) *und leise*

bar/beat. . .action needed

402 ..... + *sf*
453/1 ..... + *pizz.*

Movement II

89 ..... + *arco*, both lines
*168/1 ..... move "*Immer dasselbe Tempo* (II)" here, from the following m.
186/2,3 ..... move bottom note up a 3rd, to A^{b}
249-251 ..... + dashes (after *Rit.*)
252/1 ..... move "*A tempo* (*langsam wie vorher*)" here, from next m.
256/1 ..... move "*Fließend*" here
323 ..... + *arco*
332 ..... + comma at end of the m.
358/1 ..... + *p*
380/3 ..... + "2.Vl." (or Vln II) to cue
392-394 ..... – *sf* in each m.
397/1 ..... + *arco*
*402/1 ..... move middle note of grace note chord up an 8ve, in agreement w/score (bottom to top: C, C, G)
497/1 ..... + *sf*
518-519 ..... + tie for upper part (D to D)
554/3 ..... + *f*
581/1 ..... + *arco*
608 ..... + *dim.* symbol below 3 e.n.

Movement III

17/3 ..... – curved bracket
27 ..... + *p*, after q.r.
*41-42 ..... The Kalmus part is considered correct here, despite the fact that the CEP differs. The 3-note motive $D^{\#}$-E-A is notated a 3rd higher in the CES and CEP, on $F^{\#}$-G-C. The Kalmus notation in the Vla part doubles the Tpt part, just as the Vln 2 part does 2 m. later.
99 ..... last note s/r B nat.
100 ..... 4th note s/r B nat.
147 ..... + *p*
166/1 ..... + *Tutti*
166/2 ..... + *arco*
200/1 ..... grace note s/r low C
389-390 ..... + dashes after *cresc.* (- - -)
391/1 ..... + *f*
529/4 ..... + *a2*
555/1 ..... + *a2*

Movement IV

*21/1 ..... + *Fließend*
36/1½ ..... – tie after e.n.
51/3 ..... + *f*
115/4 ..... move small flat sign from after the note to above the trill sign
122/1 ..... + *get.*
*154 ..... [CEP has m# error at m.154]

bar/beat. . .action needed

CELLO

Movement I

46/1,3 ..... + *sf* to each note (2)
51/2 ..... + *arco* for upper line; change *sf* to *sfp*, both lines
78/2 ..... – *pp*
87/3 ..... + low F to the up-stem chord
*90/2 ..... + *cresc.*
91/1 ..... + *Rit.* - - - - -
*95/4 ..... (+ reminder nat. sign for G, 3rd 16th note)
102/1 ..... + *Allegro*
*122/3 ..... change *f* to (*p*)
135/1 ..... change *pppp* to *ppp*
135/4 ..... UL: + I. *Spieler*
136/1 ..... LL: + II. *Hälfte*; change *pppp* to *pp*
137/3 ..... UL: + I. *Hälfte*
161/1 ..... LL: + *pizz.*
163/3 ..... both lines: change *tenuto* lines to *stacc.* dots (with slurs)
165/1 ..... + *Allmählich fließender*
175/3½ ..... + parentheses around low B nat.
180/2,3 ..... change pairs of 16ths to 32nds
185/1 ..... + *arco*
188/1 ..... + *a2*
191/1 ..... + *sf*
195/1½ ..... + *sf* for the dotted q.n.
198/1 ..... change upper note A^b to B^b
*201 ..... (?) CEP has all Vc notes in m.201 with *stacc.* dots, but CES has no *staccato* notes for Vc or Vlns until m.202.
Reh.#11 ..... + *stacc.* dots for all notes
215 ..... LL dynamics should be same as UL
216/2½ ..... UL: *dim.* sym. should start halfway through the 2nd beat & reach *pp* at the last note
216 ..... LL: dynamics should be same as UL
*218 ..... ML: s/r dotted h.n. tied to q.n.
Reh.#12/1 ..... UL: + grace notes D^b & A^b
223 ..... LL: – *dim.*
*224,230 ..... + 3 for 4th beat triplet
232/1 ..... change top 2 notes of grace note triple stop: move F down to D nat.; move A down to G nat.
*234/1 ..... UL: change *f* to *sf*
242 ..... + *fermata* below the staff, slightly before the bar line of No. 13

bar/beat. . .action needed

246,248/2 ..... + *pp* in each m.
249/1 ..... + *p*
250/1 ..... + *arco*
265/4 ..... change $F^{\#}$ to $G^{\#}$, both lines
*269/1 ..... LL: + *pizz.*
278/2 ..... + *cresc.*
282/3 ..... last note of beat s/r C nat.
289/3½ ..... + a slur over the 2 *stacc.* notes
293-294 (#14) .... + tie across bar line & clef change
303/1 ..... + *Pesante*
*304/1 ..... [CEP has apparent wrong grace note, compared to CES; s/r tenor clef low G, not D]
*310/1 ..... + *a tempo*
*Reh.#15/1 ..... + *Einhaltend*
421/1 ..... + *p*

Movement II

33/1 ..... + *p* to lower line
100/1 ..... change *sf* to *sfp*, upper line
152/1 ..... + *sf*
164/1 ..... – lower grace note (G^b)
226-228 ..... + *rit.* - - - - - -
229 ..... + *molto rit.*
245/1 ..... + *cresc.*
256/1 ..... move "*Fließend*" here from m.254
258 ..... – *rit.*
289/1 ..... move *pizz.* here from beat 3
291/1 ..... + *arco*
293/2 ..... – *arco*
345/2 ..... – *a tempo*
346/1 ..... + *a tempo* (*wie zuvor*)
364/1 ..... + *arco*
365-368 ..... move *dim.* to below the $F^{\#}$; follow w/dashes until beat 2 of m.368, where dynamic is *ppp*
414/1 ..... + *f*
415/1-3 ..... + *dim.* symbol
437/1 ..... LL: 1st note s/r D
458/3½ ..... UL: – nat. sign at last e.n.
498/3 ..... change *f* to *sf*
499/1 ..... + *sf*
569/3 ..... change *f* to *ff*
571/1 ..... + *stacc.* (above)
589 ..... – *molto espr.*

Movement III

20/1 ..... change bottom note to A (down a 3rd)

bar/beat. . .action needed

199/1 ..... + *simile*
264/1 ..... change *sf* to *mf*
299 ..... + *stacc.* dot to each note in the m.
338+ ..... – dashes below the rest
390/1 ..... + *f*
390-391 ..... – *cresc.*
425 ..... change *p* to *sfp*
458 ..... + "2.Vl." above the 4m. rest
525/4 ..... s/r e.n. on 4th beat, then rest
595/3 ..... after e.r., next note s/r B nat.
598 ..... + two 4-note slurs
641/4 ..... + *ff*
643/3-4 ..... beat 3 s/r q.r.; beat 4 s/r 2 e.n. on E-F above the staff [down-bow E]
659/2 ..... + parentheses around low B

