Volume 14 Number 2 Summer/Fall 1993

Journal of the Conductors' Guild

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CONDUCTORS' GUILD, INC.

103 South High Street, Room 6
West Chester, PA 19382-3262
Tel & Fax: 610/430-6010
e-mail address: conguild@aol.com

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Harlan D. Parker
Benjamin Simkin
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Peter Gibeau
John Jay Hilfiger
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The publication date of the present issue of the JOURNAL OF THE CONDUCTORS' GUILD *is Spring, 1995; 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

It is gratifying to note that the reputation of the *JCG* is spreading beyond the membership of the Guild. This welcome development is exemplified by the diverse backgrounds of the contributors in the present issue.

Although a Guild member, Jack Kamerman is a sociologist with an overriding interest in the structures and dynamics of music organizations. His first article in the *JCG*, "The Organizational Containment of Conductors' Authority: Artistic and Financial Goals at the New York Philharmonic, 1922-1936" (Vol. 9, Nos. 3 & 4, Summer/Fall, 1988), explored the inherent limitations on conductor authority within the structure of a major American orchestra of that era. His current essay examines the impact on the Royal Philharmonic Society of London of Sir Thomas Beecham's brief but unique tenure as music director. Probably the reader's initial reaction to the scenario of a wealthy conductor underwriting a financially troubled orchestra would be one of admiration, perhaps even envy or outright jealousy. Of minimal consideration would be a concern for the problems that such an arrangement might engender. After all, all orchestral problems can be solved with sufficient operating resources, can they not?

Upon reading Peter Gibeau's review of the first English translation of Heinrich Schenker's *Beethoven's Ninth Symphony* (Vol. 14, No. 1, Winter/Spring, 1993), the editor invited Dr. Gibeau to produce an article that would introduce Schenkerian analysis to all *JCG* readers who have had no previous experience in or exposure to this important subject area. Part I of the resulting essay appears in the present issue and is one of two current articles that will require study, not just reading. Unquestionably, the benefit that accrues from a proficiency in Schenkerian analysis is well worth the investment of time and energy needed to achieve said proficiency. A world of musical insights and revelations await the diligent and dedicated Schenker analyst.

The second article requiring study, if not metaphysical outreach, is the work by Stephen Gottlieb. Dr. Gottlieb, professor and chair of English at Quinnipiac College in Hamden, Connecticut, is himself senior editor of *Issues in Integrative Studies: An Interdisciplinary Journal*. A gifted writer, he lends his considerable erudition in the humanities to this exploration of the multiple realms of poetic and musical imagery contained in Mahler's *Rückert Lieder*. A word of advice. To derive genuine value and insights, this essay must be *experienced* — perhaps on a lazy summer afternoon, armed with appropriate scores, recordings and libation. Fully realized, such an outing promises a feast for the imagination.

Kenneth Morgan, Principal Lecturer in History and Head of European Culture at Brunel University College, Twickenham, Middlesex, England, provides a fascinating — and sometimes intimidating — documentary on Fritz Reiner's teaching methods at Philadelphia's Curtis Institute, a tenure that occurred during the Great Depression. For those readers who teach the conducting craft, Dr. Morgan furnishes a wealth of detail in the areas of Reiner's teaching procedures and philosophies. Some pedagogues might recoil at one or another of Reiner's methods, but few will deny that the results were virtually peerless. The article also serves as a 'teaser' for Dr. Morgan's biography of Reiner, currently in progress.

James Ball's series on contemporary American orchestral compositions continues with an analysis and evaluation of David Del Tredici's 1990 work, *Steps for Orchestra*. The current installment of her conductor/composer interview series finds Victoria Bond's microphone in front of Gerard Schwarz, music director of the Seattle Symphony (WA). David Daniels' errata list for and defense of the 1945 version of Stravinsky's *Firebird Suite*, together with two timely book reviews, complete the issue.

It is a pleasure to report that the growth of the *JCG*'s volunteer staff has had a noticeable impact on the quality and professionalism of recent issues. As with most volunteer efforts, these behind-the-scenes operatives receive but a fraction of the recognition and appreciation they truly deserve.

Nevertheless, despite this progress, the *JCG* is still seeking a greater diversity of editors and contributors so that all of the disciplines that fall under the general heading of 'conducted ensembles' will be served. Specific information on areas of expertise needing author and editor volunteers can be found on page 131. Please consider offering your time and expertise to this project. The *JCG* is a splendid forum in which to share one's professional and life experiences with conductor colleagues around the world. *Editor*

The Ledger and the Score: Administrative and Artistic Conflict at the Royal Philharmonic Society of London, 1916-1918

by Jack Kamerman

The following article is based on a paper presented at the 1990 Conference on Social Theory, Politics, and the Arts, Graduate Center, C.U.N.Y., New York, NY, October 12, 1990.

* * * * * * * *

A theme in the study of both performing artists and professionals who work in organizations is the extent to which organizational imperatives (most prominently economic considerations) influence the character and quality of the artistic or professional 'product.'[1]

In studying the succession of conductors at the Philadelphia Orchestra, Edward Arian concluded that bureaucratization meant the demise of charismatic authority, the alienation of orchestra members, the absence of service to the community, and, in general, "the precedence of economic considerations . . . over its [the orchestra's] responsibility to advance the art of music (1971:122)."

While performing artists in the sociological view do not share some characteristics with professionals, e.g., a legitimately granted monopoly over their work, both feel they command an esoteric knowledge that makes outside evaluation intolerable. This is so because both have strong occupational identities and because both feel a sense of mission about their art or profession that transcends their loyalty to the organization.[2]

But conductors are of necessity employees of organizations because a conductor needs an orchestra to work, and financing an orchestra is beyond the means of an individual conductor (in much the same way that financing a hospital is beyond the means of an individual physician). At present conductors must rely on symphony boards to provide work; increasingly, physicians must rely on the hospitals they are attached to, because in their case, the equipment and facilities necessary to practice are beyond their means (Zola and Miller, 1973:159).

To study conductors caught in the web of their organizations requires a focus on two interrelated dimensions: the balance between charismatic and legal/rational authority over their orchestras (in more general terms, the extent of the control over their work) and the balance between artistic and financial goals within the organizations that employ them.

The case examined in this paper is the *only* example in the modern history of conducting where a conductor, because of his personal wealth, was able to control both the financial *and* artistic functions in a major symphony orchestra.[3] Whatever the limitations of the case, it provides the only opportunity to study what a conductor, freed from the yoke of management's directives, did in the service of music.

In some respects, it is not an ideal case. The Royal Philharmonic Society was after all a players' cooperative, i.e., almost every one of its directors

was himself a musician. It was not as the New York Philharmonic, originally organized as a players' cooperative, had become in 1909: an organization controlled by a board composed of non-musicians.

In addition, the seasons Beecham controlled the Society coincided with the last three years of World War I. Because it strained financial resources in general, the war placed special burdens on the Society, it supporters, and its audiences. In addition, the war influenced programming in several noticeable ways. Limited resources meant programming fewer works that required a chorus (although the number of concerts with soloists wasn't affected); no works by living German composers were programmed.

Finally, of course, one case hardly constitutes a pattern. Nonetheless, with all of its limitations, it remains and is likely to remain the only possibility for studying a conductor who controlled both artistic and administrative functions (because he possessed both artistry and money) and the consequences of that control for programming and the quality of orchestral performance.

Beecham' s Rise and Fall at the Royal Philharmonic Society, 1914-1918

Beecham' s accession to power at the Society passed through three phases:

1. financial support, but with control of programming, etc., remaining in the hands of the directors;
2. financial support with great influence over artistic matters, but with no formal control;
3. financial support with formal control over artistic and administrative matters.

Phase One

The start of World War I in August of 1914 had immediate and dire economic consequences for English society including its artistic organizations. Before the 1914-1915 season, the Directors debated whether to suspend concerts for the duration of the war. They decided to stay in operation, but had to ask the members of the orchestra to agree "to accept, if necessary, a minimum of 50 per cent of their contract fees" (Minutes of Directors' Meeting of October 8, 1914).[4] By the end of the first 'war' season, 1914-1915, the Society was unable to generate sufficient funds to pay the orchestra. Beecham interceded with a special donation which "removed formidable obstacles and relieved the directors of making a call on the guarantors." (*Musical Times*, 1915:429).[5]

In this period, the Directors still, to a great extent, set the programs and made personnel decisions, albeit with the advice and final agreement of the conductors engaged for the season. For example, because Willem Mengelberg, one of the conductors in the 1913-1914 season, had suggested hiring British conductors, the Society invited Beecham to conduct concerts in the 1914-1915 season. Programs were often submitted by the Directors to the conductor for his approval. Beecham, in a sign of things to come, requested permission to conduct the Berlioz *Te Deum* and agreed to pay for the chorus himself. "Directors learned with much satisfaction that Mr. Thomas Beecham proposes to bring at his own expense, one of the famous northern choirs to sing Berlioz' *Te Deum* at the second concert" (Minutes of October 20, 1914). The choir in question was the Hallé Choir of Manchester.

Phase Two

Only four months later, at the directors' meeting of February 12, 1915, a resolution was passed unanimously to invite Beecham to conduct all of the following season's concerts. The meeting of April 26, 1915 was devoted in great part to discussing "various suggestions made by Mr. Beecham as to ways & means of increasing our list of subscribers" (Minutes). Those suggestions included delaying the concerts' starting time until 8:30 p.m., in order to give people time to return home be-

tween work and the concert, and reducing both subscription rates and single-ticket prices. At that same meeting, Beecham began moves to restructure the organization and to extend the prerogatives of the conductor:

> Mr. Beecham particularly requested that whenever the Hon: Sec: is absent, some other director (who can be got at on the telephone) should be specially named to whom he (or his secretary) can make application, with regard to unexpected changes which so often occur. . . . Mr. Beecham proposes to submit complete programs for next season, so that the press and our new subscribers may know what our future plans are.

Beecham promised to attend the next directors' meeting to discuss his proposals, but did not. Because of his absence, at the end of the General Meeting of May 22, 1915, an emergency meeting of the Directors was held to consider Beecham's programs for the coming season. They were informed that he would present them for their approval — when he had finalized them. The programs were finally presented by Beecham personally at the meeting of September 30, 1915, a scant month before the start of the season. At a subsequent meeting of the Directors (although not a certainty, it was probably a special meeting in October of 1915), the Directors accepted Beecham's suggestion to offer the orchestra the same contract for the coming season with the stipulation of an extra rehearsal before the first concert for which they would not be paid. The Directors reminded the orchestra that without Beecham's help, they might have been paid only

Sir Thomas Beecham, Bart., the most famous British conductor of this or any century, was born in 1879, heir to the Beecham's Pills fortune. His passion for music collided with his father's vision of Thomas' destiny in the pill empire and was part of the etiology of their rift. Beecham *fils* entered Oxford in 1897 and left eighteen months later. On leaving Oxford, the Warden of Wadham College told him, "Your timely departure has perhaps spared us the necessity of asking you to go." (His attendance at concerts rather than lectures fueled his departure.)

Beecham conducted his first public concert in St. Helens, his birthplace, in 1899; his London debut occurred in 1905 with members of the Queen's Hall Orchestra, whom he had hired for the occasion.

With dreams of raising musical life in Britain to a higher standard and with the money to back those dreams, Beecham formed his own opera company in 1910 and underwrote several seasons at Covent Garden. Eventually he was to support (occasionally to the brink of his own insolvency) the Royal Philharmonic Society and the Hallé Orchestra, and to create two of London's (and the world's) major orchestras, the London Philharmonic and the Royal Philharmonic.

Perhaps his greatest contribution to music in Great Britain, cited by Kurt Blaukopf in his Great Conductors, was the dismantling of the deputy system: ". . . it can safely be said that only with the establishment of permanent, full-time orchestras during the second quarter of our century was the basis laid for the fruitful development of English concert life."

Beecham gained renown conducting both opera and the symphonic repertoire. His performances of Handel, Mozart, Haydn, Berlioz and Sibelius were especially prized. He championed the music of Delius, conducting the English premiere of *A Village Romeo and Juliet*, and almost singlehandedly established the reputation of that

fifty per cent of their contracted fee rather than the full amount which they were paid. The contract was sent out and approved by seventy-five per cent of the members; the rest were not hired and "their places were either filled by other players or left vacant, it having been resolved to reduce the size of the Orchestra in certain departments." (Minutes n.d.)

In spite of much protest from the National Orchestral Association, the rehearsal took place at which "Mr. Thomas Beecham said some very pointed remarks to the Orchestra before commencing to rehearse" (Minutes n.d.).

Beecham's donations to the Society for the 1915-1916 season totalled over £500. (See Royal Philharmonic Society Account Book, p. 27.)[6] This represented about one-fifth of the Society's expenditures for that season. (See Table I.)

Phase Three

By the middle of 1916, the financial state of the Society was so critical that plans for the following season were in jeopardy. In May of 1916, Beecham's secretary sent a letter to the Society saying that Beecham would not be able to conduct concerts for the following season "owing to the impossibility of fitting so many concerts in with his other schemes; but he [Beecham] hoped that his decision would not prevent the members continuing the concerts next year" (quoted in Elkin, 1946:107). However, at the directors' meeting of June 23, 1916, "Mr. Mewburn Levien reported that he had an interview with Mr. Donald Baylis, Sir Thomas Beecham's Secretary, and that Sir Thomas would be prepared to present a scheme for the modification [the word 'reconstruction' was crossed

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composer on the world scene.

Beecham's programming as a conductor and efforts as an impresario in the first decades of this century were filled with imagination and dash. He championed Russian opera, backed the visit to London of Diaghilev's ballet company, and conducted the London premieres of many of Richard Strauss's operas.

His recordings of *The Magic Flute*, *The Abduction from the Seraglio*, *Carmen* and *La Bohème* are classics. The bouyancy and musical intensity of his controversial recording (at least by today's narrowed standards) of Messiah are infectious. His recordings of *Peer Gynt*, Beethoven's Second and Seventh Symphonies (of the latter's third movement Beecham said, "it's like a lot of yaks jumping about"), and Brahms's Second Symphony are outstanding. In addition to inventing the usage, he was the supreme master of orchestral "lollipops."

Although he is infamous for having restrained the tempo in Vladimir Horowitz's 1928 New York debut (in the last movement the pianist finally burst free like a jet from the deck of a carrier), he was an ideal accompanist. (Listen, for example, to his work with Szigeti in their concerto recordings made in the 1930s.) Describing his attempt to cover Alfred Cortot's memory lapse during a Beethoven concerto performance, Beecham said, "We started with the Beethoven, and I kept up with Cortot through the Grieg, Schumann, Bach, and Tchaikowsky, and then he hit one I didn't know, so I stopped dead."

He was one of the greatest wits the conducting profession (perhaps the music field in general) has ever produced. It would disserve his gift to select a single example. (See Harold Atkins and Archie Newman's, *Beecham Stories* or Beecham's autobiography, *A Mingled Chime*, for highlights of a lifetime of verbal ingenuity.)

On his death in 1961, the musical world lost one of its major personalities and wits.

out] of the Society under which he would be willing to consider the possibility of continuing the concerts" (Minutes).[7]

With their backs to the wall, the Directors agreed at their meeting of September 28, 1916 to Beecham's demands. They were, as reported in the Minutes for that meeting:

> (1) That Sir Thomas would be elected a Director and Chairman at each Board meeting which he attended: (2) That Mr. Donald Baylis would be elected Hon. Sec. (3) That Sir Thomas Beecham would be given control of the programmes, orchestra and concert arrangements generally — and that Sir Thomas Beecham and Mr. Baylis be invited to attend a Board meeting as soon as possible, Mr. Pitt to ascertain a date which would be convenient for them. . . .

At the meeting of September 28, 1916, with Baylis now the Society's Hon. Secretary, Beecham outlined his plans. They included the stipulation that "the orchestra should not in any sense be a partner but that a definite understanding should be come to with them at rates appropriate to the times. . . ." (Minutes). At the meeting of October 10, 1916, Baylis said that Beecham would be willing to raise a guarantee fund of the substantial amount of £10,000 and would be willing to conduct concerts for five or ten years. "In the interests of music in general and of this Society in particular" (Minutes), the Directors accepted Beecham's proposal of a guarantee fund and his offer to conduct for a five-year period.

Beecham's control was complete. Evidence of the totality of his control was that no directors' meetings were held between October 27, 1917 and July 8, 1918. Functionally, if not formally, the Society had ceased to be a players' cooperative.

The Royal Philharmonic Society was founded in 1813 as "The Philharmonic Society" for the purpose of promoting the performance of orchestral and chamber music through an annual series of subscription concerts. The founders included the major figures of London's musical world, among them Henry Bishop, J. B. Cramer, Muzio Clementi, Vincent Novello, George Smart, and Johann Peter Salomon. After the Leipzig Gewandhaus Concerts, founded in 1781, it is the oldest continuing concert-sponsoring organization in the world. It was a nonprofit players' cooperative using any financial surplus for commissions and other musical purposes.

The list of works commissioned by the Society or given world or English premieres is impressive. The Society's more notable commissions include: Beethoven's Ninth Symphony, given its first performance in England under Sir George Smart in 1825; Mendelssohn's Fourth Symphony, given its world premiere under the composer in 1833; Dvorak's Seventh Symphony, given its world premiere under the composer in 1885; and Saint-Saëns' Third Symphony, given its world premiere under the composer in 1886. In addition the Society commissioned works by Cherubini, Hummel and Spohr. It has also been a major supporter of English music, commissioning works from Frederic Cowen, William Sterndale Bennett and Frederick Delius, as well as presenting world premieres of works by Gustav Holst, Hubert Parry, William Walton and Ralph Vaughan Williams.

The roster of soloists who have appeared at its concerts includes most of music's major figures of the nineteenth and twentieth centuries. A sampling of the soloists and work(s) performed includes: Franz Liszt performing Hummel's Pi-

Beecham's Fall

Late in 1916, Beecham's father died. What followed was a period of such financial complexities that by 1918 Beecham's ability to sustain his financial support of musical enterprises on the same level as before was severely strained. He continued his support of the Society as well as other musical organizations. Nevertheless, his resources dwindled and, by the end of the war, he had to abandon several projects.[8]

Beecham was late with his payment to make up the deficit for the Philharmonic's 1917-1918 season. It was eventually sent (Minutes, July 22, 1918), but not before the National Orchestral Association had complained to the Society on behalf of "a number of their Members."

At that meeting a letter was written to Baylis requesting him "not to take any active steps or make any announcement with regard to the future activities of the Society until we have had a further opportunity of meeting after the vacation" (quoted in Elkin, 1946:108). Effectively constrained, Beecham and Baylis resigned.

At the meeting of October 1, 1918 Mewburn Levien was elected Hon. Secretary and "After discussion it was agreed that Mr. Norman 0'Neill should approach Messrs Toye and Boult as to their conducting some concerts and assisting the coming season financially, also to write Mr. H. Balfour Gardiner as to the amount of financial support he is prepared to give" (Minutes). Balfour Gardiner gave the Society £675 for the 1918-1919 season and £750 for the following season.

At the meeting of October 12, 1918, the Directors resolved to write to Beecham asking him whether he wished to be appointed "as one of the trustees of the Society's Foundation Fund" (Minutes) and indicated that at the autumn general meeting they intended to propose him as an honorary

ano Concerto (May 21, 1827); Eugen D'Albert performing Liszt's Piano Concerto in E-flat (May 6, 1896); Ferruccio Busoni performing Liszt's Piano Concerto in A and Franck's *Prelude, Chorale and Fugue* on a program that included the premiere of Delius's *In a Summer Garden* conducted by the composer (December 11, 1909); Moritz Rosenthal performing Chopin's Piano Concerto in E-Minor on a program that also included Strauss's *Tod und Verklärung* conducted by the composer (June 1, 1899); Eugen D'Albert and Teresa Carreno performing Beethoven's "Emperor" Concerto (June 9, 1899 and March 8, 1900, respectively); and Joseph Joachim performing Beethoven's Violin Concerto (March 25, 1874) and Brahms's Violin Concerto (March 6, 1879).

The Society's ability to carry on with its concerts during World War I was due in great part to the financial support of Sir Thomas Beecham. In 1932 Beecham formed the London Philharmonic which became the official orchestra of the Royal Philharmonic Society's concerts. The LPO replaced the "pick-up" orchestra assembled to play each season of the Society's concerts. The arrangement lasted until the end of World War II, although several orchestras shared the 1944-45 season with the LPO. In 1946, after the LPO had reorganized as a players' cooperative and had put constraints on the absolute power Beecham had wielded previously (as he said, "I emphatically refuse to be wagged by any orchestra"), Beecham formed the Royal Philharmonic Orchestra which became, as it is to this day, the orchestra of the Society's concerts.

The Society has, over its 182-year history, a record of service to the cause of music in Great Britain that is both unbroken and unmatched.

member of the Society. Not unexpectedly, Beecham did not reply; another trustee was appointed. For some time afterward, the Directors continued to write to Baylis asking for the money Beecham had promised the Society for the 1918-1919 season. As late as the meeting of February 1, 1919, the Society was still attempting to recover this 'debt' and went so far as to ask the Society's solicitor to "take such steps as may be necessary to safeguard the interests of the Society and to recover the debt" (Minutes). At the meeting of May 31, 1919, the matter was laid to rest through a letter from the Society's solicitor which advised them to drop the matter since Beecham's promise was merely "a matter of amicable arrangement" (Minutes).

In 1923, Beecham once again attempted to associate himself with the Society, this time in a less autocratic manner (i.e., without total control of the Society's affairs), but they turned him down. They did, however, invite him to conduct a few concerts in the following season, but he did not accept. In several subsequent seasons, he was invited to conduct, but did not return until the concert of March 22, 1928, at which time he was presented with the Society's gold medal. He conducted a few concerts in subsequent seasons. On October 7, 1932 he returned as a 'full-time' conductor with the London Philharmonic, the orchestra he had founded earlier that year. This new orchestra contained musicians from several orchestras including the Philharmonic's and became the permanent orchestra of the Royal Philharmonic Society. A permanent orchestra for the Society had always been one of Beecham's major goals.

The Consequences of Beecham's Reign

The consequences of Beecham's control of the Society may be conveniently placed in three categories: 1) service to music; 2) service to the musical public; and 3) service to the Society as an organization. (These categories overlap to an extent).

Service to Music: Programmatic Innovation

As with many conductors, Beecham's programs reflected his tastes. He played less German music, less English music (with the exception of Delius, a composer he championed), and more French and Russian music. (See Table III.) As a consequence of reducing the number of works by English composers, fewer works by living composers were performed than in previous or subsequent seasons (see Tables IV and V.). The English composers represented on Philharmonic programs were almost always Society members.

Beecham's programs were innovative in other ways. His first program of the 1915-1916 season was a radical departure from the previous history of the Society. In the words of a writer in the *Musical Times* (1915:733):

> The Royal Philharmonic Society began its 104th season on November 1. The program was calculated to make such hair as old habitués of these concerts possess stand on end. No symphony, no overture, no concerto — only Russian ballet music and the 'Letter song' from 'Eugene Onegin' beautifully sung by Miss Mignon Nevada!

(Additionally, in the following season he conducted a concert version of excerpts from Glinka's *A Life for the Tsar*.)

Service to Music: The Quality of the Orchestra's Playing

Although it is difficult to assess with any certainty, the quality of the orchestra's playing probably improved under Beecham. Reviews in the *Musical Times* consistently complement the orchestra on their playing of music new to the Philharmonic concerts.

Beecham tried to professionalize the orchestra, i.e., he tried to establish a *permanent* orchestra (a feat he didn't actually achieve until he founded the

Table I Accounts of the Royal Philharmonic Society, 1914-1920: Expenditures*

Expenditures (in pounds)	1914-15	1915-16	1916-17	1917-18	1918-19	1919-20
Orchestra (including "management, extras and porterage")	1,260	1,102	795	761	1,307	1,648
Advertisements	237	378	501	340	338	333
Soloists and Conductors	156	313	447	57	157	505
Other Expenditures	812	835	792	778	981	1,304
Total Expenditures	2,465	2,628	2,535	1,936	2,783	3,790

* *Data from Royal Philharmonic Society Account Book, 1908-1932*

Table II Accounts of the Royal Philharmonic Society, 1914-1920: Income*

Income (in pounds)	1914-15	1915-16	1916-17	1917-18	1918-19	1919-20
Subscriptions	989	707	597	449	653	1,147
Concerts	671	1,013	1,110	448	644	1,345
Other Sources	305	396	505	972	811	548
Special Donations	500	512	—	—	—	—
Special Guarantors	—	—	323	667	675	750
Total Income	2,465	2,628	2,535	1,936	2,783	3,790

* *Data from Royal Philharmonic Society Account Book, 1908-1932*

Table III: Percentage of Works by Living and Dead Composers, RPS, 1914-1920*

	1914-15	1915-16**	1916-17	1917-18	1918-19	1919-20
Total						
Living	63	45	46	50	58	46
Dead	37	55	54	50	42	54
Beecham						
Living	60	45	47	40	—	—
Dead	40	55	53	60	—	—

* *Data from Elkin, 1946: 140-148* ** *Beecham conducted all concerts, so numbers are the same*

Table IV Percentage of Works by English and Non-English Composers, RPS, 1914-1920*

	1914-15	1915-16**	1916-17	1917-18	1918-19	1919-20
TOTAL						
English	45	15	47	20	39	32
Non-English	55	85	53	80	61	68
BEECHAM						
English	40	15	33.3	18	—	—
Non-English	60	85	66.7	82	—	—

* *Data from Elkin, 1946: 140-148* ** *Beecham conducted all concerts, so numbers are the same*

Table V Number of World and English Premieres at RPS Premieres, 1912-1920*

SEASON	Beecham Concerts	Others	Total	By English Composers
1912-13	—	6	6	5
1913-14	—	3	3	3
1914-15	1	0	1	1
1915-16	1	—	1	1
1916-17	2	0	2	2
1917-18	0	0	0	0
1918-19	—	3	3	3
1919-20	—	4	4	2

* *Data from Elkin, 1946: 137-148*

London Philharmonic Orchestra). In Beecham's era (and before), British orchestras worked on the deputy system, i.e., a member could send a substitute to either rehearsals or the final concert. As might be expected, it was difficult for any conductor to leave his imprint on a piece or a concert (or a permanent conductor his imprint on an orchestra) when the roster of players shifted from day to day (Pearton, 1974:76).[9]

Perhaps most important, the orchestra's musicians were paid throughout this period, a major accomplishment when compared with the fate of musicians in other British musical organizations.

Service to the Musical Public

Beecham tried to broaden the audience for Philharmonic concerts. He did this by lowering single ticket prices. Overall revenues from concert ticket and program sales rose in 1915-1916 and 1916-1917. (See Table II.) They dropped precipitously in 1917-1918, but during this season, the last year

of the war, revenues were low in every orchestra in England. In 1917, the London Symphony, for example, was forced to cancel its concerts for the duration of the war (Pearton, 1974:57).

Beecham also attempted to introduce the public to French and Russian music and to wean audiences from German music, a goal aided by the anti-German sentiment which swept England during the war. (No works by Beethoven or Brahms, for example, were programmed at the Philharmonic during the war seasons.)

Service to the Society as an Organization

Beecham established a beneficent autocracy (Elkin, 1946:108). He dismantled the players' cooperative structure that had existed at the Philharmonic for a little over a hundred years. He tried unsuccessfully to place the Philharmonic on a permanently sound financial footing. But the World War and setbacks in his personal finances conspired against him. Nevertheless, the crucial service he did perform for the Society, whatever price he exacted, was to maintain its operation during very perilous times.

Conclusion

Service organizations have two categories of goals: 1) economic goals related to the organization's survival; and 2) goals related to the organization's mission (e.g., patient treatment and research at hospitals; service to music and the musical public in symphony orchestras).

To the extent that survival is threatened, goals related to an organization's mission tend to go by the wayside. Because performing arts organizations are generally non-profit, they almost always have to grapple with survival. When business people control these organizations (i.e., in all but a few remarkable cases), economic goals are almost always primary.[10]

The structure of players' cooperatives tends to be particularly unstable. In two current examples of the form, the Vienna Philharmonic and the Berlin Philharmonic, artistic matters including personnel are controlled by the musicians in the orchestra. But in both cases, the orchestras are heavily subsidized by the state, i.e., they do not have to contend with financial problems in the way an organization like the Royal Philharmonic Society did in the period under study. In general, the necessity for financial viability tends to override the artistic advantages of any organizational form. Ironically, players' cooperatives tend to become more unstable as they become more successful. The more successful an artistic organization is, the larger it grows, and the larger its administrative component becomes. The organization's demands grow concomitantly. What the Andalusian Gypsies said of love might be said as well of the organizational imperatives of players' cooperatives: "Love is like a baby. The more you feed it, the more it grows — and the more it wants."

In relation to the case under study, one thing is clear: whatever his musical idiosyncrasies, when Beecham ruled the Royal Philharmonic Society, it was music first.

* * * * * * * *

Jack Kamerman is Associate Professor in Sociology at Kean College (NJ). With Prof. Desmond Mark of the Institut für Musiksoziologie *in Vienna, he is currently working on a comparative study of the New York and Vienna Philharmonic Orchestras.*

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ENDNOTES

[1] The research presented in this paper was supported by a travel grant from the National Endowment for the Arts (1987) and a Career Development grant from Kean College of New Jersey (1989). Special thanks are due Shirley Barr, Administrator , Royal Philharmonic Society, and Arthur Searle, Assistant Keeper, Department of Manuscripts, British Library for making the records of the Society available and comprehensible. Thanks are also due to Drs. Mark Lender and Michael Lampert of Kean College of New Jersey, and, for their encouragement, to Professors K. Peter Etzkorn and Kurt Blaukopf.

This section is adapted from an earlier paper on artistic and administrative conflict at the New York Philharmonic, 1922-1936 (Kamerman, 1988). It is quoted with permission of the Conductors' Guild.

[2] See Kamerman (1988) for a more thorough exposition of the analogy between performing artists and professionals.

[3] Beecham also gave financial support to the Hallé Orchestra during the same period. But his control was not nearly as complete and his main interest was in running an opera season in conjunction with the Hallé Orchestra. Still, it would be interesting to compare programming in parallel seasons. (The Hallé, for example, never curtailed the playing of music by German composers in its wartime programs as did, to a great extent, the Royal Philharmonic Society.)

[4] Hereafter referred to as Minutes.

[5] Although it was not specified in either the Directors' Minutes or the Account Book, it is probable that the "special donation" of £500 was made by Beecham. (See Table II.) This is consistent with the account just quoted from the Musical Times.

[6] Hereafter referred to as Account Book.

[7] Beecham was knighted in 1916, most probably for undertaking a goodwill visit to Rome to promote pro-British sentiment during World War I. Beecham himself, perhaps out of modesty, claimed to be less certain of the reason: "I returned to England with my status advanced from plain 'Esquire' to 'Knight,' for what precise reason I never knew" (Beecham, 1944:148).

[8] For example, he gave up his plan to build an opera house in Manchester.

[9] According to Elkin (1946: 119-120), the situation at the Society was atypical. Players deemed it an honor to be chosen for the Society's concerts and tried to keep their other obligations from interfering with their commitment to the Society. Also, they didn't choose their own substitutes, but notified the Society's Secretary who chose substitutes from his list. Even under these favorable circumstances, it is unlikely that things always worked as smoothly as Elkin suggests. In addition, as Elkin admits, an orchestra that played eight or so concerts a year couldn't achieve the ensemble of an orchestra that played together all year round.

[10] For example, the situation at the New York Symphony and New York Philharmonic in the same period. (Kamerman, 1988).

An Introduction to the Theories of Heinrich Schenker (Part I)

by Peter Gibeau

Schenkerian analysis is usually perceived as the exclusive domain of theorists, since it is frequently studied in graduate or advanced undergraduate theory courses. This reputation is unfortunate because many of Schenker's ideas and analytical techniques can be of great value to performers and composers as well.

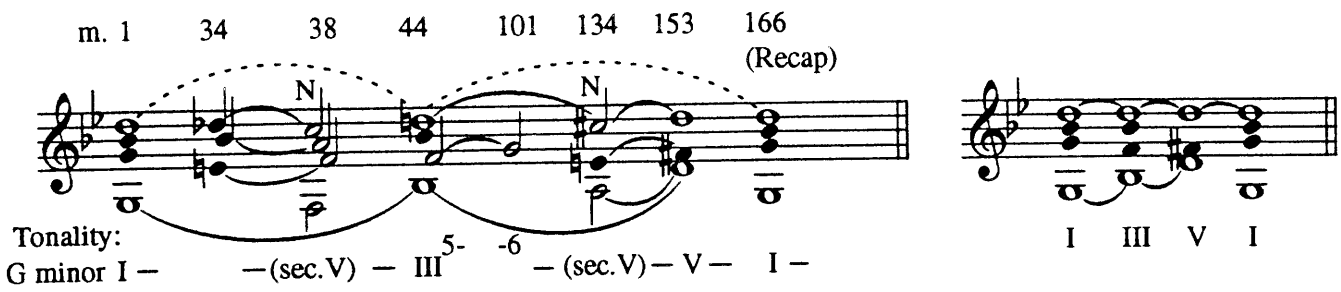
Heinrich Schenker was not just an armchair theorist: he was a practicing musician, a professional pianist and accompanist who wrote articles for music journals, edited works by Beethoven, C.P.E. Bach and others, and composed. Because of his often polemical opinions, Schenker tended to alienate other theorists: he was thus never associated with an educational institution but earned his living as a pianist, editor, and private teacher of theory and piano. As a pianist and theorist, Schenker followed the example of C.P.E. Bach in believing that a piece of music could be performed correctly only if the performer understood the composer's intentions as interpreted from the score, and if he or she had developed a visual and aural understanding of the composition's hierarchy of tonal values. This view may be considered too restrictive. Some performers would prefer to interpret by instinct than by a perspective gained through rigorous probing — but, for the performer who learns Schenkerian analytical techniques, the rewards are great.

This article consists of three main sections. Part I introduces some of the most important concepts of Schenker analysis. In Part II, these concepts (together with additional elements) are applied to musical examples ranging from nursery tunes to symphonic repertoire. Part III consists of an annotated bibliography of selected books and articles by Schenker and by others about his theories. Annotations will tend to focus on materials for the non-theorist interested in further exploration.

Part I

General prerequisites to the study of Schenkerian theory include a working knowledge of counterpoint (including figured bass) and harmony. These are combined with later concepts of tonicization, scale-step, prolongation, diminution, structural levels, the *Ursatz* (fundamental structure), composing-out, linear progressions, and motivic relationships. Schenker developed a technique of graphics that elegantly synthesizes all of the above concepts into a unified and very powerful analytical tool for understanding tonal music. The end product of Schenkerian analysis is not only to unearth the structural entirety of a piece of music but also to reveal its inner connectedness. Thus a musical composition is perceived to be an organic whole, not just a series of formal sections with individual harmonic or thematic characteristics.

Schenkerian analytical procedures focus primarily on the horizontal aspects of musical composition. One should be mindful that most music emanating from Western and even non-Western traditions is melodic. In the Western tradition, Gregorian chant, early Medieval polyphony, folk songs, etc., are essentially linear in nature. Harmony was a later development. I would go so far as to describe the Bach Chorales, that mother lode of material for undergraduate harmonic analysis, as being linear in conception and construction. Schenker's analysis of a chorale from the *St. Matthew Passion* (in his *Five Graphic Analyses*) will



Example 1a: From Schenker's "Mozart: Sinfonie G-Moll" (1926)

Example 1b: Further reduction

bear this out. A book on the Bach Chorales that was written from a Schenkerian perspective is *Layer Dictations: A New Approach to the Bach Chorales* (New York: Longman, 1978) by Richard Brooks and Gerald Warfield.

Counterpoint and voice leading, central to any horizontal focus, concern the principles governing the progression of a work's individual and combined voices. A study of species counterpoint is the first step in learning these principles; for the Schenkerian student, the traditional printed source is the pedagogical system of species counterpoint devised by Johann Joseph Fux (1660-1741). Although Fux's treatise fell short of its original goal of describing sixteenth-century counterpoint, it did produce unintended but far-reaching consequences: since Haydn, Mozart, Beethoven and others studied Fux, the treatise actually influenced eighteenth- and nineteenth-century composition! For Schenker, a study of species counterpoint in effect retraces the path of study of the great masters, enabling the student to achieve a greater understanding of the underlying contrapuntal principles governing virtually all of the Western music composed from the seventeenth through the nineteenth centuries.

Unlike traditional undergraduate theory courses that tend to stress chord-by-chord harmonic analysis, the harmonic component of Schenkerian analysis goes beyond the consideration of individual chords and their functions by encompassing a larger perspective of harmony: a single chord may control a long span of music. Forte and Gilbert, in their *Introduction to Schenkerian Analysis,* clarify this concept with an illustration from Schenker's writings. Example 1a (found in Forte and Gilbert, p. 104) comes from Schenker's 1926 essay on Mozart's Symphony No. 40 in G-minor (K. 550), which he published in a series of essays called *Das Meisterwerk in der Musik* (vol. 2, App. 7). This analytical graph is only one of a series produced for this piece: it shows the harmonic organization of the symphony's first movement from the beginning to bar 166, i.e., the recapitulation. The outer voices delineate the largest-scale harmonies (notated in whole notes), and one can see the harmonic succession I-III-V-I (a broken triad, or *bass arpeggiation*). Both III and V are introduced by their own dominants, indicated by the abbreviation "sec. V" (secondary dominant). Other secondary structures appear as well — for example, the extended 5-6 motion that ends in bar 101.

As Forte and Gilbert explain,

> An abstract analytic graph such as this is far removed from the surface of the music. It was never intended to be shown apart from the other graphs in the series, which present the analysis of the work in all its details, and it is used here only to demonstrate the Schenkerian concept of large-scale harmony. (p. 104)

Example 1b is a further distillation by Forte and Gilbert of the harmonic structure revealed in Example 1a:

> It represents the basic succession of consonant diatonic triads that forms the cohesive progression which binds the long span of music together. While the upper voice maintains the common tone D, the bass arpeggiates the tonic (G-minor) triad, moving from I to V through III. When V is reached in m. 153 of the music, there is a return to I. The outer voices thus represent a projection of the tonic triad — a basic Schenkerian concept and the essence of large-scale harmonic structure. (p. 104)

Projection of the Tonic Triad

The "projection of the tonic triad" mentioned above is a central idea in Schenkerian analysis: specifically, a piece of tonal music is a contrapuntal prolongation of the tonic triad in time. The model derived from this triadic projection is called the *Ursatz,* or fundamental structure. The concept is introduced here, although the models and its variants will be discussed later.

Because of the larger harmonic vistas now possible, Schenkerian theorists do not often use the terms *key* and *modulation*. Forte and Gilbert explain that the B^b triad in bar 44 of Example 1a, for instance, may be considered as the tonic triad in the key of B^b and the progression that immediately precedes it may be regarded as a modulation from G minor to B^b major. In the local sense, this is certainly correct:

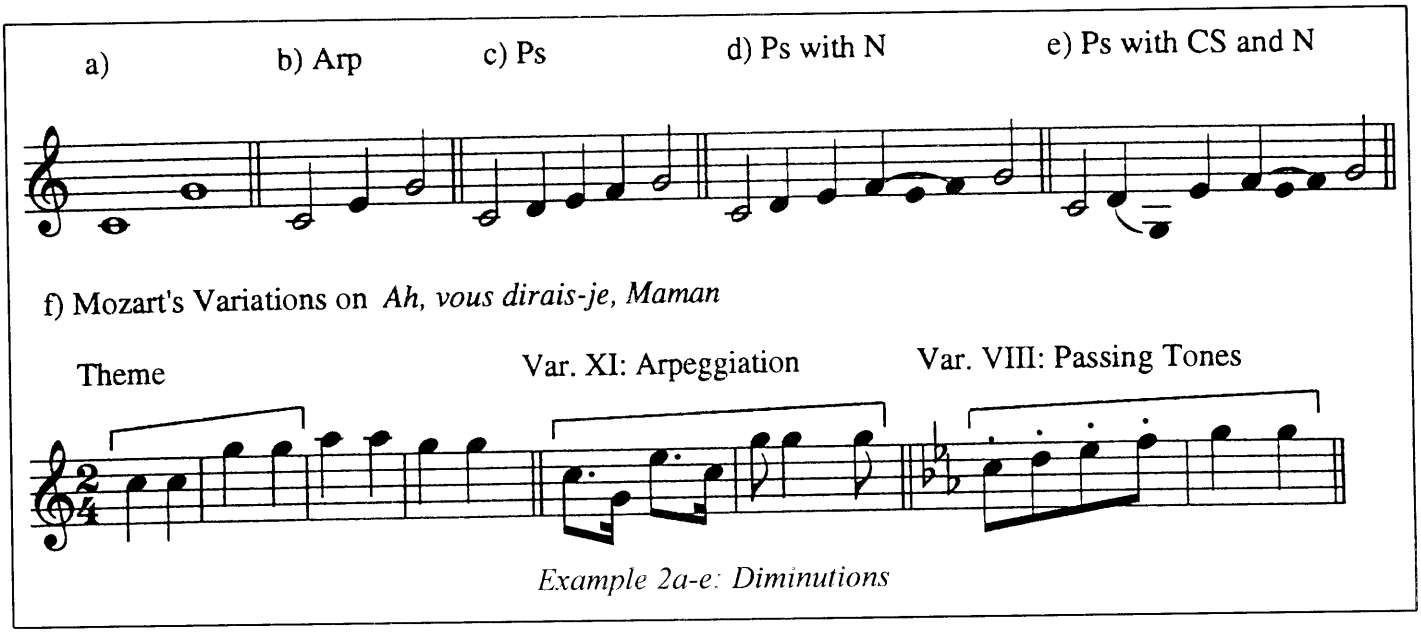
> But, with respect to the overall organization of the movement, which is governed by the tonic (G minor) triad, the B^b triad is still III (mediant) and the D-major triad is still dominant. It is a question of focus and scale. (p. 104)

Tonicization

Although Schenker used the term *modulation* in his earlier writings, he later rejected it in favor of *tonicization,* "which refers to the establishment of a diatonic triad as a temporary tonic. Thus, in [Example 1a], the mediant (III) is tonicized by the progression that begins in m. 34." (p. 104) Tonicization is closely related to the concept of *Stufe,* or scale step. In Example 1a, B^b is simply the diatonic scale step III, the third of the tonic G-minor harmony. The concept of scale step allows for chromatic tonicization as well, and is not restricted to diatonic harmonies. For example, if the second theme of another G-minor symphony were in B^b *minor* (III^b [$=III^b3$]) or even B major ($^{\#}III^{\#}$), either of these tonicizations would be described as belonging to scale-step III. Consistent with Schenker's views of large-scale harmony, *Stufe* refers not only to a single chord but to a *controlling harmony.* Thus, passing and neighboring chords and other vertical sonorities that result primarily from counterpoint do not rank as individual harmonies, but are covered by the umbrella of a single scale-step. Schenker used the term *Stufe* primarily in his earlier writings (including *Harmony,* published in 1906), and the concept led directly to his later theories of prolongation.

Diminution: "*Ah, vous dirais-je, Maman*"

Diminution is a crucial element of Schenker's theories. Forte and Gilbert define diminution as "the process by which a tone or an interval formed by notes of longer value is expressed in notes of smaller value." (p. 7) There are several types of diminutions: arpeggiations (Arp), passing notes (Ps), neighboring notes (N), and consonant skips (CS). As seen in Examples 2a-e, the interval C-G can be filled in by the arpeggiation c-e-g, or by passing tones c-d-e-f-g. One of the passing tones can have a neighbor note (c-d-e-fef-g) or an added consonant skip (c-dg-e-fef-g). What was called



Example 2a-e: Diminutions

diminution (or division in England) during the Renaissance became variation technique in the eighteenth century. Example 2f shows Mozart's diminutions of C-G from *Ah, vous dirais-je, Maman,* K. 265. (This tune and others sharing the same structure will return in Part II.)