Movement IV

18/3-4 ..... + *cresc.* symbol, both lines
19/3-4 ..... UL only: + *sf & dim.* symbol
23 ..... UL only: – *molto cresc.*
*43/1 ..... + *Etwas (aber unmerklich) drängend*
49 ..... UL: – *ohne Ausdruck*
64 ..... + "(*molto adagio*)" after "*a tempo*"
65 ..... – *Molto adagio*
117/4 ..... 1st two 16ths s/r $D^{\#}$-$C^{\#}$
121/1-2 ..... + "3" to indicate triplet relationship between the h.n. and q.n.
121/3-4 ..... change the 4-note beam into a single beam (keeping the single short cross-beam on each stem)
140/2 ..... LL: + *cresc.*; both lines: + dashes to show continuation of the *cresc.* through m.141
142/1 ..... UL: + *a2*
151 ..... UL: – tie at end of m.

DOUBLE BASS

Movement I

91/1-4 ..... + *Rit.* - - - -
108/bef.1 ..... + double bar line
198/1 ..... + *ff* for both lines
*254/1 ..... + *Schattenhaft*
296-297 ..... + tie ($C^{\#}$ to $C^{\#}$)
321/1 ..... + *Gehalten*

bar/beat. . .action needed

416/1 ..... + *Sehr zögernd*
417+ ..... – *Sehr zögernd*

Movement II

256 ..... + *Fließend*
291 ..... + *Fließend*
301/1 ..... + *arco*
302/2 ..... + *pizz.*
*606 ..... + *Nicht eilen bis zum Schluß*

Movement III

199 ..... + *simile*
583/4 ..... + *ff*
595/3 ..... e.n. after rest s/r B nat.
600/3-4 ..... + slur over 4 e.n.
*664 ..... + *stacc.* dot on each note (not in either score)

Movement IV

*43/1 ..... + *Etwas (aber unmerklich) drängend*
*49/1 ..... + *Molto adagio subito*
117/2 ..... + slur over G^{x}-$A^{\#}$
160 ..... + *arco*
*160 ..... change *ppp* to *pp*

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James Burton was Principal Librarian with the Honolulu Symphony Orchestra and Philip Gottling, his assistant, at the time this errata list was prepared. Dr. Burton is currently is Principal Librarian of the Florida Philharmonic Orchestra; Mr. Gottling is still with the Honolulu Symphony.

Books in Review

by John Jay Hilfiger and Henry Bloch

Brian Newbould, *Schubert and the Symphony: A New Perspective*, (Surrey: Toccata Press, 1993), 317 pp., $55. ISBN 0-907689-26-4 and 0-907689-27-2 pbk.

Franz Schubert, *Symphony No. 7 in E*, D. 729, realisation by Brian Newbould, (Hull: University of Hull Press, 1992), viii, 157 pp., £24.95. ISBN 0-85958-471-2.

Surprisingly few books about Schubert's symphonies have been written in English. Until now, the only one to survey all of the symphonies was a short volume by Maurice J. E. Brown,[1] published more than twenty years ago. Recent research has suggested the need to modify some traditionally held views of Schubert's music. Brian Newbould's *Schubert and the Symphony* interprets Schubert's symphonic output in light of the new findings.

In this work Schubert is cast as a Classicist who was strongly influenced by Haydn, Mozart and Beethoven, but also as an individualist who not infrequently strays from Classical paths. Newbould traces Schubert's development as a symphonist; he demonstrates, using a detailed analysis of each work, the music's connection to Schubert's classical predecessors and the Schubertian touches that make each symphony unique. The chronological study interweaves five symphonic sketches among the seven complete symphonies and the famous "Unfinished." In this way Newbould attempts to present the entire history of the composer's progression toward mastery of the symphonic form.

Numerous passages in Schubert's youthful symphonies remind the listener of material found in works of the earlier Viennese masters. Newbould explains why this is so, giving many examples of apparent borrowings from extant music. For instance, the second theme of the finale of Schubert's First Symphony is nearly identical, in part, to that of the opening *Allegro con brio* of Beethoven's First. Another example is the first theme of Schubert's Fifth Symphony, that derives from Mozart's Fortieth, one of Schubert's particular favorites. Such examples place Schubert in a musical continuum and identify some of the influences that set the composer on his journey as symphonist.

Accounts of the bold ways in which Schubert departed from Classical models, especially in key relationships, are even more interesting. Classical composers usually wrote all but the slow movement of a symphony in a single key. Schubert, however, often defied convention, putting his minuets in keys other than the symphony's tonic, as in the youthful Second and Fourth Symphonies. He became even more adventurous, putting the scherzo of his incomplete E Major Symphony in the distant key of C. Newbould speculates that this work may have been a model for the Fourth Symphony of Brahms. Key relationships within a single movement are also examined. Careful explanations of Schubert's unusual key schemes, such as the 'three-key exposition' in the opening movement of the Second Symphony, recapitulation in the dominant in the *Finale* of the Third, and placing the second theme a tritone from the tonic in the fragment D. 708A are noteworthy. Given such proclivities, Schubert is portrayed as a pioneer and harbinger of Romantic tonal practice.

Appropriately, *Schubert and the Symphony* incorporates recent research. The chapter on the Ninth Symphony summarizes the history of theories about the "Gastein" Symphony, a work once believed lost, but later shown to be the same as the "Great" C major Symphony. A tenth symphony was identified, as recently as the late 1970s, among a collection of piano sketches. Newbould also presents a strong case for his own theory that Schubert sometimes composed directly into full score, without the benefit of piano sketches. Here, then, is a taste of the 'new perspective' in the book's title.

Schubert and the Symphony clarifies a number of long-standing misconceptions, for which Schubert

enthusiasts will be grateful. Newbould explains, for instance, that the sketch of the Seventh Symphony resides at the Royal College of Music, not the British Museum. He also demonstrates quite convincingly that the subdominant recapitulations in the Second and Fifth Symphonies have been misunderstood by previous analysts. Further, he offers an opposing view to some of the editorial practices of the *Neue Schubert-Ausgabe*.