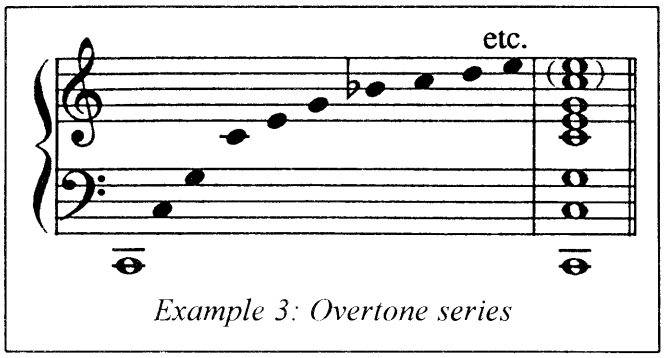
Hierarchy: Foreground, Middleground, Background

Continuing in the tradition of C.P.E. Bach, Schenker maintained that there is a hierarchy of pitches in any musical composition, some carrying more structural significance than others. The hierarchy in any given piece is determined by context and must be consistent with rules of harmony and counterpoint. In Schenkerian analysis, this hierarchy translates into the concept of structural levels, which recognizes three general levels: the foreground (near the surface of the piece); the middleground, where many of the foreground details are omitted, thus clarifying deeper structures; and the background, which reveals the bare-bones structure. David Neumeyer and Susan Tepping, in the introduction to their excellent *A Guide to Schenkerian Analysis*, describe each level as Schenker viewed them, i.e., from background to foreground:

> To Schenker, the genius "improvises" on the basis of the nature-given elements and the natural systems of harmony and counterpoint: this is "composing-out" (*Auskomponierung*) from the background. Through a series of increasingly free, more detailed levels (*Schichten*), we reach the actual score, with all its details. Schenker believed the genius could grasp and control all the levels simultaneously, but the non-genius was condemned to flounder about in the foreground, creating pastiches rather than organically coherent musical artworks. (p. 1)

Thus composition, for Schenker, tends to begin with the background (even at a subconscious level), proceeds through the middleground and the foreground and finally arrives at the surface of the piece, the score. The process of composing-out is directly related to the concept of diminution, and involves a "grasp and control [of] all the levels simultaneously." Analysis, on the other hand, starts with the score, and the theorist attempts to identify the various diminutions and eliminate them from successively deeper levels of structure, until the background is reached. However, Schenker believed that an idea could evolve from the background to

the foreground *and* from the foreground to the background. Unfortunately, a common misconception of Schenker's theories is that they are exclusively reductive in nature, and I have heard the quip on more than one occasion that doing Schenkerian analysis is like peeling an onion — you peel off one layer at a time until there's nothing left. Although analysis does focus on discovering the structure of a composition already written, for Schenker, analysis also meant retracing the steps of the creative process: one must always keep in mind a likely process of growth from the background to the foreground. Simple mechanical reduction from the foreground to its background structure will rarely yield true insight into a piece of music. The intrepid theorist (or performer) must continually follow the levels of analysis in both directions to arrive at an optimal interpretation.



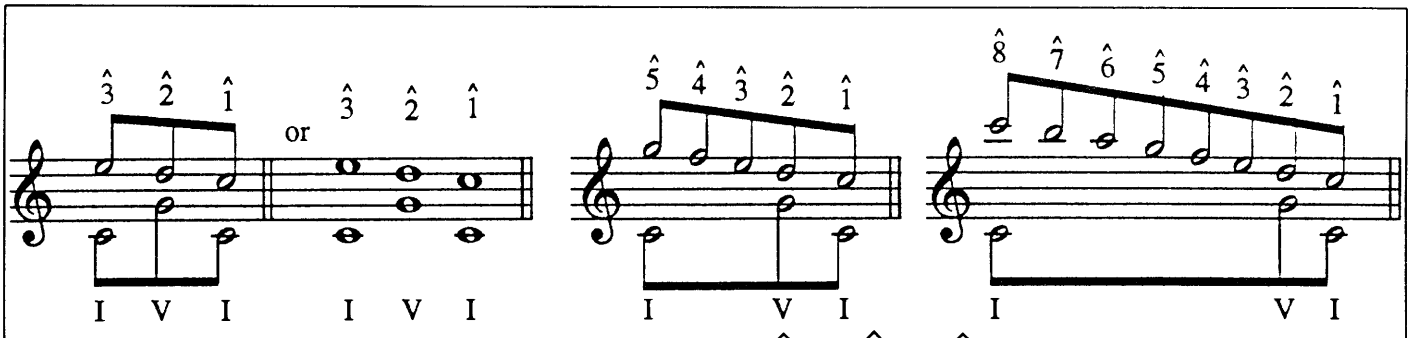
Example 3: Overtone series

Theoretical Interpretations

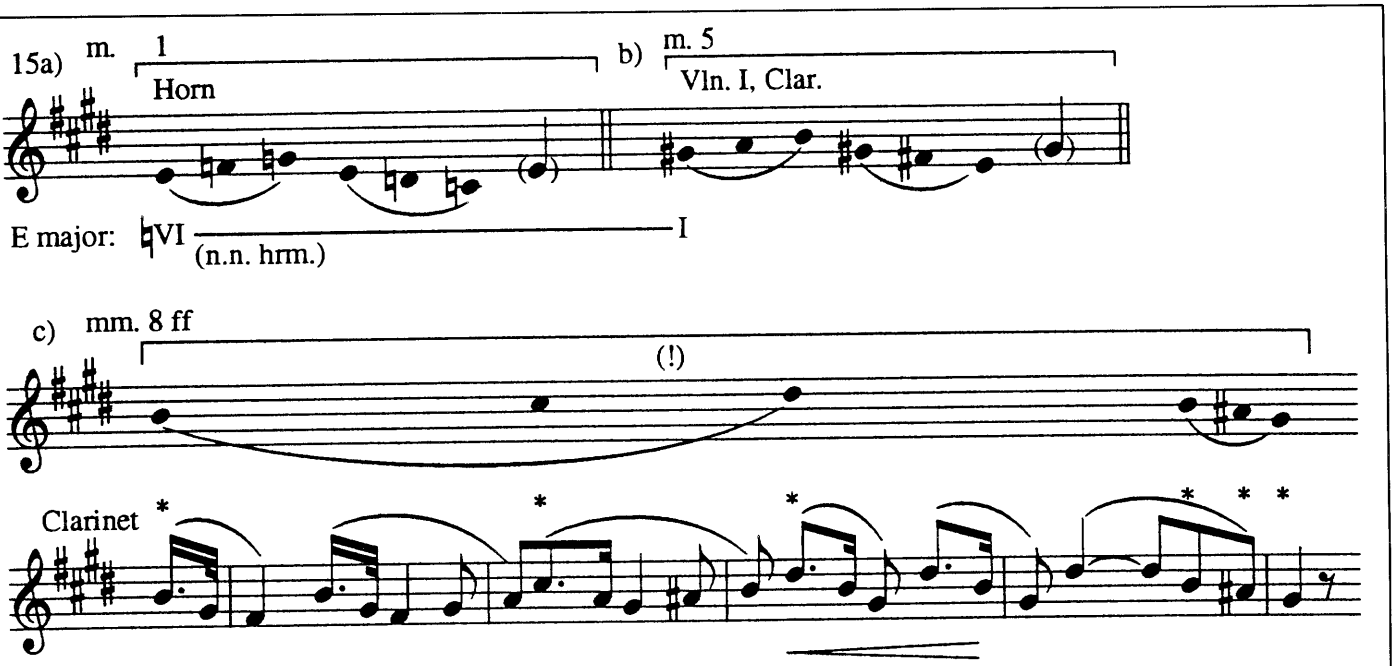
Note the term 'interpretation.' Unlike the views of many outside the field who consider theory to be cut and dried, black and white, right or wrong, often there is in fact great room for differing theoretical interpretations of a piece. Here the inherent value is that much can be learned about a piece by comparing different interpretations, several of which may be valid. Obviously error is certainly possible, and flaws in analysis are mainly due to inaccurate middleground descriptions of specific foreground events, inconsistent voice-leading between levels, or (most importantly) the lack of faithfulness of the analysis to the score. Thus the ability to "grasp and control all the levels simultaneously" is extremely important not only to the composer but to the analyst as well. Specific examples of differing interpretations will be explored in Part II.

Ursatz, the Fundamental Structure

One of the beauties of Schenkerian analysis is the elegant way in which counterpoint and harmony are synthesized into one holistic view of tonal music. As mentioned earlier, Schenker believed that any piece of tonal music represents the unfolding of the tonic triad in time. This tonic triad, a harmony, is derived from the first six notes of the overtone series (Example 3). The method of prolongation of this harmony in time is by contrapuntal means, what Schenker called the *fundamental structure*, the *Ursatz* (Example 4). Graphically, the fundamental structure appears in either whole notes or half notes, the latter usually beamed. The fundamental structure consists of two voices, *the fundamental line* (the top line) and the *bass*



Example 4: Ursatz structures: $\hat{3}$-line, $\hat{5}$-line, $\hat{8}$-line



Example 5: Brahms, Symphony No. 4, from **FREE COMPOSITION**, *Fig. 119, 15a-c*

arpeggiation (the bass line). In the fundamental line, the headtone (either the third [$\hat{3}$], fifth [$\hat{5}$], or rarely the upper root [$\hat{8}$] of the tonic triad) descends through one or more passing tones to the tonic note. The bass arpeggiation shows the movement I to V to I. As the sum of these two lines, the fundamental structure is a contrapuntal model that delineates the entire structure of a piece. The counterpoint of the two lines of the fundamental structure prolong a harmony, namely the tonic triad. At the later levels (middleground and foreground), harmony can prolong counterpoint as when a normally dissonant neighbor note receives consonant harmonic support. This interdependence of harmony and counterpoint functions at every level.

Motives

Motives, for Schenker, involve what he termed in *Free Composition* "transference of the forms of the fundamental structure" to other levels of structure including the surface. (p. 87) As Forte and Gilbert explain, "various aspects of large-scale structure are often mirrored in the small, and . . . seemingly small gestures can turn out to be more significant than they first appear to be." (p. 235) Thus a melody with a simple descent from $\hat{3}$ to $\hat{1}$ may reflect the larger structure of the phrase or even an entire movement. As an example, Forte and Gilbert cite the opening of Beethoven's "*Les Adieux*" Sonata, op. 81a, where the opening *Lebewohl* motive G-F-E^{b} ($\hat{3}$-$\hat{2}$-$\hat{1}$)

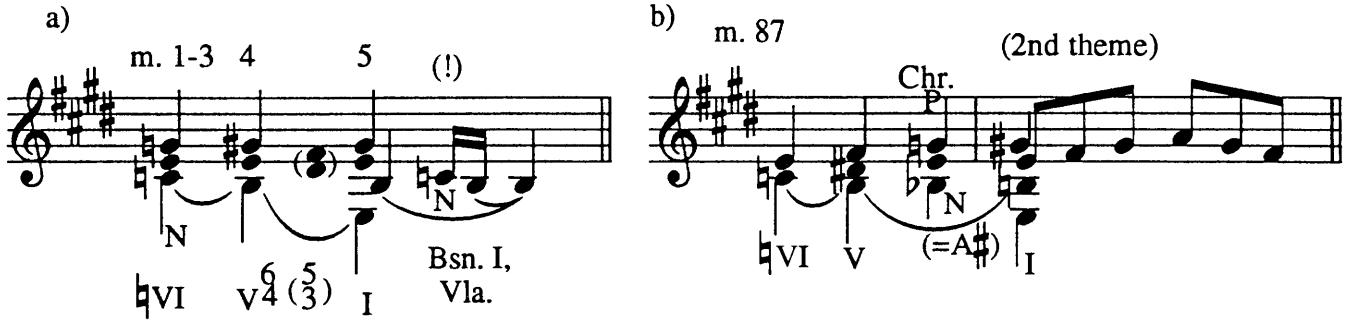
> prolongs G at the outset; if G (scale degree 3 in the key of E^{b}) turns out to be the primary tone, then this descent from G to E^{b} can be read as a replica of the fundamental line. That G (3) is the primary tone seems indeed to be the case, owing to the way in which G, its upper neighbor A^{b}, and the stepwise descent of a third from G, are emphasized variously throughout the first movement. (p. 235)

A much simpler example is the opening of Stephen Foster's "Swanee River," where the first six notes descend twice from $\hat{3}$ to $\hat{1}$. This reflects the structure of the entire melody, which prolongs $\hat{3}$ before

descending to $\hat{1}$ in the final two measures.

Schenker's treatment of motives (despite his denial of the term "motive" in his later works) concerns repetition, especially concealed repetition. Concealed repetitions, or motivic parallelisms, are appearances of an idea on several levels. On the surface, the notes may appear consecutively, but at deeper levels they may be separated by intervening notes. An example from *Free Composition* will suffice to demonstrate the concept (Example 5: Schenker's Fig. 119, 15a-c). In a), Schenker presents the opening theme from the second movement of Brahms's Fourth Symphony, eliminating both rhythm and repeated notes to reveal the structure of the melody. 15b shows the main theme in the tonic E major (at concert pitch). 15c illustrates the main point of the example, namely that the first three notes of the theme, which are heard many times before, are expanded in a hidden repetition by the clarinet line in bars 8*ff*. The asterisks demonstrate how the structural pitches on the top staff map onto the actual melody on the lower staff. Schenker rarely uses asterisks, but in any analysis projecting several levels, the pitches always line up vertically from one level to another to clarify the structural relationships.

Schenker's treatment of harmony in this example deserves comment, in that he doesn't discuss the example in the text of *Free Composition*. The key of the movement is E major, although the opening horn solo may sound like the Phrygian mode on E. That the E sounds like the tonic is due primarily to the strong E-minor ending of the first movement. However, Schenker labels the harmony "♮VI" because the melody outlines a C-major triad. He further identifies the ♮VI as a neighbor-note harmony (n.n.hrm.) because scale-step VI functions mainly as an upper neighbor note to the dominant. This occurs in deceptive cadences, for instance, where the bass motion is V-VI(=N) . . . V. (The ellipse is necessary here because there is almost always an intervening harmony between the VI and the following V.) In this work, the opening melody ends on a unison E on the downbeat of bar 4, followed by a V^6_4 chord on the fourth beat, followed by the tonic E major in bar 5. The implied voice leading appears in Example 6a, my own interpretation of Schenker's intent. Most dominant $^6_4$ chords resolve to $^5_3$ before resolving to the tonic. (Schenker consistently interprets cadential $^6_4$ chords as belonging to the dominant and not the tonic. Thus he always writes V^6_4 and not I^6_4.) But in this case the harmony is ambiguous enough that the E^6_4 chord in bar 4 sounds like it is already part of the tonic, not the dominant. Example 6b shows a later instance of the C-major neighbor-note harmony, heard just before the arrival of the second theme after the recapitulation. The bottom line shows a double neighbor-note motion around the dominant B: C-B-B^b (=$A^\#$)-B.



Example 6a-b: Neighbor-note harmonies (♮VI) in Brahms, Symphony No. 4, II

Shenkerian Graphics

Schenker developed his technique of graphics over a period of years, and he was not absolutely consistent in his use of symbols. Many of his analyses are fragmentary, often intended to illustrate a point or to reveal the structure of a brief passage. Such examples can be found in the Appendix to *Free Composition* and in other books and articles. In other analyses, Schenker graphs an entire composition and includes detailed background, middleground, and foreground levels. His *Five Graphic Analyses* (available from Dover) is the best source for analyses of complete works (see section entitled "Works by Schenker" on p. 88). Despite Schenker's inconsistent use of graphics, some general observations can be made. The following are drawn from Allen Forte's Introduction to the English Edition of *Free Composition:*

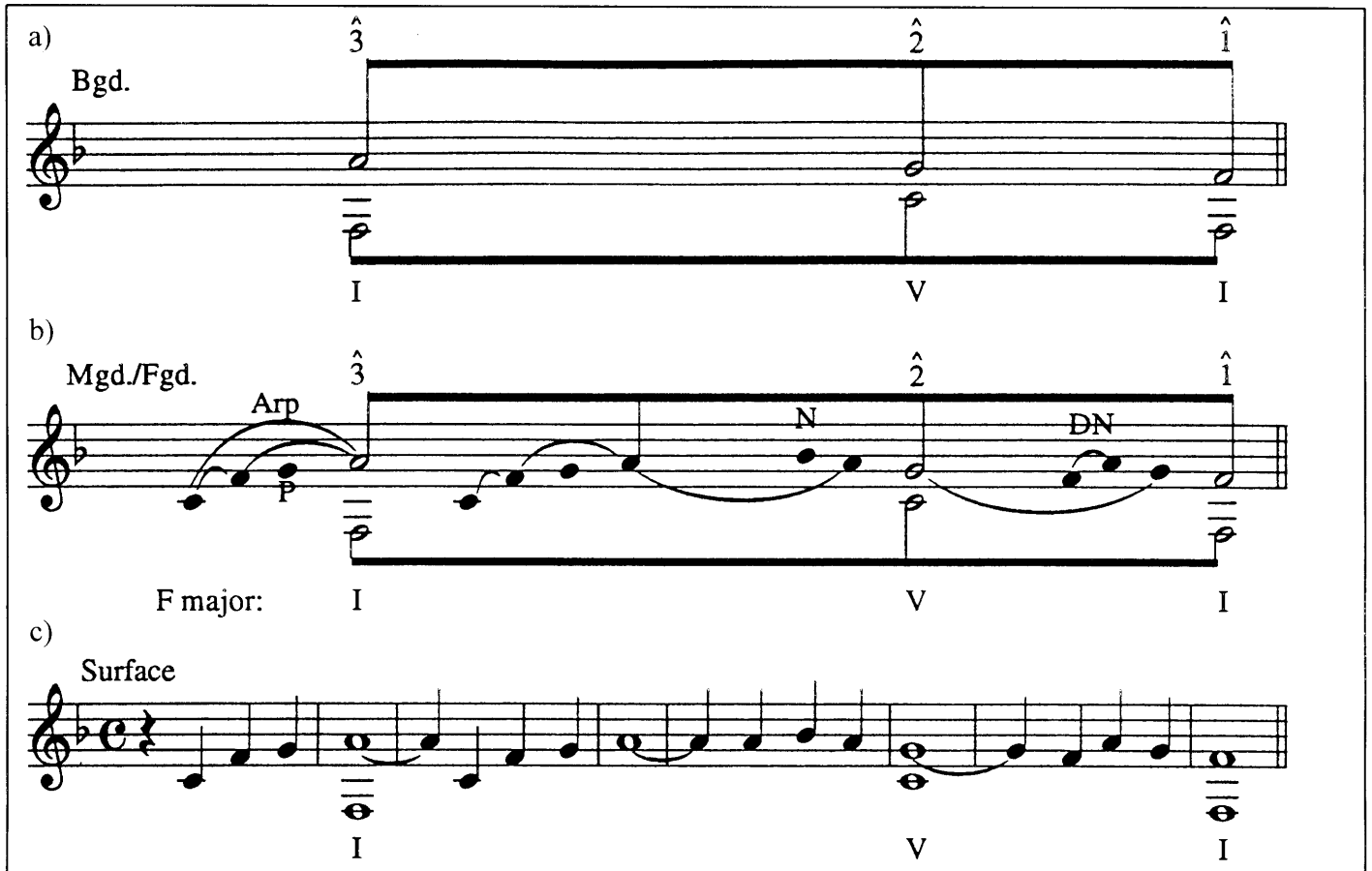
> In general, the larger note values, half and whole notes, belong to the deeper structural levels, that is, to middleground and background. [Black notes with stems belong to deeper levels than those without stems.] Beams and stems are used to connect components of the fundamental line and components of linear progressions at the middleground level. They are also used to connect the main bass notes of a span of music. Slurs delineate structurally cohesive motions involving two or more components (and they are similar to performance slurs in ordinary notation). . . .
>
> The diagonal line serves a number of purposes, the most important of which are to show that a particular bass note and a particular soprano note belong together even though they do not coincide temporally, and to indicate an octave displacement of a note.
>
> To designate components of the fundamental line, carets above scale-degree numbers are used [e.g. $\hat{3}\ \hat{2}\ \hat{1}$]. If a succession of such numbers is enclosed in parentheses, it means that the succession replicates the fundamental line but is not equivalent to it [this relates back to Schenker's idea of "hidden repetitions" of the fundamental structure]. The short double thin barline above the upper staff is the symbol for interruption of the progression of the fundamental line. . . .
>
> In addition to these symbols, which belong to Schenker's special graphic system, he employs conventional symbols, such as figured bass, Roman numerals to specify scale degrees upon which harmonies are based (often at more than one level), numerals to show contrapuntal patterns, such as 10-10 [i.e., parallel tenths], and letters designating form [A_1, A_2, B, etc.]. Labels are frequently given to show the type of prolongation in operation at a particular point, such as initial ascent, or to indicate contrapuntal function, such as neighbor note or passing note. (pp. xix-xx)

In addition, Schenker has a propensity for using a flagged note (a single eighth note) to denote a neighbor note. Sometimes this note is labelled with an "N," but not always. Depending upon the amount of detail intended, either one or two staves may be used.

Part II

Schenker's motto was "always the same, but not in the same way" *(Semper idem sed non eodem modo)*. Part II will demonstrate the truth of this motto. As Forte and Gilbert maintain,

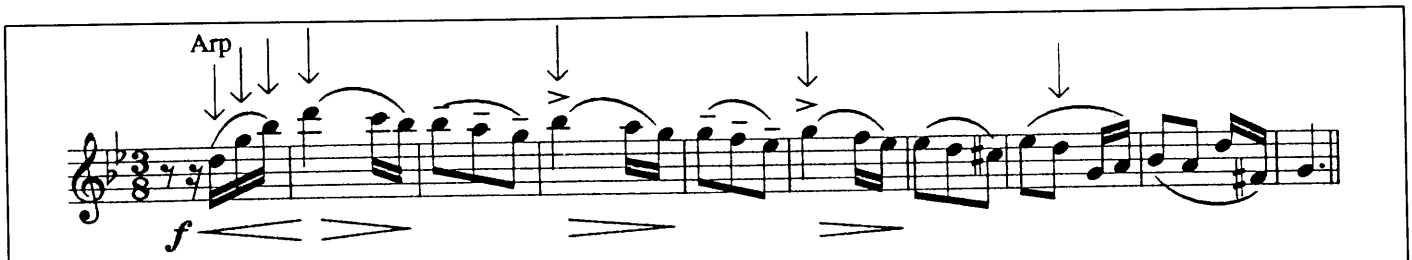
> the closer we get to the background, the more similar any two pieces are likely to appear; obviously, the more detail we introduce, the more differences we are likely to find. (p. 131)



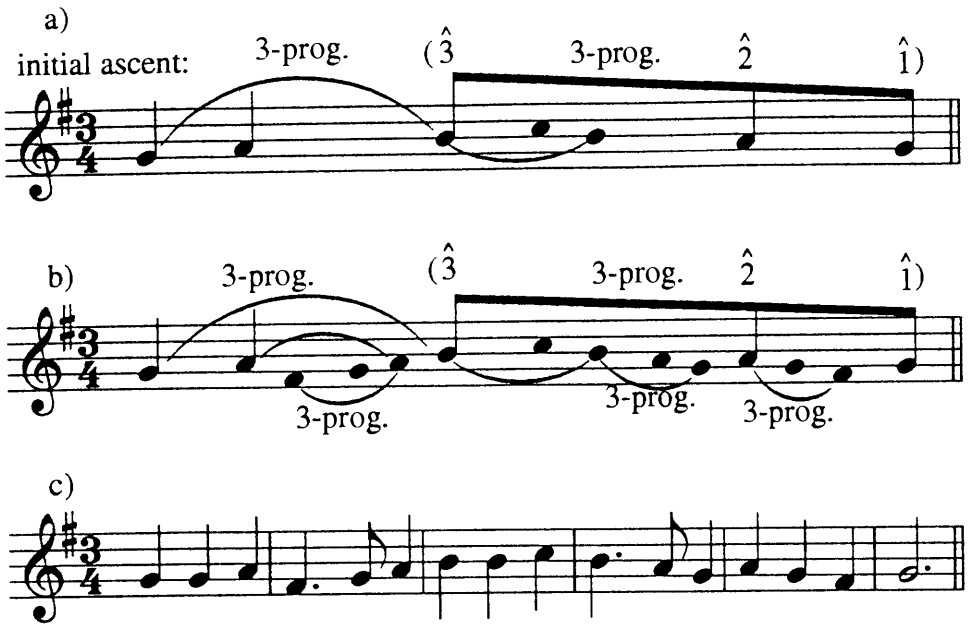
Example 7: Development of a tune through structural levels

In the masterworks of the seventeenth to the nineteenth centuries, the transformation from background to surface can require many analytical levels, depending on the complexity of the piece. Tunes and melodies, however, often resemble the background already: diminution is usually limited and one can see the fundamental structure lying just below the surface. As stated earlier, the structure of a melody may serve as a motivic microcosm of the background, and Schenker seized this as a powerful corroboration of the *Ursatz*. The following examples present several background structures that are composed out by the diminutions mentioned earlier. It will be helpful to play these examples at a keyboard. Even graphs without rhythmic notation can be played, and the more complex examples can often be comprehended aurally before they are understood visually. Another hint: all of the pitches of the various levels are aligned vertically, and it is valuable to scan back and forth between levels.

Example 7a displays a simple background structure. Example 7b corresponds to a kind of primitive middleground where several diminutions are added, the first of which is called *a first order arpeggiation,* which prepares the headtone by an ascending arpeggiation. The myriad examples of first order arpeggiation include the opening measures of Mendelssohn's Octet, op. 20, his String Quartets in D major and E minor, op. 44 nos. 1 and 2, and the last movement of Mozart's Symphony in G-minor, K. 550. An especially interesting example of a first order arpeggiation is found in the opening of the *Allegretto grazioso* movement from Dvorak's 8th Symphony (Example 8). Here a rapid ascending arpeggiation is followed by



Example 8: First order arpeggiation and subsequent expansion in Dvorak's Symphony No. 8, III

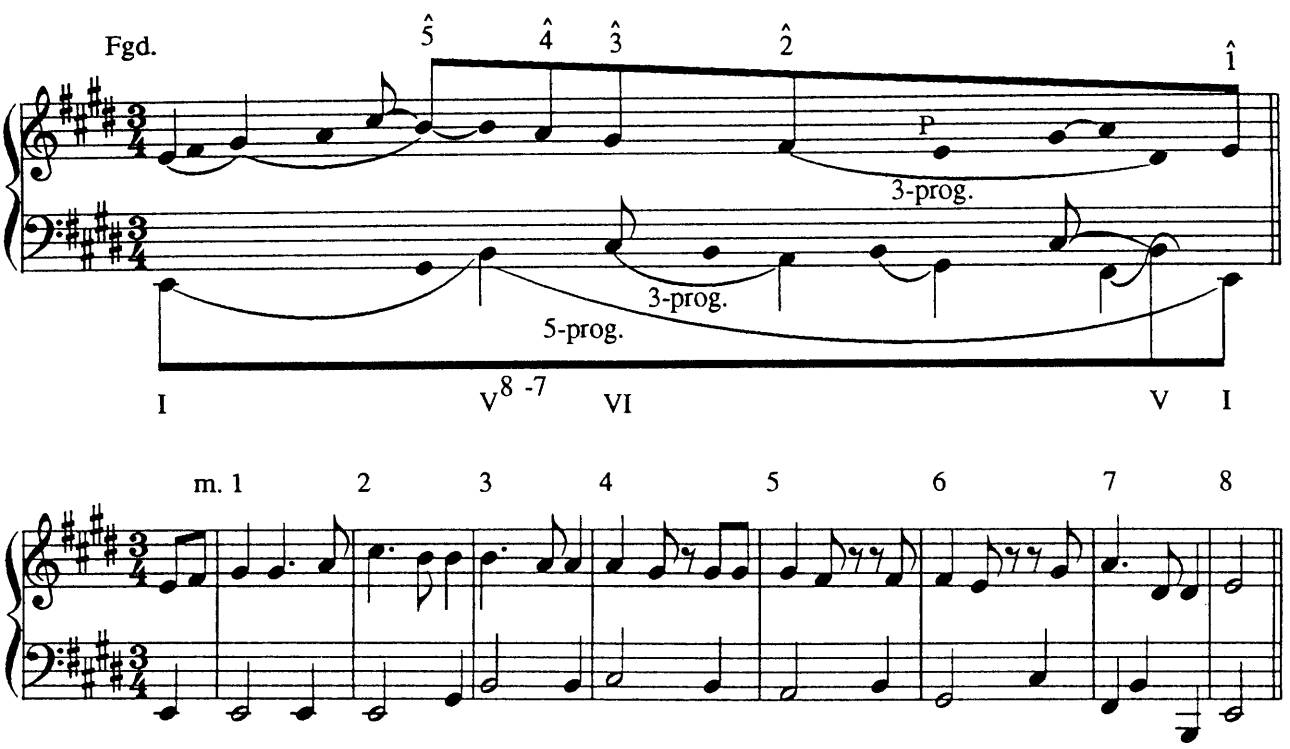


Example 9: Linear progressions in "America"/"God Save the Queen," phrase 1

an expanded descent of the same arpeggiation (indicated by arrows), another instance of hidden repetition. (Another similar example is the fanfare at the start of a horse race.) In Example 7b, there is a further diminution of the first order arpeggiation, a passing tone from the tonic to the third. Following the arpeggiation are other diminutions, specifically a neighbor-note motion prolonging the headtone A ($\hat{3}$) and a double neighbor-note motion prolonging $\hat{2}$ in the descent. From there it is a short, steady step to the surface. Other melodies that share the "How dry I am" motive are the opening of Handel's *Music for the Royal Fireworks*, the finale to his *Water Music Suite,* "Do you know the Muffin man?," the climax of Tchaikowsky's *1812 Overture,* "Down in the Valley," the opening of Brahms's Piano Quintet, op. 34, the last movement of his Horn Trio, the slow movements from Beethoven's Second and Third Symphonies, the minuet of Mozart's *"Eine kleine Nachtmusik*," "O Waly Waly," ("The Water is Wide"), and "To all the girls I've loved before." The overtone series is a likely source for this popular melodic opening. Incidentally, the famous horn solo in the introduction of the last movement of Brahms's *First Symphony* is the retrograde form of the tune.

Linear Progressions

Linear motion is the most common form of melodic movement at every level. Schenkerian theory describes *linear progressions* (*Zug*, plural *Züge*), which are stepwise motions that usually outline an interval of an underlying harmony. There can be 3-lines, 4-lines, 5-lines, etc. in any work at any level. The most common linear progression is the 3-line, or 3-progression, the equivalent of a simple passing motion (Example 9a). The first or last note of a linear progression prolongs a deeper-level



Example 10: Another 3-progression -- Brahms, "Da unten im Thale"

event, e.g., a passing tone. The remaining pitches have less structural significance. For example, given the fundamental line $\hat{3}$-$\hat{2}$-$\hat{1}$ (itself the original form of a linear progression), $\hat{2}$ is a passing tone that may itself support the linear progression $\hat{2}$-$\hat{1}$-$\hat{7}$ at the next level towards the surface. The $\hat{1}$ of this nested linear progression is also a passing tone, and it is structurally less significant than the original passing $\hat{2}$. It is certainly not to be mistaken for the arrival of the structural $\hat{1}$. Example 9a shows a 3-progression ascending to a headtone $\hat{3}$, labeled *initial ascent*. After being prolonged by a simple neighbor note, the line descends back to $\hat{1}$. (The descent is shown in parentheses because it is only the opening phrase of the melody and is thus not the true structural descent.) Example 9b shows that the second step of the initial ascent and both the $\hat{3}$ and $\hat{2}$ of the descent are prolonged by 3-progressions, giving rise to a royal tune (9c).

Another beautiful 3-progression is found in Brahms's *"Da unten im Thale"* (Example 10). In the descent, $\hat{2}$ supports a 3-progression (bar 5), and again in this context, the tonic E functions as a passing tone. Other details of this gorgeous piece are worth noting: the bass line, with its opening arpeggiation to V followed by a descent to I (interrupted by V) reflects the structure of the top line, which ascends in steps to the headtone $\hat{5}$ (an initial ascent) then descends to $\hat{1}$. The upper voice's initial ascent could also be interpreted as an arpeggiation with passing tones, which would reflect the opening arpeggiation in the bass. $C^{\#}$ operates in both voices as an upper neighbor (flagged in the example) to either the headtone ($\hat{5}$) in the fundamental line, or the dominant (V) in the bass. The bass upper neighbor is especially beautiful in its deceptive cadence function in bar 4. A good summary of linear progressions appears in Neumeyer and Tepping (pp. 85-6), and Forte and Gilbert (pp. 235-45, with exercises on pp. 246-49).

This concludes the first half of the article. The second installment will complete Part II and include a discussion of middleground structures, interrupted structure, contrapuntal melodies, the "Twinkle^2 M9" model, motivic expansion, and analyses of the slow movement from an early string quartet by Mozart (K. 157) and the opening theme of Brahms's Fourth Symphony.

Part III

The select bibliography that comprises Part III covers three main areas. The first will help the curious get started with Schenkerian analysis, the second covers works by Schenker, and the third describes some other sources, including general bibliographies.

Getting started

The best source I know of for learning the fundamentals of Schenkerian analysis is *A Guide to Schenkerian Analysis*, by David Neumeyer and Susan Tepping (Englewood Cliffs: Prentice Hall, 1992). It is a comprehensive textbook, complete with exercises and supplementary assignments. Many of the 'solutions' to the assignments are found in the back of the book. In the introduction, the authors demonstrate how an idea can develop from a simple *Ursatz* structure, progress through several levels of the middleground, and arrive at the surface as a real piece of music (in this case, a sixteen-bar excerpt from Weber's *Der Freischütz*). The authors then devote the first half of the book to the study of bass lines, presenting within that context the various concepts of prolongation and diminution (along with aspects of graphic notation). This method is very effective because the interpretation of a bass line involves much of the harmonic motion familiar to trained musicians, and because bass lines are generally much less complex than upper voices. In addition, starting with the bass is logical because an understanding of the bass line is a prerequisite to a study of upper voices. In the second half of the book, the authors take the concepts learned from bass lines and apply them to upper voices, thus enabling the reader to study several complete (though brief) pieces. The book also includes an excellent annotated bibliography.

My only caveat about the book relates to the interpretation of some of the musical examples. Besides an overuse of the symbol for *unfolding,* there are numerous small details that are problematic. Such disagreements can make for interesting discussion in a classroom situation, and they help reinforce the idea that analysis is often largely a matter of interpretation. However, they also point out that no matter how good a book is, a student still needs the outside perspective of a teacher, or at least other sources. The *Guide* is a very good starting point notwithstanding, and I would recommend it to anyone wishing to learn about Schenker.

Another text for the novice is by Allen Forte and Steven Gilbert, *Introduction to Schenkerian Analysis* (New York: Norton, 1983). Forte and Gilbert present Schenkerian analysis from a mainly reductive approach and tend to neglect the composing-out process from the background. However, the first six chapters offer a valuable summary of diminutions, counterpoint, figured bass, harmony, and other musical processes functioning in the foreground. It is a complex book and it lacks the direct clarity of the more recent *Guide* discussed above.

Works by Schenker

The source that first piqued my interest in Schenker is his *Five Graphic Music Analyses* (New York: Dover, 1969). This very affordable book contains complete analyses from surface to background levels of a chorale by Bach (*"Ich bin's, ich sollte büßen"*), his C-major Prelude from WTC I (perhaps the best piece to study first), the develop-

ment section from the first movement of Haydn's Sonata in E^b major (Hob. XVI, No. 49), and two Etudes from opus 10 by Chopin: no. 8 in F major, and no. 12 in C minor ("Revolutionary"). There is also a fine introduction (by Felix Salzer, one of Schenker's students) that contains a useful glossary with German Schenkerian terms with their English equivalents and explanatory notes. Most of the book consists of the graphs themselves, and I strongly recommend playing the levels of each graph on a keyboard. To supplement Schenker's analysis of Bach's C-major Prelude, read William Drabkin, "A Lesson in Analysis from Heinrich Schenker: The C Major Prelude from Bach's Well-Tempered Clavier, Book I," in Music Analysis 4 (1985): 241-258. Drabkin adds detail and additional levels that fall 'between' Schenker's levels, which represent the background, the first level (middleground) and the *Urlinietafel* (close to, but not quite the surface).

The most important source for a serious study of Schenker analysis is his own treatise *Free Composition,* edited and translated by Ernst Oster in two volumes (New York: Macmillan, 1979). The original German edition was published in 1935, shortly after Schenker's death. *Free Composition* represents the culmination of Schenker's theoretical thought but was not intended as a pedagogical text. Thus some previous knowledge of Schenker's work is necessary to understand the treatise's contents. In the first volume, Schenker outlines his theories on structural levels, working from the background to the foreground. Throughout this first volume, he illustrates his discussions with examples from the second volume, the *Anhang* (appendix). In the *Anhang*, he presents 550 illustrations drawn from the literature of tonal music. These range from brief musical excerpts (with or without analytical symbols) to analytical sketches of complete movements from extended works. The *Anhang* also includes many examples that Schenker fails to mention in Volume I (such as the opening of the second movement of Brahms's Fourth, Example 5 in this article), and it is rewarding to browse the *Anhang* for interesting analytical tidbits. The graphic notation developed by Schenker reaches a high degree of refinement in *Free Composition,* and lengthy explanation of the graphs is unnecessary (although some may be required). However, it should again be pointed out that Schenker's use of graphic notation is not absolutely consistent in this treatise. Perhaps the primary reason is that the examples were collected over more than a twenty-year period, and his technique evolved somewhat during that time. *Free Composition* is a necessary text for any serious student of Schenker.

Schenker considered *Free Composition* as the pinnacle of a trilogy of works he called his *Neue musikalische Theorien und Phantasien.* The first of the three is *Harmonielehre*, first published in German in 1906, and available in English as *Harmony,* translated by Elizabeth Mann Borgese (Chicago: University of Chicago Press, 1954). In this early work, Schenker lays the foundation for his later theories of tonal music. His ideas did develop over time, however, and although he remained remarkably (even stubbornly) consistent in some ways, many of the ideas outlined in *Harmony* were superseded in *Free Composition.* Thus it is better to read *Harmony* after gaining familiarity with Schenker's other works.

The second work in the trilogy is *Kontrapunkt* (*Counterpoint*), translated by John Rothgeb,in two volumes (New York: Longman, 1986). This is a detailed and rigorous review of species counterpoint, the system devised by Fux. The first volume may serve as a textbook, and for the serious Schenker student, both volumes of *Counterpoint* rank second in significance only to *Free Composition.*

Other sources, including general bibliographies

One excellent source that gathers articles on many different topics is edited by David Beach:

Aspects of Schenkerian Theory (New Haven: Yale University Press, 1983). Articles in this collection include Beach's "Schenker's Theories: A Pedagogical View," Carl Schachter's "Motive and Text in Four Schubert Songs," and Felix Salzer's "Heinrich Schenker and Historical Research: Monteverdi's Madrigal *Oimè, se tanto amate.*"

The *Music Forum* was a journal published in the 60s and 70s. It was founded by Felix Salzer (one of Schenker's students) and dedicated to topics in Schenker analysis. Other theory journals that continue to publish Schenkerian articles include *Journal of Music Theory*, *Music Theory Spectrum*, and *Music Analysis*.

A useful reference source is by Larry Laskowski, *Heinrich Schenker: An Annotated Index to his Analyses of Musical Works* (New York, 1978). Laskowski cites references in Schenker's published works to specific musical compositions. Although many of the examples from the pieces cited are extremely fragmentary (as short as one or two bars), this index is still a valuable tool.

Finally, there are several bibliographies available to aid in Schenkerian research. The following four were compiled by David Beach, and are listed in reverse chronological order:

1. "Schenkerian Theory," *Music Theory Spectrum* 11/1 (1989): 3-14.

2. "The Current State of Schenkerian Research," *Acta Musicologica* 57/2 (1985): 276-307.

3. "A Schenker Bibliography," *Journal of Music Theory* 23 (1979): 275-286.

4. "A Schenker Bibliography," *Journal of Music Theory* 13 (1969): 2-37. Reprinted in Maury Yeston, ed., *Readings in Schenker Analysis and Other Approaches* (New Haven: Yale University Press, 1977).

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Dr. Peter Gibeau is Assistant Professor of Music at the University of Wisconsin Center - Washington and Music Director of the Moraine Chorus (WI).

Fritz Reiner and the Technique of Conducting

by Kenneth Morgan

Fritz Reiner was one of a small number of celebrated twentieth-century conductors who directed training programs for young conductors. His distinctive approach warrants detailed examination, given his reputation for a precise, virtuosic, and yet expressive baton technique. George Antheil wrote that Reiner was a "conductor's conductor," the "one conductor whom conductors themselves consider superlative."[1] Leonard Bernstein called Reiner a "supreme master" of the baton,[2] and both Koussevitzky and Mitropoulos occasionally attended Reiner's rehearsals to acquire some insights through personal observation.[3] Reiner obviously had much to offer as a teacher of conducting; it is the aim of this article to examine published and unpublished writings by and about Reiner to determine how he communicated to students his ideas on conducting and performance while teaching at the Curtis Institute.

Reiner did not believe that conducting was intuitive; rather, it required learning, skill and experience.[4] He formulated specific views about the craft of conducting, one of which was that some prerequisite qualities, personality traits and talents were vital to an aspiring conductor. Among these '*desiderata*' were the person's emotions, actions, reactions and imagination. These, he felt, could not be acquired through training but needed to be characteristics inherent in the conductor's personality. Reiner thought conductors should possess a stimulating and sympathetic personality, expressive eyes and executive ability. Educationally, they needed a wide knowledge of the sister arts, including painting, sculpture, poetry and world literature. They should be familiar, in particular, with the literary classics on which much music was based — Shakespeare's plays, Goethe's *Faust* and Dante's *Inferno* — for no conductor could interpret music based on literary masterpieces without reading and absorbing their texts.[5] Reiner theorized that a well-read, cultivated individual would have been exposed to universal artistic ideas that could, if applied, significantly enrich the performance of music.[6]

To communicate effectively with his students, Reiner required that each student have the following musical training and skills: an infallible ear and an in-depth knowledge of harmony, theory, counterpoint and musical form; studies in or knowledge of compositional technique (including contemporary perspectives), even though one may never have composed; significant familiarity with the use and nature of musical instruments (including the voice), together with a technical understanding of musical acoustics; adequate piano skills that allowed a student to work out and transpose scores at the keyboard in order to analyze them melodically, harmonically and structurally in a critical fashion; and a thorough familiarity with musical literature, especially the orchestral repertoire.[7] He was also convinced that a conductor's authority is achieved by demonstrating a complete musical knowledge of, and artistic bond with, the score being performed; anything less would compromise a conductor's credibility and command.[8] For Reiner, a keen sense of rhythm was the *most important* conducting skill. He considered meter, pace and accents to be the propelling force of music, and believed that the structural unity of com-

positions depended upon the interrelationship of the different elements of rhythm.[9] Though he never used a metronome himself, he could accurately gauge the exact mathematical relationship between any two tempi.[10]

Reiner also regarded certain non-musical abilities as necessary to a successful conductor/leader, believing that it was vital for conductors to project a sufficient amount of personality while on the podium. He viewed conductors as the "living conscience of the orchestra,"[11] who needed to display "a sort of musical generalship, the human power to lead other people in a harmonious way," so that a composer's music could be presented coherently. Therefore, not all talented musicians could become successful leaders because of an inability to project their personality sufficiently. Reiner admitted that this *projection* could not be learned since it derived essentially from personal character traits.[12] He also concluded, as did Richard Strauss, that the ability to *interpret* could not be taught or acquired. While all of these general attributes must exist in an embryonic state within a young conductor, many years of practical experience were necessary to develop them to the highest level. It is not surprising, then, to learn that Reiner considered it virtually impossible to become a mature, accomplished conductor before the age of fifty.[13]

These personal, musical and non-musical attributes formed the foundation upon which Reiner's "teachable science of conducting" could produce a thoroughly trained, skilled and practical conductor who had the recreative imagination needed to perform all types of serious music.[14] Like scores of other conducting professionals, Reiner was convinced that the best place to learn conducting skills was in the opera house. "A conductor does not qualify unless he is prepared for everything, and for every instrument — including the human voice," he once remarked.[15] Simply stated, opera conducting required the control of so many different musical and non-musical elements that orchestral conducting, by comparison, was considered 'easy.' In central Europe, where Reiner served his conducting apprenticeship, every town of reasonable size had an opera house. Reiner felt that this phenomenon created "a wonderful training ground" in which to acquire a knowledge of the orchestra, singers and staging, as well as learning how to deal with emergencies. He had conducted hundreds of operatic performances before emigrating to the United States and decried the lack of such opportunities for young American conductors.[16]

Reiner's opportunity to put into practice his theories about training conductors came in 1931, when he was appointed head of the Opera and Orchestra Departments at the Curtis Institute of Music in Philadelphia. By this time the Institute had achieved prominence as a center of musical excellence that rivalled the Juilliard School of Music in New York. Reiner agreed to teach at the Curtis Institute for several reasons: he was friendly with Mary Curtis Bok, who had provided the original endowment for the school; he had established a reputation as an orchestra builder and a trainer of musicians; and, perhaps most importantly, Curtis was seriously interested in expanding its orchestral program. Reiner's responsibilities included conducting the Curtis Orchestra, teaching basic conducting and score reading, and directing the conducting class.[17]

In auditions for his conducting class, Reiner established quickly whether a potential student had sufficient score knowledge, one of his principal prerequisites. Sometimes he set a comparatively easy task, such as placing a score of Beethoven's Fourth Symphony before the aspirant and accepting him into the class if he identified the music correctly. On other occasions he essayed more demanding tasks, such as getting a prospective pupil to sight-read extracts from *Salome* and *Elektra* on the piano, fully expecting him to cope with the difficult transpositions.[18] Usually, however, he used a simpler format. Selecting from about twenty standard scores, Reiner would open one at random and ask the stu-

dent to identify the musical material. If the student could not do so accurately, he was deemed to have insufficient knowledge of the orchestra repertoire and was therefore unsuitable for Reiner's conducting class.[19] Reiner often used Beethoven's three *Leonore* Overtures for auditions; he expected potential students to know each of the works and their distinctive trumpet calls. He also required students to read scores at the piano and to answer a variety of musical questions. Few allowances were made for poor knowledge or execution. In most years a handful of would-be students passed these auditions, but in some years he accepted no one. Those who were accepted followed a rigorous two-year course in which they studied symphonic music in the first year and operatic repertoire in the second.