While he corrects some of the mistakes of others, Newbould produces a few of his own. Some are relatively harmless. For example, in comparing the symphonic output of Beethoven and Schubert, his arithmetic is incorrect. He explains that Beethoven's nine symphonies amount to 13,162 bars of music which Newbould divides by 54, Beethoven's age at completion of his last symphony (p. 19). This ration is supposed to measure symphonic "productivity." Newbould reports this number as 234, but 13,162/54 - 244, not 234. Similarly, Schubert's "productivity" is reported as 321, but 10,241/29 = 353. Even with corrected ratios, one may wonder how meaningful this measure really is. A misleading statement about Schubert's influence on Brahms is a more serious error. Newbould asserts (p. 171) that

> Brahms is known to have seen the sketch of this symphony [No.7 in E] and to have been impressed and touched by it (letter to Joachim, December 1868) referred to by Hans Gal in *Franz Schubert and the Essence of Melody*, p. 160.

However, Brahms's letter gives the impression that he had not seen the sketch, and Gal's translation, cited by Newbould, reinforces that impression.[2] Indeed, Gal goes on to say "Brahms only knew of the symphony by hearsay."[3] As for being "impressed and touched" by the sketch, Brahms says nothing about the impact of the music, only that the state of the score, which apparently includes notes in every bar, yet remains incomplete, is "*ein lieblich-trauriger Anblick*" [a lovely and sad sight].

The most problematic aspect of this book is the author's discussion of brass instruments. His basic point, quite correctly taken, is that the limitations of valveless horns and trumpets strongly influenced the orchestration of both Schubert and Beethoven. Unfortunately, Newbould's presentation of this argument is sometimes confusing or misleading. Early in the chapter "Problems of Orchestral Resource and Their Solution," he gives the harmonic series, from partials 1 to 16, in the key of C (ex. 3). Later, he says that the highest horn pitch in Beethoven's Seventh Symphony is "an E, equivalent to the tenth note of Ex. 3 (e")." (p. 32) Here the author seems to confuse sounding pitch with harmonic, and probably confuses many readers as well. Beethoven's high note sounds e", but is the 12th harmonic for horn in A, i.e., written g", not "the tenth note," (a fact which Newbould acknowledges in earlier pages). His statement that "notes 11 to 16 [i.e. of the harmonic series in ex.3] . . . cannot be employed in this symphony because their altitude puts them out of range," is puzzling. He then builds a case for Schubert favoring horns crooked in low keys, usually D or lower, and that this preference explains why the composer put all but two of his symphonies in the keys of D, C, or B-flat (pp. 33-34). He continues: "[Schubert] . . . could use horns in D or lower for every symphony except one. The keys used by the less cautious Beethoven are. . . B flat (1), C(2), D(2), E flat (1), F(2) and A(1)" (p. 34). By citing the key of each composition, Newbould gives the reader the impression that a horn stays crooked in one key throughout an entire symphony. This is far from the truth. Schubert and his contemporaries often indicated crook changes between movements, and sometimes within a movement. At times Schubert's scores call for horns crooked in keys higher than D, even if the initial horn key is not. Examples of this are found in the Fourth (E-flat and A-flat), Fifth (E-flat and G) and Eighth (E) Symphonies. It is, therefore, the opinion of this writer that Newbould's discussion of brass instruments must be read cautiously; one gets the feeling that sometimes he cannot mean what he seems to be saying.

Schubert left six incomplete symphonies. The best known of these, the B Minor, is 'unfinished' in that the composer left only two fully scored movements, and a sketch of the third. In contrast, there are no fully scored movements in the *Symphony No. 7 in E*. Schubert's fourteen-staff manuscript includes

four entire movements with at least one voice completed in every measure, but only 110 of the 1,350 bars of the work are *fully* scored. Filling in the empty instrumental lines of this score has proved a great temptation. Both Felix Mendelssohn and Sir Arthur Sullivan entertained thoughts of completing the score, while British composer John Francis Barnett and celebrated conductor Felix Weingartner actually produced 'realizations.'[4,5]

While there is no entirely objective measure of the success of Brian Newbould's realization, one can appreciate how difficult the task was and judge the results by comparing Newbould's opus to the earlier two. Newbould's harmony and texture seem less extravagant than what is present in either of the other scores; as might be expected, his orchestration is generally far less colorful than Weingartner's. Even so, Newbould's version may be the best of the three because it is more Schubertian, at least in some ways. While Weingartner's score hints of the later Romantics, Newbould's is restricted to devices that Schubert actually used or reasonably could have used. For example, the horn parts in this score are confined to the tones easily produced on the natural horn, and could pass for genuine Schubert orchestral parts. Weingartner's anachronistic horn parts, spiced with far too many chromatic notes, would not fool a reasonably knowledgeable horn player or conductor. Another case in point is the opening of the Scherzo. Newbould has chosen to present the first nine bars in the simplest dress, merely doubling the melody in octaves, with no harmonic background. Barnett and Weingartner created a more complicated, contrapuntal setting for this simple tune. Here again, Newbould's version seems closer to what Schubert might have composed, given that his symphonic minuet and scherzo openings are often in unison and rythmically uncomplicated.

Even if Newbould's is the most satisfactory version of the E major symphony produced so far, it is only partially Schubert. At best, it is an arrangement of a Schubert work, with all of the drawbacks inherent in music that has been interpreted and reconfigured by a hand other than the composer's. Comparing the realized score to Schubert's own completed symphonies is a fascinating game, but one wonders what the composer would have thought. Would he have condoned others finishing his work? Would he have endorsed a performance of such a score?

Newbould's methodical study of Schubert's symphonies and painstaking realization of the Seventh Symphony are impressive efforts. Each of these works should stimulate further discussion and inspire more research. Both offerings, despite a few shortcomings, are genuine contributions to our understanding of Schubert's symphonies, but not the final word.

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ENDNOTES

1 Maurice J.E. Brown, *Schubert Symphonies* (Seattle: University of Washington Press, 1971).

2 "*Introduktion und die Hälfte des ersten Satzes sind vollständig instrumentiert; von hier ab soll die ganze Partitur skizziert sein, so zwar — daß in jedem Takt Noten stehen.*" *Johannes Brahms im Briefwechsel mit Joseph Joachim*, vol. 2, ed. Andreas Moser, (orig. pub. 1908; rpt Tutzing: Hans Schneider, 1974), p. 60. This is translated as: "The introduction and half the first movement are completed in the full score. From then on the whole symphony is apparently sketched out, and in such a way that there are notes in every bar. . . ." in Hans Gal, *Franz Schubert and the Essence of Melody* (London: Victor Gollancz, 1974), p. 160.

3 Gal, p. 160.

4 John Francis Barnett, "Some Details Concerning the Work Done in Connection with Completing and Instrumenting Schubert's Sketch Symphony in E, " *Proceedings of the Royal Musical Association*, 17, 1891, pp. 177-190. This article contains excerpts from Barnett's piano score. The orchestra score has been lost.