The conducting class, which met once a week for two hours, was taught as workshop, which was quite novel at the time. Reiner began the first meeting of each new class with two statements: the first was, "I am here to teach you to become conductors, not musicians;" in the second, he announced that he would soon identify the students who had a talent for conducting. Those who did not, would be banished from class. Although he was a demanding teacher who maintained high standards of knowledge and preparation, Reiner adjusted his teaching strategies to accommodate the different personalities of his students — the timid, the over-confident, the tense.[20]

Unlike Toscanini and Ormandy, Reiner believed that the physical gestures for conducting *could* be taught. Therefore, his primary goal in the conducting class was to develop a student's ability to beat time accurately and with musical sensitivity. He was very strict about the baton's clarity of motion. Through personal experience, he became convinced that an excellent stick technique could overcome many difficulties. Nevertheless, he did not believe that a baton was absolutely essential to successful conducting; for example, he allowed Bernstein to conduct without one when the young man found its use burdensome.[21] Reiner realized the baton only served as a means of communication; what mattered most were the musical results. Personally, he preferred a baton because of the distance that usually existed between a conductor and those musicians located on the periphery of the ensemble; he considered its use integral to a conductor's total musical equipment. The best musical results came not from a stick technique, *per se*, but from unbroken concentration by the players, their confidence in the suggestive powers of the conductor's gestures, and a certain amount of freedom given to the individual players in phrasing.[22]

Although Reiner expected all beats to be decisive, he insisted that the downbeat be crystal clear.[23] He saw no possibility that an orchestra could produce a precise attack and excellent ensemble faced with an unclear downbeat. His students were told that such clarity came from careful thought and preparation. For Reiner the most important beat was the upbeat and, accordingly, in the conducting classes he spent no less than three months developing it. "The conductor must give his downbeat preceded by its preparation in the form of an upbeat of exactly the same quality," was one of his key maxims.[24] He discussed every conceivable opening to a piece of music, and expected his students to convey in the upbeat all the information the orchestra needed to enter and play metrically and stylistically correct.

Reiner's own beat was magnetic and forceful; he rarely needed to give more than a slight upbeat to begin a performance. His conducting technique was so minimal, fastidious, well-coordinated and lucid, that it took a conscious effort for a musician to depart from his beat. He conducted the difficult opening of Richard Strauss's *Don Juan* with only a tiny upbeat that brought the entire orchestra in precisely on the downbeat. The precision with which he negotiated such tricky aspects of conducting was little short of miraculous.[25] Avoiding all histrionic temptations, "the tip of his baton," wrote Paul Henry Lang,

> seldom moved more than a few inches and whenever it did move, the message to the players was unequivocal. What made his conducting so exciting to the musically knowedgeable was the bravado of his extraordinary if almost invisible virtuosity with the baton. Like a bullfighter, he was pirouetting within an inch of dangerous horns, but it was the inch that made for the unexampled precision and thrust of the orchestra under his direction.[26]

In Reiner's opinion, baton technique was only useful when it became "unconscious second nature" and achieved excellent musical results without excessive overt movement.[27] He considered unnecessary movements by a conductor as little more than showmanship that did nothing except disturb the musicians' concentration on the music. He firmly believed that it was possible to gain a level of technical command over the orchestra to the extent that when the baton was raised one inch, the orchestra played *fortissimo*, and when it was lifted a quarter of an inch, it played *pianissimo*. Since everyone is built differently, he saw no purpose in having students imitate the mechanical gestures of himself or others. Early in his career, he had attempted to copy Nikisch's conducting of a *fortissimo* chord just before the *Allegro* in Weber's *Oberon Overture* by drawing two full circles of the baton and then giving a downbeat. When Reiner used exactly the same gestures as Nikisch, he failed to produce the same effect. Consequently, Reiner did not expect students to copy him; he counseled them to find the gestures that worked for them, gestures that elicited an appropriate response from the musicians without making them uneasy.[28]

Reiner's views on these matters were strikingly similar to those of his models: István Kerner and Artur Nikisch. Reiner had heard Kerner conduct the Budapest Philharmonic Orchestra and the Royal Hungarian Opera Orchestra before the First World War, and Nikisch conduct the Berlin Philharmonic and Leipzig Gewandhaus Orchestras. He was strongly influenced by both men. Like them, Reiner believed that a conductor demanded more from the musicians with the use of minimal, yet expressive gestures than by wild emotional lurches of the arms. He was deeply impressed by Kerner's conducting style which used fine, small movements that avoided a broad choreographic sweep. From Kerner Reiner learned that "art begins where technique leaves off," and that a conductor's ultimate challenge was to achieve maximum results with the minimum effort.[29] Nikisch, who conducted with a long baton, avoided excessive use of the left hand for expressive purposes. He achieved marvelous results from the orchestra by using an intentionally restrained technique; it was Nikisch who told Reiner never to wave his arms in conducting and to give cues with his eyes.[30]

Reiner's students had ample opportunity to study the gestures that characterized his conducting: they were required to play in the Curtis Orchestra (either on an orchestral instrument or, if they were pianists, on percussion).[31] They saw a range of gestures that was able to communicate very subtle musical messages and produce the desired effect on the musicians. Reiner knew that unless the sound was clean and precise, nothing of interpretive significance could be achieved. He once wrote: "The only general rule is to infuse all gestures with precision, clarity, and vitality;" he believed that the third attribute followed necessarily from the presence of the first two.[32] Reiner used a long baton and conducted in tiny, precise, authoritative movements. There was no extraneous use of the left arm; he maintained, logically, that there was no need for the left hand to duplicate the motions of the right hand. He also saw no point in moving the left hand in a beseeching way, since it did little or nothing to help the musicians produce the quality of performance required.[33] Reiner wanted the musicians' attention concentrated on the point of his baton and on the coordination

between his eyes and his bodily gestures. He considered a large beat to be undignified, producing as it did a sense of superficial show. Irving Sablosky once wrote that

> Reiner's movements are spare, dry, and sharp. Not a motion is made that does not result in a sound; if the proper sound will come without a motion, no motion will be made. Sometimes when the music is at its most furious, Reiner's movements will be at a minimum; the music can go on its own momentum, and it may go more freely and vitally if the orchestra can pour it out without interference from the conductor. When the next important movement of the baton occurs, its effect will be doubly strong and it will be exactly as much or as little as is needed to take the orchestra around the next turn.[34]

Reiner knew that he could get every response he wanted from an orchestra by a nod of the head or a wink of the eye; he used his hands sparingly.[35]

During the initial sessions of the conducting class, Reiner assigned the students scores that were concurrently being prepared for performance by the Curtis Orchestra. He allowed students to prepare the scores as they saw fit, but expected them to develop quickly a thorough understanding of the harmony, form, and orchestration of the work.[36] They were required to learn and assimilate the scores; no one was permitted to mount the podium without having committed the work to memory. A student who only learnt part of a work when assigned an entire piece for study would be greeted in class with the news that maybe he would not become a conductor after all. Personally, Reiner preferred to learn a score by imagining the sounds in his mind, but he did not insist that his students memorize in that manner. He did, however, recommend against learning a score from recordings, since that approach was too passive to master the complexities of melody, harmony and instrumentation.[37]

Learning scores was just the beginning of a conductor's work. Reiner explained to his students that they also must possess the three C's — concept, communication and command. By 'concept,' he envisaged that a conductor would work out how he wanted music to sound before mounting the podium. It was important not only to think about tempi and dynamics but also about balancing instrumental choirs. 'Communication' conveyed the bidding of the conductor to musicians. Here the conductor used all the sign language at his disposal — eyes, face, arms, hands, baton — to embellish his technique. By 'command,' Reiner meant that a conductor should communicate his understanding of the music both to the players and the audience; his expertise in doing so determined the conviction of a performance. An authoritative conductor should always avoid blurry subdivisions, sloppy cut-offs, and indecisive moments, all of which would undermine his vision of the music.[38]

In Reiner's class, a student usually would conduct the other students, who played the scores at the piano. Occasionally, he varied the routine by requiring the students to conduct in silence.[39] He insisted that conducting technique must be learned and practiced before a student mounted the podium, with the teacher taking the place of an attentive, responsive orchestra.[40] He did not spend much time speaking about interpretation; for him that was a personal matter that evolved from the musical training, personal experience, knowledge, sensibility, and intelligence of the individual student. He also spent little time pedantically beating through sections of music, seeing that as a waste of his and the students' time. However, he was convinced that mastery of certain difficult excerpts from orchestral and operatic literature helped students to deal with a variety of complexities that might arise during the course of a career.[41] His aim was to prepare students so that those who completed his course could travel any-

where in the world and conduct an entire rehearsal without speaking a word. In his words, they could "stand up before an orchestra they never have seen before and conduct correctly a new piece without verbal explanation, and by means of only manual technique."[42] During his own rehearsals Reiner wasted little time talking; he maintained that a conductor achieved everything from an absolute command of the baton, from inner knowledge, and from communicating with the orchestra via the eyes and physical gestures.

During the second year of the course, Reiner devoted much class time to operatic recitatives, the coordination of which provided excellent technical training, requiring, as it did, the students to develop very efficient gestures. Recitatives strengthened a student's ability to gauge the pace of music, to coordinate the music with stage action, and to count silent beats. Reiner had his students memorize their recitatives, mouth the words, and give all the cues.[43] Typical assignments were the recitatives of *Carmen* and *Le Nozze de Figaro*, as well as the stop-and-go sections of Beckmesser's "Serenade" in *Die Meistersinger*.[44] Reiner taught students to be physically spartan in recitatives so that only necessary beats, rather than the whole measure, were conducted. The most common of these procedures was to have the right hand remain motionless in 4/4 time except for the fourth beat.[45] Students were allowed *one chance* to accompany a singer correctly in a recitative before it was performed for Reiner; those who failed were permanently dismissed from the class. Such an approach undoubtedly taxed the resources of young conductors but provided them with valuable skills that remained in place for future use.

During the classes Reiner was formal in his manner and generally maintained a personal reserve when interacting with students. He was delighted when talent blossomed but did not tolerate mediocrity, lack of musical knowledge, or poor musicianship.[46] As previously stated, he insisted that students *know* the score. He would often stop a student at a remote point in a score and demand a description of what was happening in the music; the account was expected to include the notes of each instrument at that point from piccolo to double basses.[47] Naturally, this was yet another element of Reiner's teaching that caused a great deal of consternation among his pupils, but it also motivated them to prepare meticulously for his class. Bernstein described the technique vividly:

> Reiner's way of teaching was tyrannical in the extreme. He demanded total knowledge. You had no right to step up on the podium unless you knew everything about what every member of the orchestra had to do. And if you didn't, God pity you.... Reiner would say "what is the second clarinet playing at this moment?" He'd stop and you'd think: Is there a second clarinet? I really don't know. "Do you mean transposed or the way it is in the score?" And you'd freeze up. It was a scary way of teaching.[48]

Reiner showed little compassion for his students; some felt that he actually enjoyed their suffering. Reiner deliberately worked students hard, giving difficult assignments that necessitated a dedication to intense, concentrated work. He liked to ask trick questions to keep students on their toes and mercilessly exposed guesswork and ignorance. Once, after observing the work of a less able student during a conducting class, he cast his eyes down, looked grim, lifted his eyes and said, "Give it up."[49] One of his favorite phrases to describe those found wanting was *total unbegapt* (totally untalented).[50] He did not mince words with students whom he considered unsuitable for a career in conducting. Writing to a young woman whom he had removed from the class — a decision the woman was attempting to overturn — Reiner stated that he had no intention of reversing his view regarding her level of scholarship in class. "I feel that you have absolutely no natural

aptitude or sufficient musical background to take up conducting," he wrote, adding that "a burning desire to do something in Art must not be mistaken for talent." He concluded, "I am sorry to have to disappoint you, but I hope that this frankness will save you later unhappiness."[51] Most recipients of such forthright criticism usually realized when the time had come to pack their bags and leave. However, after one such dissection, a disturbed student actually bought a gun and bullets with the intention of shooting Reiner (as well as Bernstein and Randall Thompson, the director of the Institute). Fortunately, he was arrested by the police and returned to his home town before matters got out of hand.[52]

Reiner's pupils at Curtis included Boris Goldovsky, Sylvan Levin, Joseph Levine, Leonard Bernstein, Lukas Foss, Max Goberman, Walter Hendl, Nino Rota, Hugo Weisgall, Ezra Rachlin, Howard Mitchell, Henry Mazer, Felix Slatkin and Vincent Persichetti.[53] Reiner's most renowned failure at Curtis was the composer Samuel Barber. In 1932 Reiner gave Barber the highest possible marks for "native musical gift, ear, rhythm, and musical intelligence," but detected no special talent for conducting. Reiner concluded that Barber's progress in conducting did not warrant retaining him in the class. Barber "never would make a conductor," said Reiner, as he had neither the perfection of personality nor the personal authority to inspire an orchestra to give its best.[54] Barber graduated from the Curtis Institute in piano and composition, but gave up his conducting studies. The only A grade in conducting ever awarded by Reiner was to Bernstein, his best-known student, who, after two years of study at Curtis, left to work with Koussevitzky at the Berkshire Summer Music Festival at Tanglewood.[55]

Reiner's skills were summarized succinctly by Oscar Levant, who performed as Reiner's piano soloist on a number of occasions.

> There are few conductors who impress an orchestra at first contact as strongly as does Fritz Reiner, whose knowledge of everything pertaining to the mechanical performance of music is, briefly, unparalleled. He has evolved a personal sign language which leads an orchestra through the most complex scores of Strauss or Stravinsky with the ease and sureness of a tightrope walker who performs a backward somersault blindfolded. Whenever the complexity of the scoring is a sufficient challenge to his skill Reiner will subdivide beats, flash successive cues to remote sections of the orchestra with either hand, and meanwhile indicate the *pianissimo*, in which he takes such great delight, by a bodily movement that totals by a kind of physical mathematics to the exact effect on the printed page.[56]

Reiner's teaching career ended in 1941, when he resigned his position at Curtis. His resignation was due in equal parts to the elimination of the Curtis conducting class through reorganization and to increased responsibilities as music director of the Pittsburgh Symphony. In the mid-1940s it seemed as though Reiner might return to conduct and instruct students on a part-time basis at the Juilliard School of Music. Unfortunately, the plans never materialized, partly because of Reiner's busy schedule and partly because William Schuman, then president of Juilliard, decided that a conductor more attuned than Reiner to contemporary American music should be appointed.[57] Although Reiner received many applications from hopeful conducting students, he always turned them down because of his heavy work schedule.[58] Only toward the end of his life did he think of teaching again, but that possibility was dashed by a series of heart attacks.[59]

Reiner's legacy to his talented pupils was an understanding of, and some facility with, his commanding conducting technique, the highest standards of musical knowledge and score preparation, and the knowledge that successful communication as a

leader of both singers and orchestral musicians depends on a set of precise, minimalist gestures.

After Reiner's death in 1963, Leonard Bernstein recalled his teacher:

> I treasure the memory of Reiner, to say nothing of the invaluable teaching and standards he imparted to me. He was a great teacher, stern, demanding, perfectionist, insisting on thorough knowledge and no fakery. He transmitted his own standards of knowledge, preparation, and technical competence in a way that made his students sometimes tremble, but ultimately bless him for it. When one observed the ease, mastery, and economy of Reiner's conducting, one had a model towards which one could strive eternally. I still have that model in mind, and will probably never equal it.[60]

In a eulogy at Reiner's funeral, William Schuman noted that Reiner

> was ever the teacher. He taught not in the classroom alone. He taught all who performed in his orchestras, all who heard him, and all who saw him. Fritz was the teacher of all of us through every facet of his astonishing mastery of the art he practiced.[61]

Reiner set for his students a high standard of the conducting Art. His ideas are as valid today as they were when he practiced them.[62]

* * * * * * * *

Dr. Kenneth Morgan is Principal Lecturer in History and Head of European Culture at Brunel University College, Twickenham, Middlesex, England. He has contributed biographical sketches of Reiner, Rodzinski and Mitropoulos to the new American National Biography and is currently at work on a book-length study of Reiner's career.

Endnotes

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[3] Roger Dettmer, "Fritz Reiner," *Fanfare*, November-December, 1981, p. 63.

[4] John Briggs, *Leonard Bernstein: The Man, His Work and His World* (Cleveland: World Publishing Co., 1961), p. 47.

[5] Fritz Reiner, "Your Chances with the Symphony," *Upbeat*, 1938.

[6] Fritz Reiner, "The Secrets of the Conductor," *Etude*, June 1936, pp. 417-418, and Fritz Reiner, "The Technique of Conducting," *Etude*, October 1951, pp. 16-17. These articles are reprinted in *The Podium: Magazine of the Fritz Reiner Society*, Fall/Winter 1986, pp. 23-25, and Autumn 1980, pp. 9-11. Subsequent references to these articles are to the reprinted versions.

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[10] Tibor Kozma, "Ave Atque Vale—Fritz Reiner," *Opera News*, 6 April 1953, reprinted in *The Podium*, 1:1, 1976, p. 11.

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[15] Reiner, "The Secrets. . . ," p. 25, and Seymour Raven, "Reiner tells views on Art of Conducting," *Chicago Tribune*, 19 March 1950, part 7, section 2, p. 2.

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[17] Boris Goldovsky, *My Road to Opera: The Recollections of Boris Goldovsky* (Boston: Houghton Mifflin Company, 1979), pp. 153-154; Stoddard, "Fritz Reiner," p. 13.

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[19] Reiner, "The Secrets. . . ," pp. 24-25.

[20] Stoddard, "Fritz Reiner," p. 13.

[21] Fern Marja Eckman, "The Leonard Bernstein Story," *New York Post*, 3 June 1960, p. 35.

[22] Louis Stanley, "The Baton," Musical America, 15 February 1955, p. 133.

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[24] Reiner, "The Technique. . . ," p. 11.

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[31] Rollin R. Potter, "Fritz Reiner, Conductor, Teacher, Musical Innovator" (Northwestern University Ph.D. dissertation, 1980), p. 41; Reiner, "Outline for a Course in Conducting."

[32] Reiner, "The Technique. . . ," pp. 10-11; *Chicago Tribune*, 5 Oct. 1953.

[33] Reiner, "The Technique of Conducting," p. 9.

[34] Irving Sablosky, "The Trial and Triumph of Fritz Reiner," *Chicago*, March 1956, reprinted in *The Podium*, Spring/Summer 1987, pp. 27-28.

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[43] Lukas Foss quoted in "Conductors' Guild. . . ," p. 9.

[44] Goldovsky, *My Road. . .*, p. 163.

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[46] *Pittsburgh Bulletin Index*, 9 October 1941.

[47] Potter, "Fritz Reiner," p. 41.

[48] "Leonard Bernstein: Reflections," unpublished film transcript, International Communications Agency, December 1977, quoted in Potter, "Fritz Reiner," p. 40.

[49] Lukas Foss quoted in "Conductors' Guild. . . ," p. 9.

[50] Goldovsky, *My Road to Opera*, p. 161.

[51] Fritz Reiner to Deborah Niklad, 1 December 1935, file for 1935, Reiner Collection, Deering Music Library, Northwestern University.

[52] Leonard Bernstein, "Memories of the Curtis Institute," *The Podium*, Spring/Summer 1983, pp. 9, 11.

[53] Details of Reiner's conducting students are taken from *Overtones: The Publication of the Curtis Institute of Music*,

11:1, 1974, pp. 79-80. Morton Gould won a scholarship to study conducting with Reiner at Curtis, but withdrew for family reasons ("An Interview with Morton Gould," *The Podium*, Spring/Summer 1987, p. 10).