5 Franz Schubert, *Symphonie in E-dur*, realized by Felix Weingartner (Vienna: Universal Edition, 1934).

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Sam H. Shirakawa, *The Devil's Music Master: The Controversial Life and Career of Wilhelm Furt-*

wängler (New York: Oxford University Press, 1992), 506 pp., $35.00. ISBN 0-19-506508-5.

Nearly half a century after World War II and four decades after the death of Wilhelm Furtwängler, Sam Shirakawa has written a book about the conductor's controversial life and career. The excellence of Furtwängler's musicianship is generally accepted, but one wonders why the author defends so passionately at this time Furtwängler's character and political attitudes. Can Furtwängler ever be absolved from criticism for remaining in Nazi Germany and assuming leadership of several great musical institutions at a time when most other great artists and performers were leaving the country? In this work, Shirakawa essays just that, but his attempt at a moral or factual reconciliation remains unconvincing.

Wilhelm Furtwängler was without doubt one of the greatest conductors of this century. Those who were fortunate enough to have heard him in live performances praise the powerful impact of his interpretations. He could shape a movement from first note to last without losing the long line, and he could capture and retain the interest of an audience throughout lengthy pieces like few other conductors. It may be safe to say that there was never a dull moment in a Furtwängler performance. Most of his gifts were intuitive. Of course, he had learned to master the materials of music: harmony, counterpoint, instrumentation and formal design. But he put all of that to very personal use: he listened to performances of his predecessors; he studied the music of his heritage, the German classics, focussing on the music of Beethoven, Schumann, Brahms, Wagner and Bruckner for his traditional training; he also absorbed new trends in the music of his teachers and their contemporaries, notably Hans Pfitzner, Max von Schillings, Paul Hindemith and Arnold Schönberg; and he was a devoted student of Heinrich Schenker. Yet, he followed his own instincts in a truly romantic, emotional manner and achieved individualistic performances that were utterly persuasive and deeply absorbing.

But there was another side to the artist, Wilhelm Furtwängler; it was a man who struggled to deal with the realities of life. Reared in a cultivated upper class family, Furtwängler was well educated, enjoyed reading Homer, Shakespeare, Hemingway and James Joyce, in addition to Goethe and other German romantics up to Thomas Mann, was well-mannered, religious and sensitive. However, he attached little importance to the routine of daily living. Music dominated his life completely and determined his every move. He was convinced that music and politics had nothing to do with each other. Therefore — even under the Nazi regime — he expected no interference or exploitation from the government, and we can believe his claims that he fully envisioned himself as a kind of guardian who would preserve German music in a time of crisis. When most great artists were fleeing Hitler's Germany, Furtwängler felt that *somebody* had to remain. Moreover, he was so strongly rooted in Germany and in German culture that he decided he could not *exist* without the German musicians of 'his orchestra,' the Berlin Philharmonic Orchestra, nor without the unique interaction with 'his audience' as he perceived it. He seems to have lacked the confidence to face an uncertain future in a foreign world. How different was Toscanini's stormy and decisive exodus from Italy after a confrontation with Mussolini's henchmen, and his determination never again to appear in Fascist Italy, and later in Nazi Germany, without any recriminations!

Perhaps Furtwängler's insecurity and indecisiveness were personal character traits. Long before the Nazi era, during the 1920's, Furtwängler frequently corresponded with his good friend and conductor, Alfred Wolf. Furtwängler often sought approval or commentary from Wolf for his ideas, or for essays, that apparently were intended for publication. Furtwängler always asked for prompt replies and reassurances. He also pleaded with Wolf to attend certain performances, as though he needed critical approval from a colleague. Wolfgang Stresemann, son of a prominent pre-Nazi era German statesman who became intendant of the Berlin Philharmonic Orchestra for many years after the war, speculated that Furtwängler's defensive attitude toward the levellers of negative criticism might be attributed to personal insecurities. Many years later, in Bayreuth, Friedelind Wagner also characterized Furtwängler as a "weak" person who "was indecisive and sought encouragement from everybody" (according to F. Prieberg in *Kraftprobe*, 1986, 1991).

But it would take a man of strong character to confront the formidable Nazi machine. In their hands the arts became a powerful instrument of propaganda which a man of integrity should have recognized. It was idealistic for Furtwängler to believe that music should not, and naive of him to think that music and politics would not, interfere with each other. It cannot be denied that Furtwängler lent his name and prestige to the Nazi state simply by remaining in Germany. A man of his stature should have anticipated that the powerful Nazi machine would exploit him for propaganda purposes, and that he would be powerless to resist. It is well known that Furtwängler participated in concerts for the benefit of Nazi causes. Often he gave in to pressure and conducted for special events: a performance of *Die Meistersinger* in honor of Hitler's birthday is one of many examples. Actually, Furtwängler's acceptance of the directorship of the State Opera and the Berlin Philharmonic Orchestra must also be seen as acceptance of the Nazi regime which supported both of them generously. And how can his acceptance of the title *Staatsrat* (delegate to the so-called Parliament) be explained, even though he resigned it after only a brief tenure?

I must also contradict Mr. Shirakawa's claim that Furtwängler refused the official salute at the start of concerts. I remember distinctly a concert by the BPO in the late 1930's at which Hitler, Goering, Goebbels, and their entourage appeared without advance announcement. On that occasion, other claims notwithstanding, I saw the obviously embarrassed Furtwängler timidly give the required salute. In fairness, I also believe there were other official functions at which he could not escape the obligatory salute.

If, at this late date, further consideration of the case of Wilhelm Furtwängler is desirable or meaningful, then his attitude toward Jews and other political undesirables should also be examined. It is well known that he helped many to survive or be allowed to leave Germany. He also rigorously fought for those soloists and musicians in his orchestra whom he considered to be superior artists. He fiercely defended the Jewish section leaders of his orchestra, among them the young Szymon Goldberg, on the occasion of a joint concert of the Berlin and Mannheim orchestras in honor of Wagner's one-hundreth birthday. For that concert a Nazi dominated committee wanted local "German" players to sit in the first chairs of the combined orchestras. Furtwängler threatened to withdraw his participation if his section leaders were not in their usual seats; and he prevailed. Yet, according to Prieberg, Furtwängler's notes reveal some conflicting remarks. First he wrote, "that this strength [the Jews] must at all costs be preserved and put to good use. . . ;" then, in another memo concerning "some Jews in official positions, critics, soloists, orchestra members [BPO]," he waffles, demanding that the action be modified, and threatens to resign because "there is no over-representation of Jews . . ."! On the other hand, he recommended "discreet surveillance of the existing Jewish press by experts." Elsewhere he said that currently employed Jews should be permitted to continue, but "their views should be kept under scrutiny." It seems that Furtwängler regarded the Jews as 'different,' regardless of whether they were to be commended or restricted.