[54] Barbara B. Heyman, *Samuel Barber: The Composer and his Music* (New York: Oxford University Press, 1992), p. 311.

[55] Humphrey Burton, *Leonard Bernstein* (New York: Faber and Faber, 1994), p. 90.

[56] Oscar Levant, *A Smattering of Ignorance* (New York: Doubleday, Doran & Co., 1940), pp. 36-37.

[57] Fritz Reiner to William Schuman, 17 September 1945, file for 1948, Reiner Collection, Deering Music Library, Northwestern University, and "An Interview with William Schuman," *The Podium*, Fall/Winter 1987, p. 10.

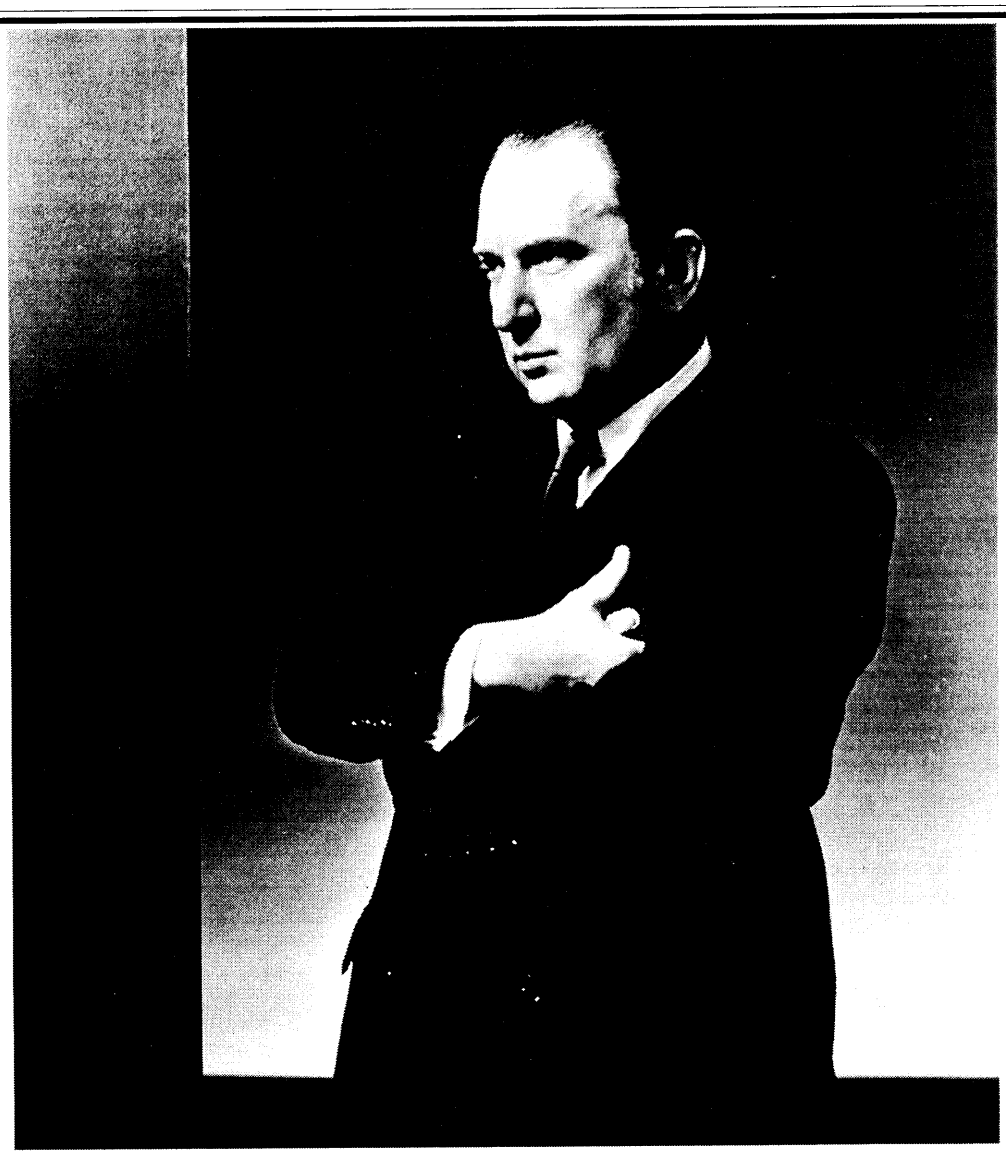
[58] Carlotta Reiner to Joseph Kreines, 3 October 1958, file for 1958, Reiner Collection, Deering Music Library, Northwestern University.

[59] *New York Times*, 5 Aug. 1962.

[60] Leonard Bernstein to Bruce Wellek, 1977, *The Podium*, 1:2, 1977, p. 34.

[61] William Schuman, "Reiner in Memoriam," *The Podium*, Spring/Summer 1988, p. 35.

[62] The author would like to thank Dr. John Moye for his editorial assistance in the preparation of this article. Also, personal interviews with three Reiner students, Lukas Foss, Walter Hendl and the late Ezra Rachlin, provided valuable insights into Reiner's tenure at The Curtis Institute.



Fritz Reiner, ca. 1933, photo courtesy of The Curtis Institute

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

by James S. Ball

The following article is derived from Chapter 4 of 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.

* * * * * * * *

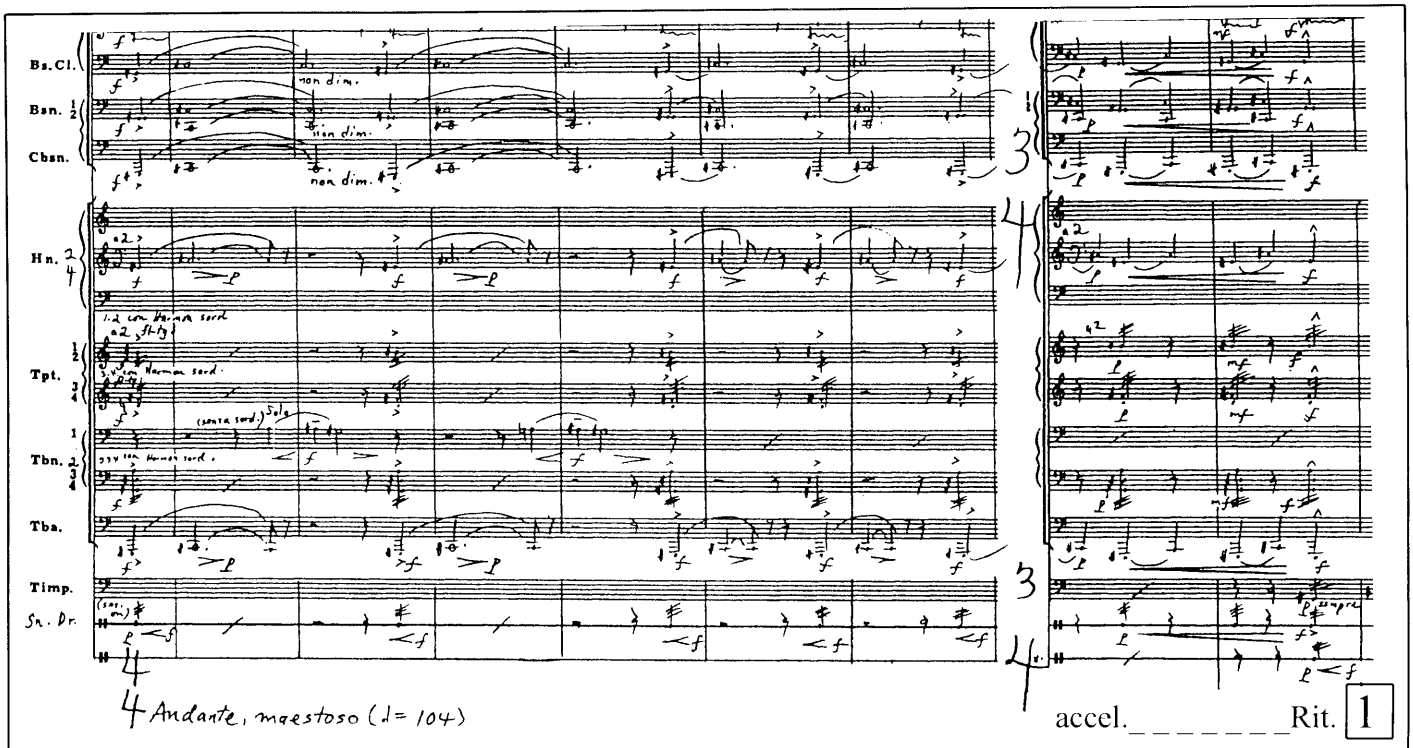
Steps for Orchestra by David del Tredici

Date of Composition: February 11, 1990, orchestration revised May, 1990
First Performance: March 8, 1990, New York Philharmonic Orchestra, Zubin Mehta, conductor
Publisher: Boosey & Hawkes, 1990
Availability: score and parts on rental
Recording: New World Records, compact disc released fall, 1990
Duration: 31 minutes
Movements: four, without pauses
Instrumentation: 4d2, 3d1, 3d1(E♭)+BCl, 3d1—4,4,4,1, timp., perc. (5 players), cel., hp., str.
Significant Solos: Trombone, xylophone, glockenspiel (plus numerous less significant solos, many indications of "*soli*" in woodwinds and brass)
Contemporary effects: tremendous number of percussion instruments are required; minimal mixed meter; harmonic *glissandi* in strings.
Score: in C
Orchestra Residency: New York Philharmonic Orchestra, 1988-1990
Commissioned by: New York Philharmonic Orchestra and Meet The Composer Orchestra Residencies Program
Dedication: for Paul Arcomano (a friend)

Mr. Del Tredici employs a large orchestra in *Steps*, exploiting the full palette of orchestral timbres. Some thirty percussion instruments are required, ranging from virtually all traditional instruments to the more unusual ones, including anvil, large wind machine, glass wind chimes (several sets massed together), high siren, and most Latin percussion instruments. Orchestral color is further explored through various mutes in the brasses, including harmon mute for trombones and trumpets, as well as stopped horn. The overall orchestral timbre is strident and metallic.

Steps is highly sectional and based largely on the opening motives of the first movement. Nearly always thickly scored and often rhythmically layered, it has a sense of unsettled urgency that is maintained during the transformations of the melodic motives. Harmonically, Mr. Del Tredici states,

> The whole piece is in C-sharp minor, ending in C-sharp major . . . but, the chords are much more dissonant than I had used in the *Alice* pieces . . . a lot of dissonant notes



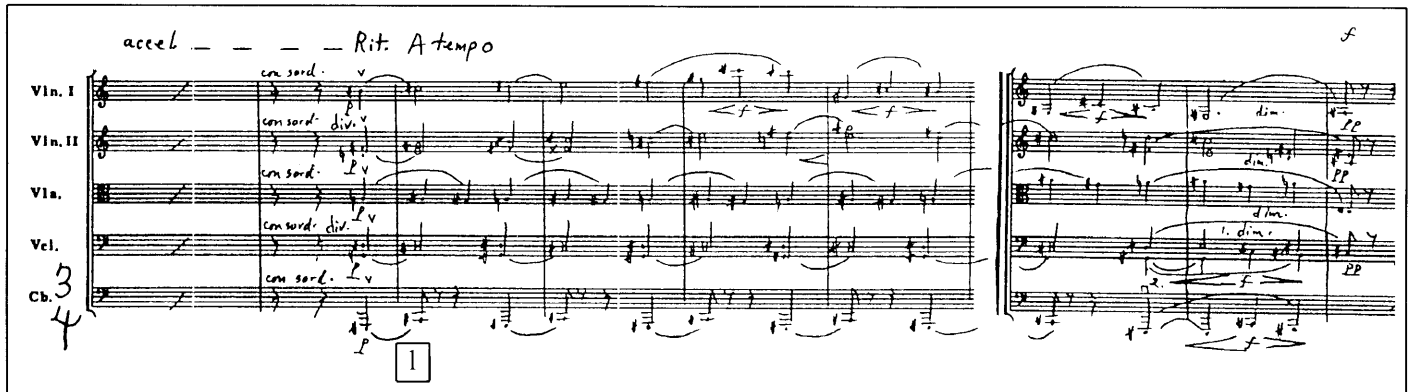
Example 1: **Steps** *by David Del Tredici, Part I, score pages1-2, beginning to Rehearsal 1. Shown: Low winds, brass and percussion; not shown: upper woodwinds and strings. (Copyright © 1990 by Boosey & Hawkes, Used by Permission.)*

> frozen on the chords that don't resolve in the normal way . . . there's no rule.[1]

The form of the work is a large A-B-A with coda; each of the first three movements is represented by one of the letters, while the fourth movement functions as a coda.

I. Giant Steps — *Andante, maestoso* (♩ = 104)

The movement begins with a bold, rising perfect fourth ($G^{\#}$-$C^{\#}$) in bass instruments that is answered by a three-note (A-$A^{\#}$-$G^{\#}$) chromatic figure played by the first trombone (Example 1). An exchange of these motives among the instruments occurs with increasing frequency and leads to a halting, languid melody in the strings (Example 2). The motives evolve with considerable urgency through several augmenting tempo changes that

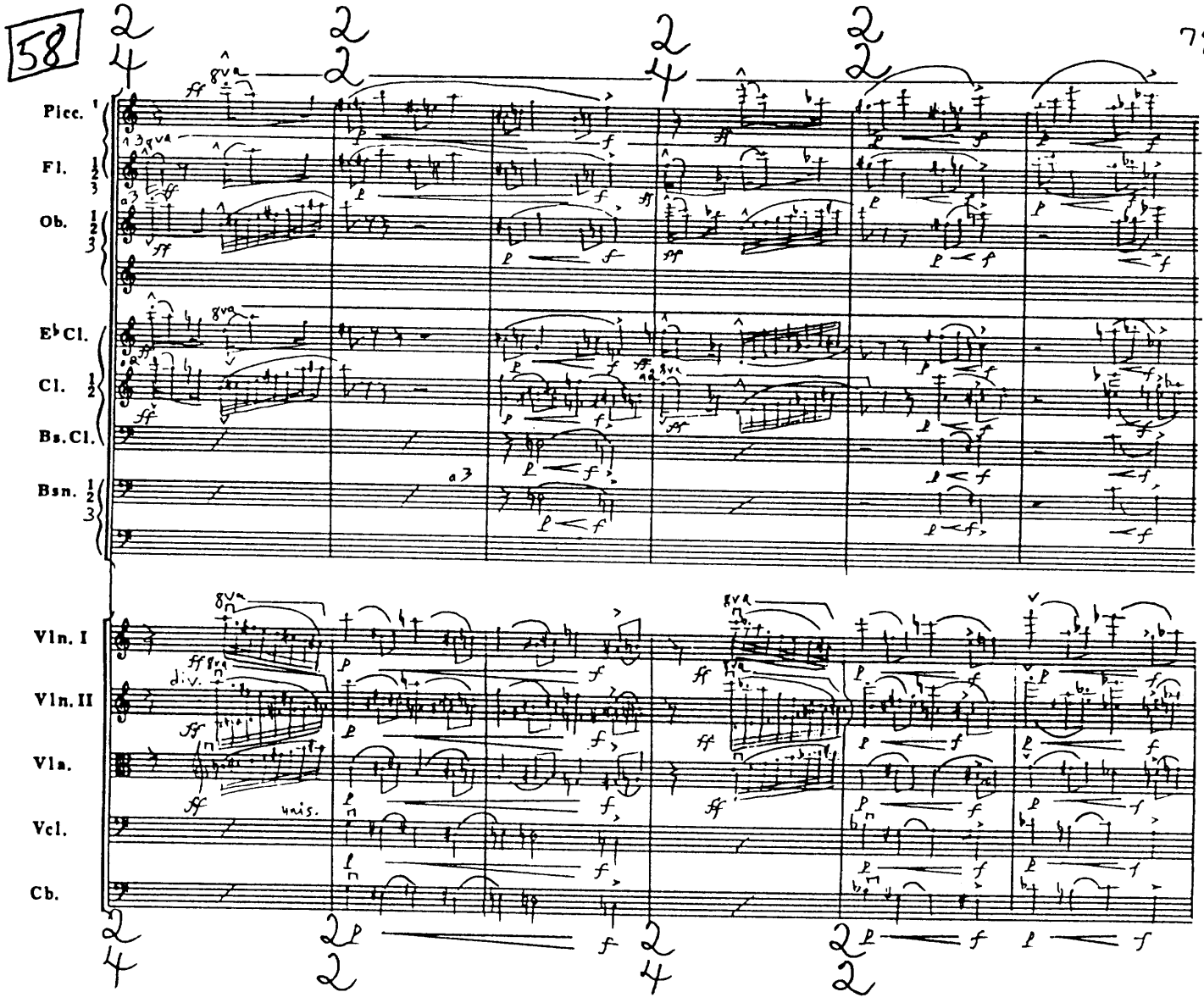


Example 2: **Steps** *by David Del Tredici, Part I, score pages 2-3, Rehearsal 1 - 2 to 1 + 7. Shown: strings; not shown: woordwinds, brass and percussion. (Copyright © 1990 by Boosey & Hawkes, Used by Permission.)*

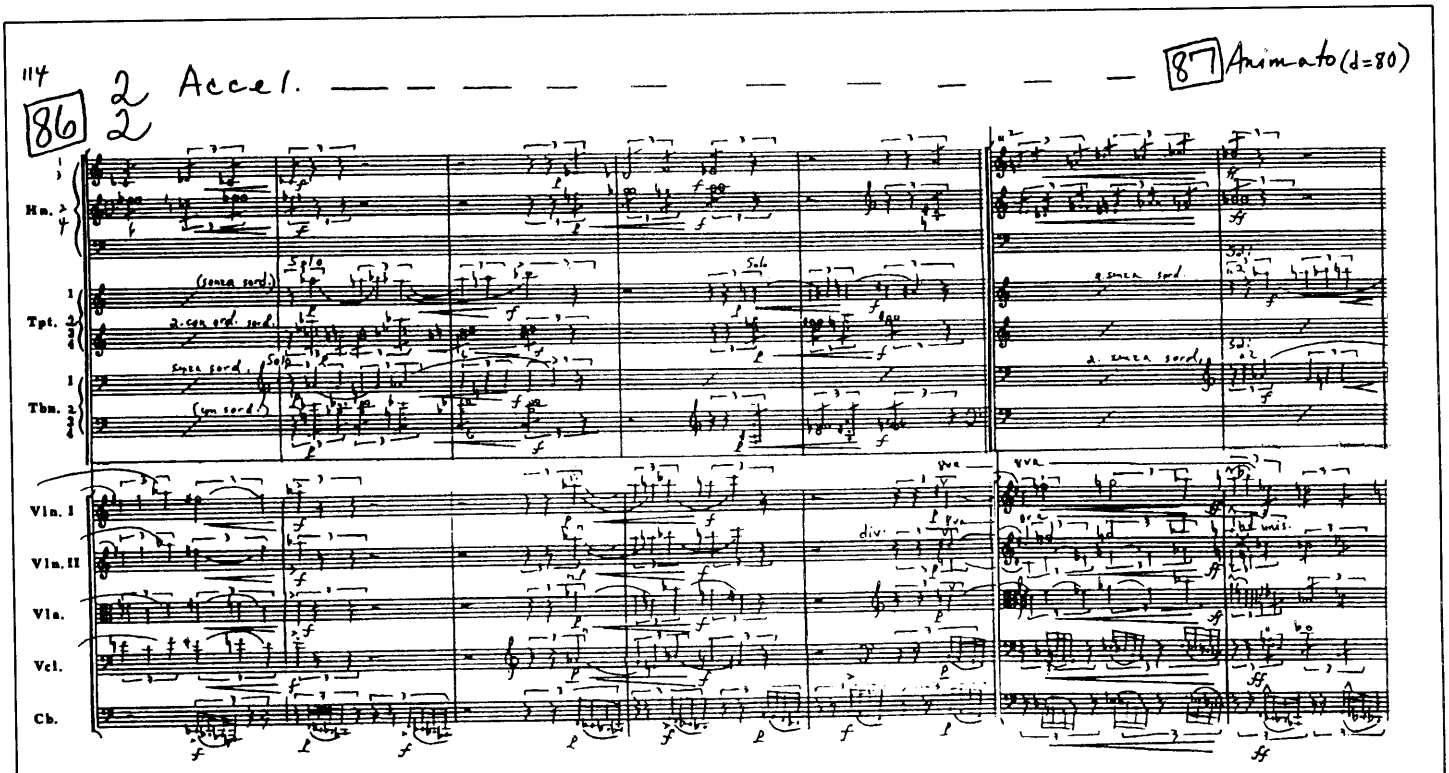
contain layered rhythms, motives and textures. The dynamic hallmark of this movement is the rapid alternation between the *piano* dynamic and all intensity levels of *forte*. Towards the end of the movement there appears a *subito piano* transition with flute, harp and strings; an acceleration and *crescendo* leads without pause to the second movement.

II. The Two Step — *Molto Vivace* (♩ = 120)

Del Tredici states that Movement II has "a kind of trio" relationship with the two movements that flank it.[2] It is thickly orchestrated throughout, with traditional two-step rhythms and syncopations appearing immediately in the brass (trombone 3 *sempre molto glissando*) with accompanying figures in the winds and strings. The movement contains some mixed meter (not at all intricate), several tempo changes and motivic interchanges (Example 3). A *tempo primo accelerando* that contains several layered rhythmic patterns which increase in intensity and complexity, leads to Movement III.



Example 3: **Steps** *by David Del Tredici, Part II, score page 79, Rehearsal 58 to 58 + 6. Shown: woodwinds and strings; not shown: brass and percussion. (Copyright © 1990 by Boosey & Hawkes, Used by Permission.)*



Example 4: **Steps** *by David Del Tredici, Part III, score pages 114-115, Rehearsal 86 to 87 + 1. Shown: brass and strings; not shown: woodwinds, tuba and percussion. (Copyright © 1990 by Boosey & Hawkes, Used by Permission.)*

III. Giant Giant Steps — *Animato* (♩ = 132)

Del Tredici describes Movement III as a greatly expanded recapitulation of Giant Steps and a logical inspiration for the movement's title. The *crescendo* at the end of Movement II leads to a high siren on the downbeat of this movement. An eight-bar introduction ritards to the *Andante maestoso* (*Tempo primo*) of the first movement with rising chromatic quarter-notes in the horns and trumpets over a rhythmic bed of triplets in the strings. Dynamic surges intensify (Example 4) through an *Animato* (𝅗𝅥 = 80) to a *Con Fuoco*, transforming to a 6/8 *Furioso* (♩. = 104) *Sempre Incalzando*. Heavily layered rhythmic textures alternating between winds and strings continue to create a dynamic surge, and arrive at a more thinly orchestrated *Scherzando*. The movement ends with an *Allegretto piangevole* and a halting *Poco Adagio*. A sustained solo oboe note leads to the next movement.

IV. Stepping Down — *Improvisando*

Serving as the coda of the work, Movement IV begins with a chorale-like exchange between woodwinds and brass that is punctuated by *fermati* (*lunga*) of silence; the following section accelerates through a *Vivace* to *Molto Vivace* (♩ = 138). Meters remain primarily duple (2/4 and 2/2) with rising half- and quarter-note triplet figures in the brass (recalling the opening movement) accompanied by ascending sixteenth-note scales in the woodwinds and strings. An ending *Largamente, Ritardando Molto*, with harmonic *glissandi* (*con sordino*) in the strings, leads to *Poco Adagio languido* before a coda, *Vivace, Con Brio*, during which the texture thins with a series of *diminuendos,* first in the brasses, then strings, and finally woodwinds before the final *fortissimo* chord.

Steps for Orchestra is thickly scored through-

out, and its many complex rhythmic layers could present some difficulties. The technical demands are probably within the reach of better trained musicians, but amateurs will have considerable difficulty. The harsh nature of the orchestration, and the nearly constant *forte* dynamic may tire some ears.

Unfortunately, Mr. Del Tredici's score, published in manuscript by Boosey & Hawkes, is difficult to read. During the study and rehearsal of the work the score's illegibility will likely cause complications for conductor and players alike. [*Editor's note: Boosey & Hawkes has recently published a beautifully typeset full score of Del Tredici's* **The Last Gospel** *(New Version, 1984). Hopefully a similar treatment for* **Steps** *will be forthcoming in the near future.*]

Biography

Heidi Waleson, a freelance writer and frequent contributor to the *The New York Times* and music journals, calls David Del Tredici, "America's foremost exponent of the return to tonality in composition."[3] Born in Cloverdale, California on March 16, 1937, Mr. Del Tredici prepared for a career as a concert pianist and appeared as a soloist with the San Francisco Symphony, winning the $5,000 Kimber Award in 1955. In 1958 he attended the Aspen Music Festival and composed his first piece, *Soliloquy* for piano, after being attracted to a composition seminar directed by Darius Milhaud. Formal composition studies began at the University of California (with Seymour Shifrin and Arnold Elston) where he was a recipient of a Woodrow Wilson Fellowship. Further studies at Princeton University with Earl Kim and Roger Sessions followed in the early sixties; he received his first commission (*I Hear an Army*) at Tanglewood in 1964.

In 1966 Del Tredici received a Guggenheim fellowship and served as Composer-in-Residence at the Marlboro Festival. In 1968 he joined the music faculty at Harvard University, where in 1969 he composed *An Alice Symphony*, the first in his series of compositions based on Lewis Carroll's character in *Alice in Wonderland* and *Through the Looking Glass*. Additional awards include the Naumburg Recording Award (1972), the 1980 Pulitzer Prize (for *In Memory of a Summer Day — Child Alice, Part I*), and *Happy Voices* (from *Child Alice, Part II*), which was a winner at the Friedheim Awards concert in Washington, D.C. in 1982. In that year Mr. Del Tredici started work on *March to Tonality*, his first orchestral piece since 1969 not related to the "Alice" books. In 1985 he was Composer-in-Residence at the American Academy in Rome and was the subject of a ninety-minute television special, *Video Alice*, filmed for Great Britain's BBC Channel 4. From 1988 to 1990 he was Composer-in-Residence with the New York Philharmonic Orchestra.

Works For Orchestra

Syzygy (1966), for soprano, horn and orchestra, 24 minutes

The Last Gospel (1967, new version, 1984), for solo female voice, rock group, chorus, and orchestra, 13 minutes

Pop-Pourri (1968, revised 1973), for soprano (amplified), rock group, chorus and orchestra, 28 minutes

An Alice Symphony (1969, revised 1976)), for soprano (amplified), folk group and orchestra, 41 minutes

Illustrated Alice (1969, revised 1976), two scenes from "Wonderland" from *An Alice Symphony*, for soprano (amplified) and orchestra, 17 minutes

The Lobster Quadrille (1969), for soprano (amplified), folk group, and orchestra (soprano part may be omitted), from *An Alice Symphony*, 13 minutes

In Wonderland (1969, revised 1974), for soprano (amplified), folk group, and orchestra. "A Scene with Lobsters" from *An Alice Symphony*, 24 minutes

Adventures Underground (1971 revised 1977), for soprano (amplified), folk group, and orchestra, 23 minutes

Vintage Alice (1972), "Fantascene on A Mad Tea Party" for soprano (amplified), folk group, and chamber orchestra, 28 minutes

Final Alice (1974-1975), for soprano (amplified), folk group, and large orchestra, 64 minutes

Child Alice (1977-1981), for soprano(s) (amplified) and orchestra, 135 minutes

"In Memory of a Summer Day" (1980), for soprano (amplified) and orchestra, *Child Alice Part I*, 63 minutes

"Triumphant Alice" (1980), from "In Memory of a Summer Day" (*Child Alice Part I*), 14 minutes

"Interlude" and "Ecstatic Alice" (1980), for soprano (amplified) and orchestra, from "In Memory of a Summer Day" (*Child Alice Part II*), 25 minutes

"Happy Voices" (1980-1984), from *Child Alice, Part II*, 21 minutes

"All in the Golden Afternoon" (1981), for soprano (amplified) and orchestra, from *Child Alice, Part II*, 32 minutes

"Quaint Events" (1981), for soprano (amplified) and orchestra, from *Child Alice, Part II*, 25 minutes

March To Tonality (1985), 20 minutes

Tattoo (1986), 20 minutes

Steps for Orchestra (1990), 31 minutes

Symphony (no date), for soprano (amplified) and orchestra

* * * * * * * *

James S. Ball is Music Director/Conductor of the Danville (IL) Symphony Orchestra. He is Founder/Conductor of NewEar in Kansas City (MO), a professional ensemble dedicated to the performance and promotion of contemporary chamber music.

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ENDNOTES

[1] David Del Tredici, tape-recorded telephone interview with author, March 17, 1992.

[2] Composer interview, March 17, 1992.

[3] Heidi Waleson, *David Del Tredici* (London: Boosey & Hawkes, Inc., 1987).

Gustav Mahler's *Rückert Lieder* and the Art of Error in Interpretation

by Stephen A. Gottlieb

Mahler's *Rückert Lieder*, with which the composer opened a new century in 1901-1902, is not a cycle. These little songs bear the burden of a unity, but hardly by design. Perhaps they embody the unconscious design of Mahler's inner thought, his musical experiments, his emotional groping, his explorations, as we shall see. Mahler never suggested that these songs were a unified vision, so we must expand the *normal* parameters of "correct" interpretation to achieve one. Imagery analysis and some musical likenesses from song to song suggest a contrast of light with utter darkness, hope with despair, but not unlike similar "ghost" cycles constructed by the listener's imagination rather than the composer's conscious intention. Schubert's *Schwanengesang,* Schumann's *Liederkreis,* and countless others fall into this group. So it is that here, with these beautiful but indeterminate songs, compositional intention becomes suspect. But any attempt to interpret, to understand, intellectually to grasp the work of art always is suspect, although the glory of interpretation springs also from its suspicious nature. Indeed, depending upon performance, recording technique, and the listener's interpretation, one can construct of this non-cycle many cycles.

Blicke mir nicht in die Lieder

The history of the songs' composition is documented by Henry-Louis de La Grange and Donald Mitchell in their respective and exhaustive critical biographies of Mahler's musical development. La Grange and Mitchell agree on many of the following points. The songs were composed in several waves of work: four in the summer of 1901, and *Liebst du um Schönheit* in 1902. We know that two of the songs were finished on particular days, and I do imagine Mahler playing *Blicke mir nicht in der Lieder* on June 10th, the day he completed it, but early in the morning before the time he might have completed it (he'd be out walking). Would it sound unfinished then? Would the piano version sound somehow incomplete without the orchestration? The first edition of the *Rückert Lieder* (1905) was as the final five of a sequence of seven songs "aus letzter Zeit," a publisher's term meaning simply "recent songs." The other two songs in the first publication are *Wunderhorn* songs that are quite different in music and theme. They all were published for high and middle voice ranges, and with piano or orchestra. However, neither the order of composition nor the published sequence (an order chosen by the publisher) dictates the order in which one should perform the songs; the order must be a matter of critical judgment or personal taste. On the other hand, any order will work because the performers will tend to sculpt and grade the structure accordingly, as though there were a sequence. In performance, there is always a sequence, of course, and that sequence, once heard, is hard to displace in the mind. Even the circumspect La Grange seems equivocal on the issue of the songs' unity, although less so on sequence.

La Grange notes that although the piano version was published in a particular order (how could it not be?), Mahler changed the order many times in performance. La Grange seems to see these

lieder as not "an actual cycle," but as bearing a "symphonic unity" in miniature, albeit without a definite sequence of movements. He feels in them a monolithic "strange sad optimism" (Vol. 2: 1105-1119).

But let us now look into *Blicke mir nicht in die Lieder*. Despite the theme of this song, Mahler did in fact complete the piano and the orchestral scores, unlike the case with *Liebst du um Schönheit*, orchestrated posthumously. We listen to *Blicke mir. . .* in its completed form, and we can listen only thus. Yet its theme is incompleteness, intrusion, and even fear of completion. The finished song is styled a "rich honeycomb," which the hearer, a music lover or, perhaps, sexual lover, shall taste. Tasting, being a tentative act, explains and celebrates the theme of fear in that one fears the taster's judgment. One concludes that it is this wise fear that precludes completeness in composition or in critical judgment. But then, one can always revise, which Mahler did habitually, and so great was the flux of perfection in his mind that he even encouraged select conductors (Walter, Mengelberg, Fried) to revise in performances of his scores so as to adjust to various halls' acoustical ambiances. Is it not justifiable, then, for the listener to interpret — certainly a less destructive act than recomposition — in far-ranging ways by imagining textual and musical interconnections that are evanescent, but somehow fostered by a rich score?

One might think, at this point, of all the variables of a performance, of any performance, as due to the vagaries of monophonic and stereophonic recordings, both analog and digital, of replay mechanisms in homes and automobiles, and of the ultimate replay in one's mind. Is the mind itself a mechanical copy of other minds? Is it a dybbuk? What is copied by the composer as he moves from song to song? Of what is copied, what do we hear?

Um Mitternacht

Listening at midnight to *Um Mitternacht* was for me a predictable activity. On my birthday, I always listen to Bruckner's Eighth Symphony, or at least to a small part. That work is special for me. "How can you listen to such overblown Romantic rot?" a schoolmate asked me many years ago at the University of Rochester. But that work is special to me because I have ordered it so in my mind. It has become part of my private ritual, my ordering of the calendar.

But the ordering of the *Rückert Songs* is open to question. Fischer-Dieskau arranges the order one way in his recording with piano (Daniel Barenboim, French EMI), and another in one he recorded with orchestra (Karl Böhm, DG), where he also omits *Liebst du*. . . . In her recording with Claudio Abbado and the Chicago Symphony Orchestra (DG), Hanna Schwarz sings an entirely different order, and Yvonne Minton, under the direction of Pierre Boulez and with the London Symphony Orchestra (Columbia) quite another yet. In this Minton recording, one song order is listed on the album cover, but another is recorded and listed on the libretto. What does all this reordering mean? Is it a covert search for order? Also, what does it mean to have multiple recordings by the same singer. Fischer-Dieskau has recorded Mahler's *Wayfarer* grouping, itself not a true cycle, at least five times. Is one interpretation best? The first time one hears a given order, one interprets accordingly, as though the five formed a planned cycle, which they do not. But the plan changes with the sequence. In Yvonne Minton's "interpretation," *Um Mitternacht* is sung very slowly and with the greatest emotional emphasis. It is also placed last in the group.

The meaning changes with the interpreters, conductor or pianist and singer, for they may seek to provide a unity of the disparate songs. How can they do so? They might emphasize a developing mood. The author of the explanatory notes for Minton's recording assumes that the songs, sung in the order presented by Minton, embody a strict progression in theme and mood. This is either

wishful thinking or a response to the unifying artistry of Yvonne Minton and Pierre Boulez in this wonderful studio performance. Here, the performers superimpose a performing unity upon a happily selected sequence.

To emphasize such unity, the singer or conductor might emphasize a set of images, such as the delicate imagery of sudden or unexpected motion or change in the five *Rückert Songs*: the "plucked" ("*Brachst du gelinde!*") flowers in "*Ich atmet. . .*"; the "growing" ("*Wachsen*") of the songs-in-composition in "*Blicke mir. . .*"; the insistence of the verb "*Lieben*" in "*Liebst du. . .*"; but most of all, for me, the coincidence of the heartbeat in "*Um Mitternacht*" with the exact center of the poem:

Um Mitternacht	At Midnight
Nahm ich in acht	I took note of
Die Schläge meines Herzens;	the beating of my heart;
Ein einz'ger Puls des Schmerzens	a single pulse of sorrow
War angefacht	was set in motion
Um Mitternacht.	at midnight.

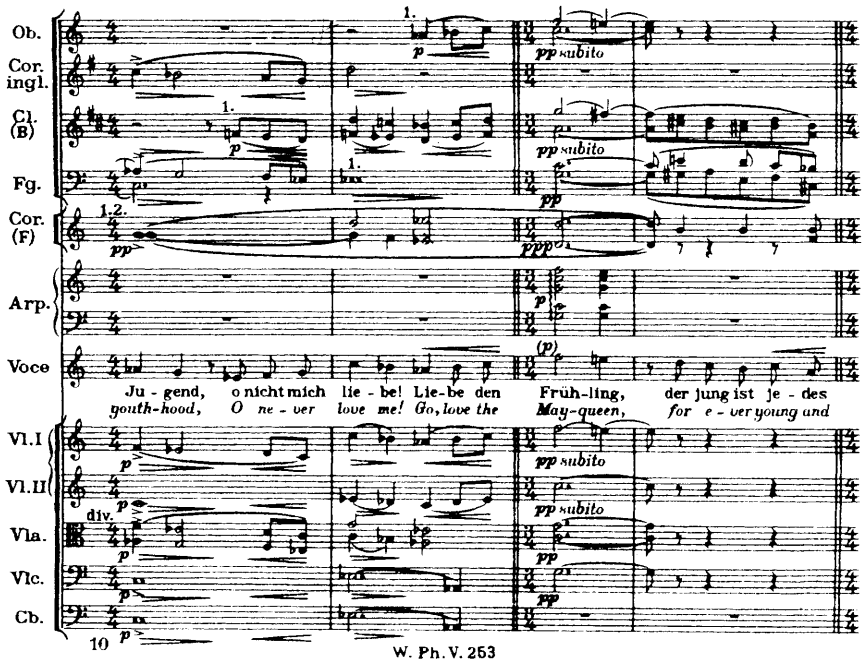
(tr. Deryck Cooke, in Mitchell, 35)

In this poem of five stanzas, each stanza has six lines, symmetrically constructed in form and content. Here, Rückert's five-line unit serves to establish an exact center for the midnight transition. "*Die Schläge*" becomes "*Ein einz'ger Puls*" in the succeeding line. The diffuse heaviness of the noun "*Schläge*" transforms into the logically diminished and painfully precise "single pulse of sorrow." This imagery presents a transfiguration of diffuse, unlocated grief to an identified and precisely singular sorrow, albeit one not confided to the listener. However, knowledge counts in Mahler's world, and the singer's knowledge accounts for the immense shift from the "Watch" kept by the singer in stanza one to that in stanza five, where the strength of the singer seems transmitted to God, a reversal of the motion in stanza one. It may also be noted that God ("*Herr über Tod und Leben*") assumes the Watch in stanza five. We flow into the universe.

Such a flow calls to mind Mahler's mystical philosophy and oriental leanings, and it is interesting to note that Friedrich Rückert (1788-1866), an orientalist and professor of Eastern studies, was also personally drawn to Eastern philosophy. In these songs, we find hints of Eastern musical technique (momentary appearances of the pentatonic scale, for instance) as well as of philosophy. These techniques and concerns reach full fruition for Mahler in *Das Lied von der Erde,* to which work these tendrils of Chinese style point. *Um Mitternacht* frequently has been understood as a microcosmic pointer towards the fuller world of *Der Abschied,* in the later song cycle. Yet each song of the *Rückert Lieder* establishes a context of independent value. However this "cycle" is sung, it must be understood as a progression of independent sonic and philosophic structures, or visions, or cells, Mahler's suggestive way for conceiving succeeding temporal sectors of our lives. This multitemporal structure might well be, in Mahler's teasing way, a unique invention in the history of lieder.

Liebst du um Schönheit?

Clearly, in the case of these songs, we invent a unity that Mahler never intended. What did it mean, however, when Mahler did create a unified cycle of disparate poems, as in the *Wunderhorn* group, or when he selected but a fraction of Rückert's own *Kindertotenlieder,* a collection of many poems? In Mahler's *Kindertotenlieder,* his only true cycle in the literal sense of the term, the musical accentuation of Mahler's unified cycle is deliberate. Certainly the overarching structure is more definite, the music's tonality closer to the words of the cycle understood as a totality. On the other hand, is the poetry's native music confused, contaminated, and distorted by the composer's piano or orchestra?

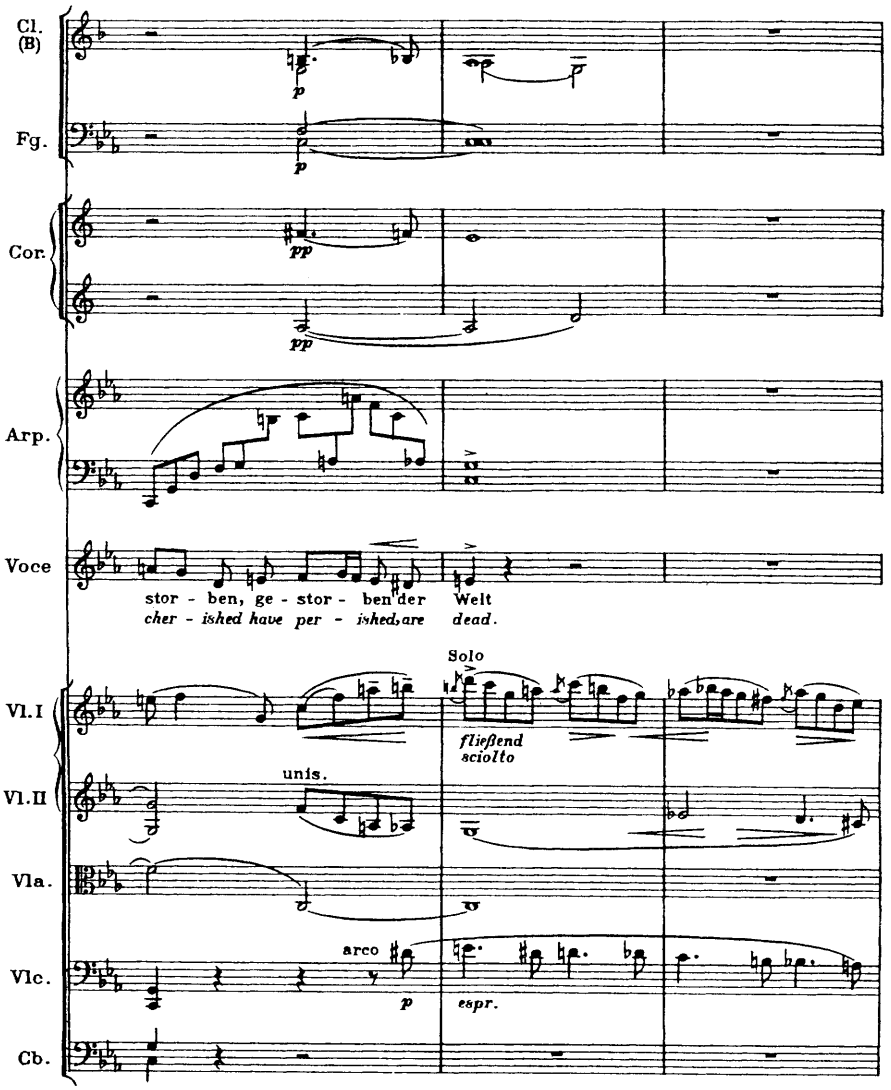


Example 1: "Liebst du in Schonheit," bars 10-13, from **Fünf Lieder nach Rückert**. *Leipzig: C.F. Kahnt Nachf., 1905. Repr. Wien: Weiner Philharmonische Verlag, 1926 ["Philharmonia" score]*

Does Mahler's music narrow the scope of verbal meaning? In the case of the *Rückert Lieder,* however, with the absence of an overall design, perhaps the hearing mind is freer to roam because it experiences something akin to absolute music. In one sense there is the absence of a universe, a vacancy which allows us to experience "something absolutely abstract" (Evan Eisenberg, 240). The "cycle" as a cycle ceases to embody particular ideas and structures, but rather these are invented by us. Our minds and emotions are freer to vibrate with the turnings of the melodies, the harmonies, and with all the seeming collocations of sound and verbal imagery. However, phrasing this freedom in terms of classical Greek music theory, we cannot quite locate the Ideas in back of the music, or what the music points to. In the context of Plato's thoughts about the unwelcome freedom of music's "content," this absence of meaning is the more telling since, for Plato, music is the most dangerous art because it lacks any definite message, preferring by its nature to work subliminally on the body and the mind. But since all our artistic experience depends in part on denotation, we blunderingly and imaginatively grope to invent meaning where none was intended. Why should we not? The artists, composer as well as singer as well as conductor, probably do so as well, and some interpretations cancel others, just as some pianists are not "unashamed accompanists," but hog the interpretative space in overly mannered ways.