In some controversies with the Nazis, Furtwängler fought for the right persons but for the wrong reasons. For example, in Vienna in 1938, the first clarinettist, Rudolf Jettel, was dismissed because his wife was Jewish. Furtwängler protested that "she was not playing in the orchestra!" But it would have been more appropriate if he simply had insisted that no good artist should be dropped because he had a Jewish wife, or because he was Jewish himself. Prieberg's book, like Shirakawa's, is full of similar stories. Shirakawa usually comes to Furtwängler's defense, and he minimizes the opinions of those who do not conform to his bias.

Shirakawa passionately defends Furtwängler's character and attitudes. By now, Furtwängler's decisions, his relationship with the Nazis within Germany, and his defense of Jewish and other 'politically undesirable' musicians are well known. His successful appearances in many parts of Europe during the time of the Third Reich as well as his difficulties in America on several occasions are also amply documented. Of late, Furtwängler's reputation as a musician is steadily growing, and he is becoming better appreciated, even in America. Nevertheless, his decision to remain in Germany during the Nazi regime, for whatever reasons he may have

had, cannot be ignored. After all, hundreds of others took the difficult step to emigrate and seek new places to rebuild their lives, accepting whatever difficulties they eventually had to face.

The editorial work in this book leaves much to be desired. Some important facts are patently incorrect. For example, Paul von Hindenburg was *Reichspraesident* (President), not chancellor, when he appointed Adolf Hitler as *Reichskanzler* (Chancellor) (p. 179). In New York, the NBC Symphony was established for Toscanini in 1937, not in 1939 (p. 204), and during his first year in Mannheim (1915) Furtwängler conducted, among many other works, *Hans Heiling* by Heinrich Marschner, not by his teacher Max von Schillings (p. 26). In addition, there are too many spelling errors and misprints to be ignored or condoned. Finally, a bibliography would be helpful, because it is cumbersome to find sources in the otherwise copious footnotes.

Furtwängler's most recent — and probably best — biographer, Hans H. Schonzeler (1990), reports that Curt Riess sent his biography (1953) to Furtwängler for approval. Furtwängler refused an endorsement and added the comment that "no non-musician can write a biography about a musician like myself." I wonder what he would have thought of Shirakawa's book.

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Ronald Taylor, *Furtwängler on Music: Essays and Addresses* (Aldershot, England: Scolar Press, and Brookfield, VT: Gower Publishing Co., 1991), 182 pp. ISBN 0-85967-816-4.

Ronald Taylor, an eminent English scholar who specializes in German literature and biographies of German musicians, translated and edited an interesting collection of essays and addresses by Wilhelm Furtwängler. Reading these pieces, it becomes quite evident that Furtwängler was an artist deeply rooted in nineteenth-century traditions who had not come to terms with the innovative spirit of the twentieth century to any significant extent. He was heir to the great German musical tradition, and responded with a most compelling authority to the spirit of Beethoven, Brahms, Schumann and Wagner. On the international scene, he identified best with the music of composers who were directly inspired by German music or whose music, in some way, had developed from it. No matter what topic he chose to discuss, the strong bonds to his German heritage were always evident.

Discussing concert programs, he recommended that the music be allowed to make an impression on its own terms for the enjoyment of the listeners. It should not be selected for historical, comparative, or other external reasons, because that might result in a less-than-engaging listening experience. However, the chosen works must be placed in an advantageous sequence in order that each make its desired effect. For example, it would not be effective to play a Haydn symphony after Tchaikowsky or Bruckner.

To those who have seen Furtwängler conduct, it may come as a surprise to read that he was very concerned with conducting technique and that he expected a subtle preparatory gesture to indicate the character of the music on the following beat. He felt that achieving both a singing melodic quality and perfect rhythmic precision were the conductor's main problems.

Several articles on composers vary considerably depending on the date and the occasion for which they were written. The Mendelssohn and Brahms articles were actually commemorative addresses, but several articles on Beethoven, Wagner and others raise aesthetic or practical performance questions. This collection of essays also contains the "Open Letter to Dr. Goebbels" (1933) in which Furtwängler decries the new distinction between Jews and non-Jews in the arts. Especially, he defends "genuine artists" [among the Jews] against "those . . . who are out to impress through *Kitsch*, empty virtuosity, and the like. [In that case, the distinction] is justified." In addition, the famous defense of Hindemith against attacks by the Nazis is admirable, especially when considering the circumstances under which Furtwängler dared to speak out publicly. Moreover, he defended other musicians against Nazi attacks, among them Szymon Goldberg and Emanuel Feuermann. Although Furtwängler endorsed Hindemith's music emphatically, his defense of Hindemith's op-

eras, especially their controversial texts, was indecisive, so as not to antagonize the Nazis too strongly. Despite these actions and similar support from others, the Nazis banned Hindemith's music and drove him into exile in the United States. Eventually, Furtwängler resigned from all his official positions in protest against the persecutions.

Inasmuch as Furtwängler grew up in the country of Nietzsche, some chapters in the collection deal with philosophical concerns. Nevertheless, I prefer those that discuss purely musical matters.

The essays in this handsome volume are well-presented and provide stimulating reading. They are conscientiously edited and translated by Mr. Taylor and are available through the English publishing house, Scolar Press, which is represented in the U.S.A. by Gower Publishing Company, Brookfield, Vermont.

Addendum: A most interesting volume dealing with post-war events within the Berlin Philharmonic Orchestra as well as the early relationship between Wilhelm Furtwängler and Sergiu Celibidache — the man who led the orchestra from the end of the war until Furtwängler obtained clearance from the De-Nazification authorities — is titled *Lieber Herr Celibidache*.... This work is a collection of letters by Furtwängler to his colleague, and includes observations and comments by the German author Klaus Lang, a musical associate of Erwin Piscator at the *Theater der Freien Volksbuehne* in Berlin and, since 1970, music consultant for *Radio Freies Berlin*. The book reveals a troubling rivalry which led to the estrangement of the two outstanding conductors and the reinstatement of Furtwängler as the undisputed leader of the Berlin Philharmonic Orchestra. It is available in German from the publisher, M & T Verlag (Zürich/St. Gallen, Switzerland, 1988); I am not aware of an English translation.

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Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* (Westport, CT: Greenwood Press, 1993), 383 pp., $55.00. ISBN 0-313-28146-7.

This publication that includes more than 150 works commissioned for the American Waterways Wind Orchestra should be a welcome addition to the corpus of band repertory catalogues currently in print. Its list of composers from the United States and abroad is indeed impressive.

The commissioning project was conceived by the founder and director of the AWWO, Robert Boudreau, and extended from 1957 to ca. 1991. To bring the multiple aspects of such a meaningful commissioning project to closure, C. F. Peters Corporation must be commended for publishing the works and offering in catalogue form a complete works list of a project that spanned some thirty-five years.

Based on the commissioning project and the original publisher's catalogue, Jeffrey Renshaw produced the present volume: a new, thoroughly researched and annotated catalogue. It adds valuable information for the conductor who is responsible for the choice of repertoire. The repertoire includes works for between four and sixty players; although most of the works call for between twenty and thirty players. In addition to listings by composer or title, practical information concerning the number of performers, instrumentation, duration of the works, availability of materials, program category, biographical information, etc., will indeed facilitate the efforts of the programmer. Several indices offer additional convenience to locate specific details. Furthermore, the reader will find informative brief chapters about the AWWO, its commissioning program, and the contributions of the C.F. Peters Corporation.

Although limited to the works produced by the commissioning project, i.e., representing one organization, one director and one publisher, the catalog includes pertinent information about each work and composer that will be quite useful to music directors of all wind performance groups.

For additional wind ensemble/band repertoire texts, see *JCG*, Volume 13, No. 1, Winter/Spring 1992, pp. 40-44.

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William Scott, compiler, *A Conductor's Repertory of Chamber Music: Compositions for Nine to Fifteen Solo Instruments* (Westport, CT: Greenwood Press, 1993), 208 pp., $49.95.

During decades spent in the conducting profession, I have rarely met a conductor who felt that works written for a dozen or so players needed his or her services. It is such an attitude that, at first glance, the title of this survey seems to contradict. Traditionally, a 'conductor's repertory' has implied a symphonic-size ensemble, at the very least a chamber orchestra. For this reason the phrase 'chamber music' has come to imply works for a small group of players who share musical and technical responsibility equally and have no need of a conductor. Author Scott has no quarrel with such concepts but, in the preface, hastens to add that certain works of considerable rhythmic or ensemble complexity might benefit from the coordinating hand of an independent leader. Also, as is occurring more and more frequently, a conductor may opt to place a work for a smaller combination of players on a full-orchestra program.

This is all by way of saying that William Scott's survey is fascinating. It includes a considerable number of little-known works of great distinction and merit that should appeal to symphonic and chamber players alike. Each entry provides the work's instrumentation and publisher, certainly useful features for the active conductor. Works are also classified in a variety of ways according to instrumentation. It seems safe to predict that Scott's book will be of considerable interest and value to both conductors and chamber musicians alike.

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Joan Evans, *Hans Rosbaud, A Bio-Bibiliography* (Westport, CT: Greenwood Press, 1992), 328 pp., $59.50. ISBN: 0-313-27413-4.

In the foreword of Joan Evans' book, Pierre Boulez pays a fitting tribute to a truly great conductor, Hans Rosbaud, who became Boulez' mentor after they met on the occasion of the first performance of *Le marteau sans maître* at Baden-Baden in 1955. Boulez praises Rosbaud's thorough understanding of new compositions, his encouragement of even the youngest and least experienced of composers, and his dedication to excellence in matters of musical and technical perfection. Indeed, Boulez was so impressed with the premiere performance of *Le marteau* that he dedicated the work to Rosbaud and presented him with the manuscript score.

Two years later, Boulez invited Rosbaud and the Südwestfunk Orchester to perform at the Domaine Musical concerts, offering first performances in Paris of Anton Webern's *Five pieces for orchestra*, Op. 6, and Alban Berg's *Three pieces for orchestra*, Op. 6, together with the first performance since 1920 of Schönberg's *Five pieces for orchestra*, Op. 16. These events alone would be sufficient to demonstrate the superior artistry, musical integrity and personal dedication of Rosbaud, the musician. In fact, they provide only a sampling of the countless premieres and repeat performances of new works by distinguished composers of his generation that Rosbaud conducted.

Joan Evans' bio-bibliography successfully chronicles the enormous accomplishments of one of the foremost European conductors from circa 1920 to 1962. Sadly, his life and work is little known in the United States, despite the wide recognition he enjoyed in Europe. Rosbaud belonged to the generation of conductors that included Otto Klemperer, Erich Kleiber, Julius Pruewer, Eugen Jochum and Carl Schuricht, among others; his directorship of the Frankfurt Radio Orchestra (1929-1937) could well be considered the summit of his career. Other highlights included rebuilding the orchestra of the *Südwestdeutscher Rundfunk* in Baden-Baden and the memorable post-war performances at the famous festival of contemporary music at Donau-Eschingen. Indeed, Rosbaud had contact with most of the important composers of his time and played their music with enthusiasm and devotion. The scope of his impact on European music can be gleaned from the extensive, annotated bibliographical chapters of Evans' book.

Ms. Evans' extensive research is impressive and conscientious. One can only hope that some day she will expand the biographical portion of this volume into a full-fledged biography, particularly since no such work seems to exist in either German or English.

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Heinz Gärtner, *Constanze Mozart: After the Requiem*, trans. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1991), 238 pp., $24.95; ISBM 0-931340-39-X.

Two hundred years after the death of Wolfgang Amadeus Mozart, there appeared a book about his wife, Constanze. It is of particular interest because it not only addresses Constanze's personality but also chronicles her extraordinary efforts to have Wolfgang's unfinished score of the *Requiem* completed. The author of the book is a German musicologist, Heinz Gärtner, who specializes in the music of Mozart's era.

During her lifetime Constanze did not achieve distinction in her own right but was a good companion to her first husband. Unfortunately, neither she nor Wolfgang were especially adept at managing household and financial affairs. Yet, after Wolfgang's death, Constanze emerged as a person of remarkable energy and determination, with a clear vision of what she needed to do to insure her own financial survival and that of her young children. One effort found her making inquiries among her husband's colleagues and friends to locate someone who could catalogue his music, a project that would assure her an income from his musical legacy. However, of immediate concern following Wolfgang's death was the condition of the *Requiem*, a work that was commissioned by Count Walsegg for a considerable sum of money and left unfinished. (If there had ever been sketches of the *Sanctus*, *Benedictus* or *Agnus Dei*, with the exception of a single page, nothing has surfaced to this day!) It was, therefore, imperative that someone be found who could complete the unfinished movements and compose in their entirety the missing movements. Only such a feat would allow Constanze to deliver 'Mozart's *Requiem*' to the Count and collect the balance of the agreed honorarium.

According to an account by Constanze's friend, Abbé Maximilian Stadler, some of Mozart's friends were willing to help in the *Requiem's* completion. Indeed, the *Neue Mozart Ausgabe* published all the segments supplied by one of them, the talented Joseph Eybler. Unfortunately, Eybler did not complete the work and, subsequently, Constanze was obliged to transfer the task to Mozart's pupil and copyist, Franz Xaver Süssmayr. It is his version of the *Requiem* that was published by *Breitkopf und Härtel* in 1800 and given countless performances since then.

A curious aspect of the *Requiem's* turbulent history are the many articles and letters written to support the idea that most of the *Requiem* had indeed been written by Mozart, or, at least, worked out by Süssmayr according to instructions conveyed to him and others shortly before Wolfgang's death. It is equally fascinating to learn that several copies of the Süssmayr score were distributed to area musicians and patrons and eventually found their way into the collections of the *Wiener Staatsbibliothek*, where they are now preserved. Numerous articles in scholarly journals discuss various aspects of this confusing story. The scenarios provided in some of them are more compelling than in others. An extensive bibliography appended to the Gärtner volume refers to many of them. Of course, Leopold Nowak's thorough introductions to the two volumes of the *Neue Mozart Ausgabe* that contain the *Requiem* also provide an in-depth discussion of the work's history. Nowak's convincing arguments are based on many of the sources cited by Gärtner.

In 1809, Constanze remarried and left Vienna with her new husband, Georg Nissen, who became an early biographer of Wolfgang. In this marriage Constanze again seems to have been a good wife and caring mother for her two children, but it was a life in which music apparently played only a minor role.

The most fascinating part of Mr. Gärtner's essay is his compilation of materials related to the authenticity of various parts of Wolfgang's *Requiem*. Alas, he did not resolve any of the unanswered questions. Nevertheless, it is rather convenient for interested readers to have such a comprehensive bibliography, since most of the listed sources are accessible.

For the English version of his book, Gärtner found a sympathetic translator and editor in Reinhold Pauly, who produced a handsome volume for Amadeus Press.

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Henry Bloch is artistic director of the Overlook Lyric Theatre, a chamber opera company in Woodstock, NY.

Letters to the Editor

To the Editor:

I enjoyed Paul Kirby's "Haydn as Conductor" article (*JCG*, Vol. 13, No. 1). But it also got me digging into my own Haydn sources to try to answer several anomalies that Paul's article presented.

The 1791 (1792?) diary entry of Charlotte Papendiek was especially intriguing. She describes the splitting of the lower strings (Basses, Celli and "Tenors") on both sides of Haydn and his pianoforte with Salomon as leader elevated on a platform in the crook of the instrument. Which way Haydn faced seems to be unsettled. Although the diary says nothing about which violins were seated next to the fortepiano, the diagram places all of the firsts on the left. I wonder if we could not also assume that both Violins I and II were also split on either side? Then the question of which way Haydn faced, with his back towards the audience, or reversed so that Salomon would be closer to the firsts, remains open.

My own sense is that Salomon, being the savy entrepreneurial promoter, placed Papa Haydn with his face towards the adoring Londoners. (N.B.: The Beethoven family lived in the Salomon house when young Ludwig was born.)

The other bothersome thing is the pair of trombones that Madame Papendiek describes as being back with the drums and other winds. With the exception of a choral work, "The Storm," I can find no work of Haydn given during his two London sojourns that employed trombones. Did she confuse them with Horns? Or perhaps with works by other composers which were played at Haydn's Salomon London concerts?.

Plots always thicken,

Maurice Peress, Past President, Conductors' Guild, Inc.

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To the Editor:

In her enormously valuable article "Stravinsky, Tempo and *Le Sacre*," (*JCG*, Vol. 13, No. 1) Erica Heisler Buxbaum demonstrates that Stravinsky left a narrow but flexible range of possibilities open to interpreters as to the tempi. There is, however, one question that she does not address, namely that of the dramatic discrepancy between the 'traditional' tempo of the "Sacrificial Dance" and that on the piano roll which was made under Stravinsky's supervision in 1920.

The evidence of Stravinsky's own performances and recordings, the metronome indication in the score, and now his comments on other conductors' performances seem to constitute overwhelming evidence in favor of a tempo of ♪. = 126 or slightly faster. "The range of possibilities is narrow here," writes Ms. Buxbaum, "and the limits are clearly drawn - 120 was, according to Stravinsky, 'a little slow,' 132 was 'fast but good' and 138 was 'unsuitably fast.'"

And yet there is the startling evidence of the piano rolls on which, though the tempi for all the other sections are the familiar ones, the *Danse Sacral* is heard as an electrifying stampede approximately thirty points faster at ♪. = 150! What happened?

It is possible that it is simply a mistake, though the mechanism of the piano roll does not allow for this kind of error to occur. Once the roll speed has been established (and Stravinsky was specific about that) it will maintain the same tempo relationships throughout. So if the *Danse Sacral* tempo on the roll were to be reduced to its familiar rate all the other sections would be rendered ludicrously slow. Nor is it likely that Stravinsky simply overlooked this discrepancy since he closely supervised the whole operation from his apartment in the Pleyel building in which the rolls were made.

Rex Lawson, the leading piano roll expert of our day writes:

> . . . over a period of about six years he arranged most of his major ballets especially for the Pleyela: *Petroucka*, *Firebird*, *Les Noces*, *Pulcinella*, *Song of the Nightingale* and, of course, the nine rolls of the *Rite of Spring*. Although he did not physically record the rolls, which have in any case far too many notes for a human being to manage, he was able to specify the number of perforations per beat in each section of the music, giving us an exact reflection of his ideas of tempi at the time.

The eminent musicologist William Malloch first drew my attention to this remarkable information. He argues that the reason Stravinsky reduced the tempo for this section was that the music was so difficult for the players of the day and indeed for Stravinsky himself to conduct, that the composer simply wrote in the score and used in his own performances a tempo that he and his musicians could manage. Other conductors have simply followed suit. The question as to why he did not revert to the 'original concept,' — if that is what it was — as orchestras became capable of playing the music at any tempo is not answered by this reasoning, but it remains a fascinating issue.

It is interesting to note that Pierre Monteux, who conducted the work at its stormy premiere in 1913 and therefore the musician closest to the original conception, is heard on his 1929 recording struggling to drive the Paris musicians into playing the section at very nearly the tempo of the piano roll, despite results that verge on chaos. Stravinsky fares no better in his own recording of the same year at the slower tempo, underscoring the fact that his music presented an extraordinary challenge for even the best European musicians of the day *at any speed*!

Malloch ingeniously offers the theory that other composers who happened to be in Paris around this time were influenced by the heady effect of the *Danse Sacral* and quoted it in their own works.

In Bartok's *Sonata for Two Pianos and Percussion*, Aaron Copland's *The Young Pioneers* and, most strikingly, the Finale of Prokoviev's Seventh Piano Sonata, there are passages that quote almost verbatim the *Danse Sacral*, but at the tempo of the piano roll, not at the familiar slower tempo. Since all three composers, by coincidence, made piano rolls of their own works at the Pleyel studio at the same time, it is certain that they would have heard Stravinsky's roll of the *Danse Sacral* at the fast tempo, an experience that apparently made an indelible impression.

Could the dancers have danced the section at this breakneck speed? Perhaps this wasn't Stravinsky's primary concern. At one of the rehearsals for the *Rite*, Marie Rambert, the great Russian dancer, describes how

> Hearing the way the music was being played, Stravinsky blazed up, pushed aside the fat German pianist . . . and proceeded to play twice as fast as we had been doing it and twice as fast as we could possibly dance. He stamped his feet on the floor and banged his fist on the piano and sang and shouted. . . .

At the galvanizing speed of the piano roll, the conclusion of the work's second part matches — and even surpasses — the cumulative excitement of the first part instead of being something of an anti-climax which it sometimes appears. Certainly, one can readily understand how a sacrificial figure could have danced herself to death at such a tempo, whereas at the slower tempo she seems to have a fighting chance to survive!

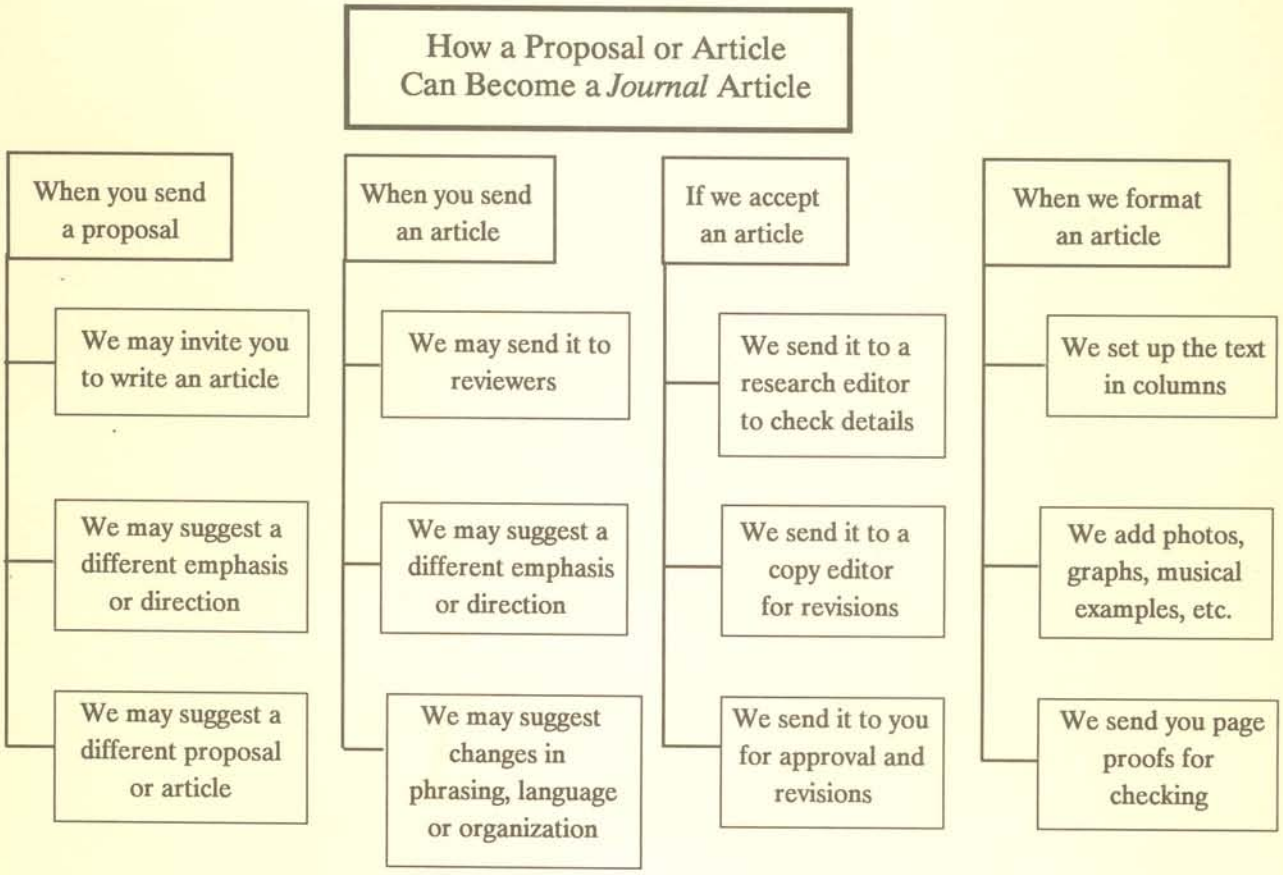
All of this does not suggest that the piano roll provides the true and only tempo for *Danse Sacral,* thus repudiating all of the contrary evidence. But it is intriguing to query whether Stravinsky, if he had ever heard the final section played by an orchestra at the tempo on his composer-supervised piano roll, might have given it his blessing? 

Benjamin Zander, Conductor, Boston Philharmonic (MA)

[Anyone wishing to obtain a copy of the Boston Philharmonic recording of the *Rite* conducted by Benjamin Zander with the *Danse Sacral* played at the tempo of the piano roll and including a "performance" of the piano roll of the complete ballet by Rex Lawson may write to The Boston Philharmonic, P.O. Box 3000, Cambridge, MA 02134. *Ed.*]

A Call for Proposals or Articles

from the *Journal of the Conductors' Guild* Editorial & Research Board



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Write for readers who have expertise in diverse areas of music and conducting, and are interested in broadening their knowledge of current research and writing in the field. Write in a readable, lucid style; avoid jargon and try whenever possible to avoid technical terms not understandable to informed musicians. If you must use technical terms, carefully define each at the point in the text where the term is first used. In general, articles should be between fifteen and twenty double-spaced, typed pages in length. For style questions and citation formats, consult the *Chicago Manual of Style*. All questions regarding the appropriateness of a proposal or article should be sent to the address below.

A proposal for an article should include a one-page summary of the article and a statement of its significance. Two copies of either a proposal or an article should be submitted.

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