"*Liebst du um Schönheit*" was first published with its voice and piano version, the only song of the seven without orchestration. The evidence of an orchestral score signed by Max Puttmann in 1905 (three years after that song's composition date) exists in several places, including in The Hague's Municipal Museum. According to Mitchell, the first publication of the miniature score includes this orchestration. On June 25th, 1975, Deryck Cooke wrote a letter to Donald Mitchell, citing Cooke's reasons for doubting the authenticity of the "anonymous" orchestration, particularly overly "thick" doubling of certain instruments which cloud the orchestral delicacy (Mitchell 123-24, n. 4). For instance, horn and viola in one spot, cello and double-bass in another, instruments that overlap in range and timbre (Example 1). Note how the concurrent soundings of the second horn and viola will clutter and fog over the crucial word "*liebe*" in bar 11. Mahler avoided such thick sounds in the four authentic *Rückert Lieder* orchestrations, as would particularly be appropriate in *pianissimo* settings.

Among Mahlerites, Cooke is best known for completing Mahler's "unfinished" tenth symphony, but he believes (and I agree) that his version of the tenth is more authentic than Puttmann's version of



Example 2: "Ich bin der Welt abhanden gekommen," bars 37-39, from **Fünf Lieder nach Rückert.** *Leipzig: C.F. Kahnt Nachf., 1905. Repr. Wien: Weiner Philharmonische Verlag, 1926 ["Philharmonia" score]*

the song, although that version had fooled Cooke for some years. Cooke's analyses of the two posthumous orchestrations of the respective works are based on the study of Mahler's prevailing compositional practices at the time of each composition in question. Many conductors refuse to conduct the Cooke "fabrication" of the tenth symphony, but there are at least five recordings of the huge score. When I listen to one of these, I find myself asking, "How would Tennstedt or Bernstein [who chose not to record Cooke's version of this symphony] play this or that phrase?" I also ask, "To what percentage of Mahler's handiwork do I listen?" On the other hand, in his orchestral performance of the *Rückert Lieder*, Karl Böhm omits *Liebst du. . .* presumably because the orchestration is not Mahler's. Would Böhm, or his sound engineer, have clarified Puttmann's thickly orchestrated strands? I wonder.

Ich bin der Welt abhanden gekommen

At first, *Ich bin der Welt abhanden gekommen* sounds much like *Ich atmet einen linden Duft* in its use of long, high-floating melody. Moreover, both seem embedded in the sonic world of the quieter moments in Mahler's fifth symphony, finished in the same year (1902) as *Liebst du um Schönheit.*

Mitchell notes that the *Rückert Songs* present microcosmic versions of Mahler's "musical thinking" that are explored on an epic scale in his later works, especially *Das Lied von der Erde* (67). But also, the musical results of Mahler's counterpoint, as discussed in the following section of this essay, sound somewhat like Debussy's counterpoint in *Jeux*, Debussy's most advanced work in orchestral clarity. Mahler's style in a poem whose theme is losing track of the world suggests worlds of sound he and others were to develop in the opening decade of the twentieth century. These works, though inimitable, nonetheless suggest other works and others' styles.

Indeed "*Ich bin der Welt. . .*" is unique in ways

that subtly counterbalance Mahler's usual melodic ways. Here we find strophic repetition with a difference. The word "*gestorben*" ('dead') appears prominently, for instance, in each of the three stanzas. However, whereas the first two stanzas conclude with a ghostly final appearance of the English horn, balancing its earlier appearances with the clarinet in the opening of stanza one, in the third stanza the English horn, though there, is more recessed (Example 2). In the second strophe (bars 37-38), at the place where the singer is dead to the world, the woodwinds, albeit present, are hushed, and Mahler has built pauses and silence into his instrumental lines. These silences and pauses, combined with a powerfully spare harmony in the woodwinds, create a delicate tonal balance, chamber-like, which sets the voice, the harp, and the violins at the lyrical center.

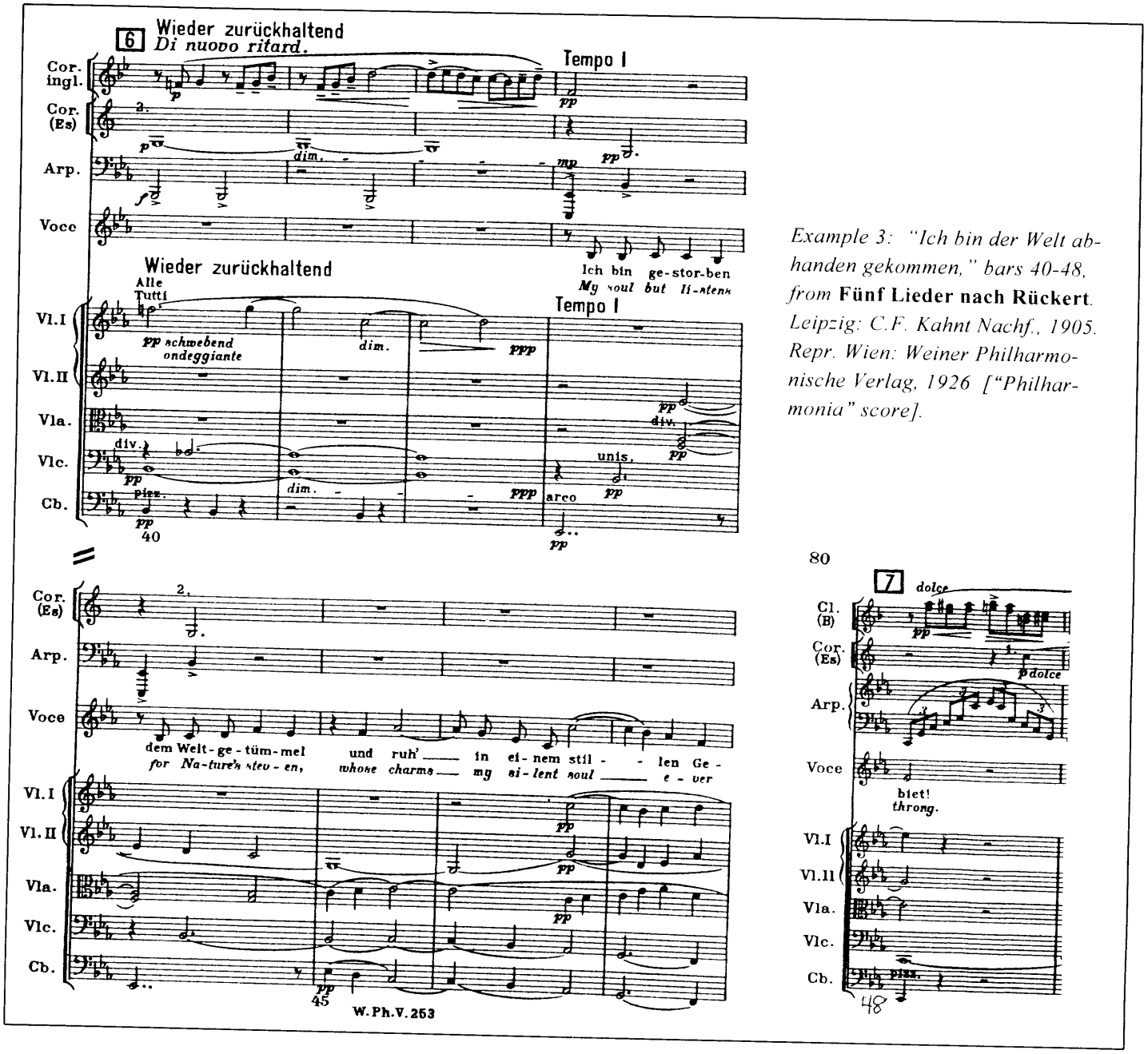
The orchestration becomes even more slender and quiet in bars 43 *et seq.*, where the speaker's removal from the world's turmoil ("*Weltgetümmel*") bespeaks a diminishment of the sounds of the words as he (or she) hears them (Example 3). In a manner that prepares for the dying or diminished sounds of bars 57-67, the instrumental lines in bars 43-48 are once again spare, chamber-like, allowing individual voices to peek through the melody and to highlight and cushion the crisis described in the words: "*Ich bin gestorben dem Welt getümmel und ruh' in einem stillen Gebiet*" ('I am dead to the world's turmoil and peaceful in a still [or silent] land'). This scoring suggests evanescence, self control, self containment, even self entombment, especially with regard to the final statement of the speaker, who will live alone in his (or her) three realms — "In my heaven, in my love, / In my song." The prominence of the harp, particularly in the bass, may be said to augment the tonal death imagery in this most delicately scored song.

Ich atmet einen linden Duft

Ich atmet einen linden Duft exemplifies Mahler's new approaches to counterpoint between 1900 and 1902, the years in which he completed his fourth and fifth symphonies. The song therefore is embedded within Mahler's quickly evolving musical thinking following the *Wunderhorn* period. In this song, polyphony emerges against the lean and unmuffled harmonies of single instruments and chamber groupings in the orchestra. Several contrapuntal techniques merge which Mitchell discusses at length and with great skill (see pp. 59-73 and notes). Mitchell notes that Mahler treats the human voice line "as just one more instrumental part in the contrapuntal texture." In addition, Mahler uses heterophony, a contrapuntal technique whereby "identical parts . . . [are] rhythmically a little out of step with one another" (Theodore Adorno, *Mahler: Eine musicalische Physiognomik* [1960], in Mitchell, 62). Combined, the chamber polyphony and the heterophony result in an unearthly, softly punctuated clarity of orchestral voices and instrumental timbre. Mitchell cites the precision in Mahlers use of the celesta notes at the beginning of the song. The harp enters half way through the measure so as to "strengthen and articulate the top of the acciaccatura" with a blaze of one color lightly superimposed upon another. The overlay of harp upon the celesta may be seen in Example 4.

To my mind, the heterophonic sound shapes, in addition to what they reveal about the song, suggest songs out of phase, the non-linear characteristics of an unsequenced group.

But the sonic delicacy of *Ich atmet. . .* is developed to an even higher rarification. In the opening bars, we may note scalic melodies together with their mirrored and inverted versions, though hardly perfect copies. Likewise, the clarity is heightened by the care in Mahler's orchestration. For example, the appearances of the oboe and clarinet are separated from each other so as to avoid murky timbre, and both are separated from the celesta so as to avoid droning out its delicate shades. Minute effects are thereby heightened, telescoped, broadened in the hearing mind. Blending and individuality

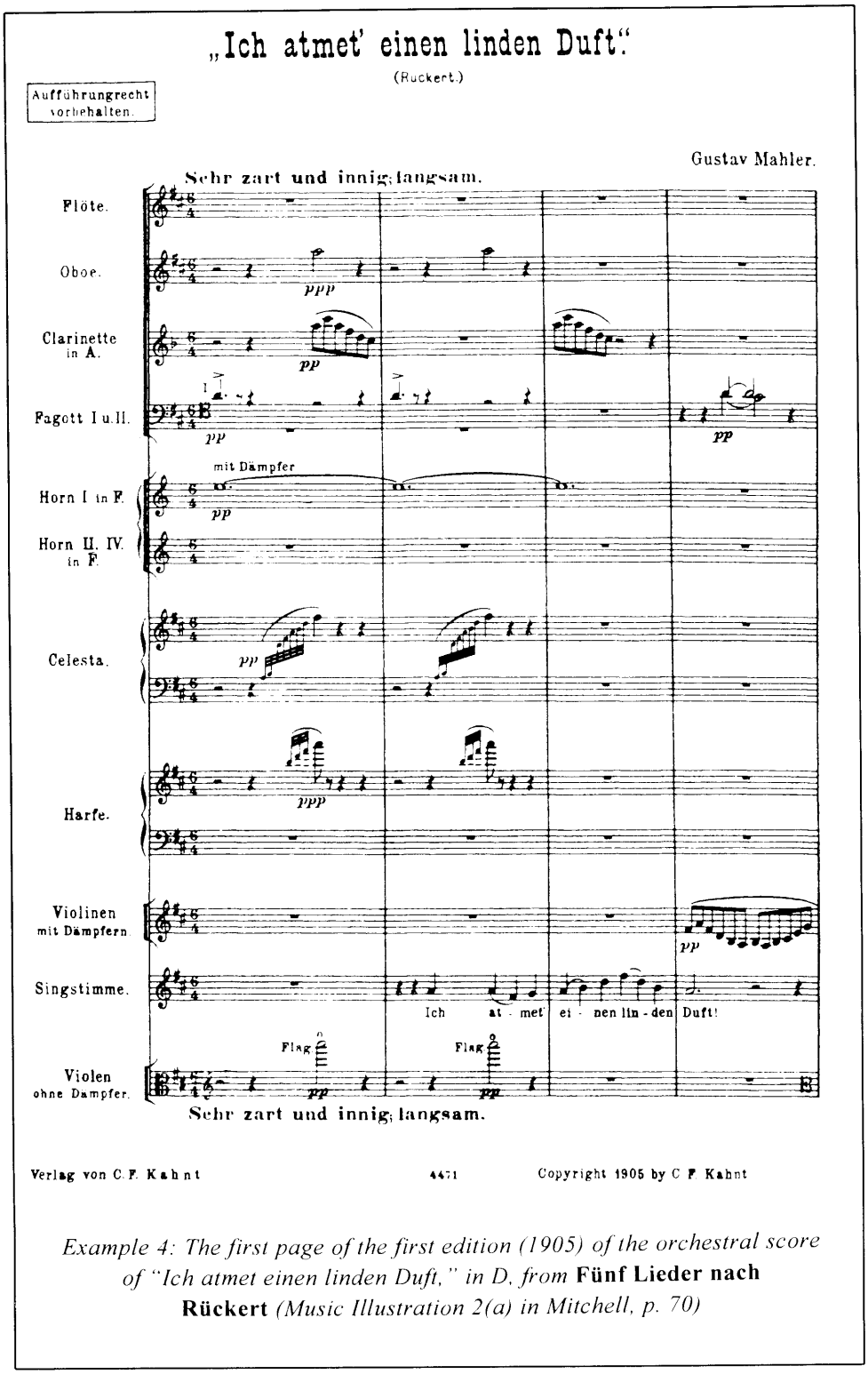


Example 3: "Ich bin der Welt abhanden gekommen," bars 40-48, from **Fünf Lieder nach Rückert**. *Leipzig: C.F. Kahnt Nachf., 1905. Repr. Wien: Weiner Philharmonische Verlag, 1926 ["Philharmonia" score].*

are issues one can understand in relation to Mahler's mystical leanings. But in this song, these issues are combined to high effect, and may be seen to express the themes of withdrawal, loneliness, and loss.

These themes — withdrawal, loneliness, loss — are reinforced by Rückert's typical verbal features. In his study of strophic elements in Mahler's lieder (and symphonies), Michael Oltmanns cites Rückert's preference for wordplay underscored by assonance. Note the second stanza of *Ich atmet. . .*, quoted with Oltmanns' emphasis (Oltmanns, 149-50):

Wie <u>lieblich</u> ist	How lovely is
der <u>Lindenduft</u>	the fragrance of time,
Das <u>Lindenreis</u>	The spray of lime
Brachst du <u>gelinde</u>!	You delicately plucked!
Ich atmet <u>Leis</u>	I gently breathe
Im Duft der <u>Linde</u>	The fragrance of lime—
Der Herzensfreud-	The delicate
schaft <u>linden Duft</u>.	fragrance of love.



Example 4: The first page of the first edition (1905) of the orchestral score of "Ich atmet einen linden Duft," in D, from **Fünf Lieder nach Rückert** *(Music Illustration 2(a) in Mitchell, p. 70)*

Here, sonic equivalence serves to equate normally separable concepts of love, lovely, gentleness, and therefore even the act of plucking the twig, which was plucked gently. Furthermore, Oltmann's claim, following Adorno (see Oltmanns, fn. 21), that these verbal plays bear musical rather than rational significance, rightly hints that Mahler is creating a subjective range of meaning for the audience to probe and, more important, to dwell within.

Indeed, this verbal play establishes a subtle questioning of the fragility of one's belief or trust in reality, a questioning raised to the level of a theme in *Kindertotenlieder*. Tracing this interpretation further, is not the speaker in *Ich Atmet. . .* caught between a realm of meaning and substance, on the one hand, and a realm of radically subjective meaning, on the other hand? The subjectivity of *Ich atmet. . .*, thus understood, replicates the dissolution of reality at the end of *Ich bin der Welt abhanden gekommen*. There, the already fragile life of the protagonist, moving through the realms of his heaven, love, and song, exists in none of those places, but rather in subjectivity itself. As I see it, Mahler's concept of a pervasive subjectivity is expressed in the structure of some of these lieder, a structure which, for me, culminates in the sequence of images in the sentence, "I live alone in my heaven, / In my love, in my song."

Mahler's emphasis on counterpoint and a soft context for *Ich atmet einen linden Duft* is combined with a chamber-orchestra scoring such as to enable symbolically telling effects. The human voice, as already noted, is generally independent of the other

voices, embedded in counterpoint and free from heavy harmonic domination. In addition, Edward F. Kravitt thinks the harp evokes an atmosphere of death, often appearing in other Mahler scores where death, or at least otherworldly qualities, are either evoked by Mahler's instrumentation or mentioned in texts Mahler chooses (Kravitt. "Mahler's Dirges for his Death: February 24, 1901," *MQ* [July, 1978], cited in Mitchell, 129). The voice line, thus distinguished from the harmonic texture, feels much lonelier than the words of the purported love poem suggest. Therefore, there is a tension in the blend of words and music. The result, a disembodied sung text at odds with an instrumental context of death (the harp, and perhaps the celesta too), suggests Mahler's grappling with a painful epistemological problem. The poem's verbal musical texture points to a world where love and loss are intricately combined with exquisite human pain and joy. If the entire *Rückert* "cycle" bears a cyclic unity, I suggest that its theme is precisely the immense apprehension, both of feeling and of knowing, that emerges as the experience of life's disjunctions. Mahler exposes us to the structure of such disjunctions: life/death, love/loss, the present/the past, even delicate gain (the broken lime spray)/ fragile loss. One leaves the *Rückert Lieder* with a sense of the disjunctions within life's invented or perceived unity.

* * * * * * * *

Stephen A. Gottlieb is Professor and Chair of English at Quinnipiac College, Hamden, Connecticut. He is President of the Association for Integrative Studies and a senior editor of ISSUES IN INTEGRATIVE STUDIES: AN INTERDISCIPLINARY JOURNAL. *He has authored numerous published musicological articles.*

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_____. Christa Ludwig, Herbert Von Karajan, Berlin Phil. Orch. DG 2531 147 or in DG 2707 082.

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Towards A Composer-Friendly Environment

by Victoria Bond

The following is the third in a series of interviews the author held with noted composers and conductors on the broad subject of the importance of the creative arts to American culture. The texts are edited transcripts of the interviews.

* * * * * * * *

Gerard Schwarz is an internationally renowned conductor who is currently Music Director of the Seattle (WA) Symphony Orchestra.

* * * * * * * *

VB: Thank you for agreeing to share your thoughts. I'd like to discuss any ideas you have on creating a more composer-friendly environment in today's concert halls.

GS: I think one can achieve the goal in a number of ways. Two that are popular at the moment are: 1) 'sneaking' new music onto programs in a benign way, so that audiences aren't aware you're doing it — hopefully they will end up liking it; or 2) trying to educate your audience, which is certainly the better way.

VB: How do you 'sneak' new music onto programs without audiences noticing?

GS: When I first came to Seattle I programmed a lot of pieces by composers I liked, but no works that would be, in Copland's words, "very difficult." Copland, as I'm certain you know, used to categorize the listenability of contemporary pieces as "fairly easy," "average," and "very difficult." Well, no selections in his "very difficult" group were programmed. In other words, I didn't program Schönberg's *Five Pieces* or even Berg's *Three Pieces*, which are not all *that* difficult for the listener. What I did program was a lot of American music that audiences could readily enjoy and identify with, be it Copland, Hanson, Diamond, even Walter Piston. For example, there is a wonderful, short piece by David Diamond called *Psalm*. It is very powerful. I also programmed pieces with strong programmatic elements, and the audiences responded with genuine enthusiasm.

Of course I didn't announce to the subscribers, "For the next few seasons I will program a lot of American music." Nevertheless, between 1985 and 1987, even with a shortened season, the Seattle Symphony programmed more American music than any orchestra in the country.

Of course, we programmed the newer works on programs with Brahms, Beethoven, Schumann and Schubert, so there wasn't a large dose of contemporary or twentieth-century music on any one program. If I programmed a piece by Stephen Albert, for example, I wouldn't program any Stravinsky with it.

Another reason we were so successful here was that I didn't select from the works of twenty-five *different* contemporary composers. I focused on composers that I thought the audience would really like. In a single season I would do at least two, and sometimes three of the works of each of a carefully selected group of composers.

VB: In that way, the audience had the opportunity to become familiar with their music.

GS: Exactly. After hearing several works by a given composer, the audience better understood that person's language. When Beethoven is programmed, the audience knows what to expect! Even if it is a piece they have never heard before, they already understand Beethoven's language.

Currently, most audiences aren't familiar with the diverse languages of new music. However, when Stephen Albert was composer-in-residence with the Seattle Symphony, we used to do three or four of his pieces a year: one or two on the subscription concerts, and one or two on the "New Music Series" or the "American Music Series." Soon we got to the point where the audience actually looked forward to hearing Stephen Albert. When Albert wrote a cello concerto, quite naturally the audience expected that we would program it! I followed the same format with pieces by David Diamond, Howard Hanson and Walter Piston. We are now programming works by Bright Sheng.

It is really gratifying to know that we've been able to develop an audience that doesn't run away from new music. I no longer get letters complaining that we're doing too much of it. Happily, it is now an accepted part of our programming! But, please remember, I do not program serial music on the main series. I happen to love Schönberg's *Five Pieces*, but I realize that not in 100 years will an audience like that music, by and large. You could play it five times, play it every year, and they still would not like it.

VB: Is that because it's language is so far removed from more accessible contemporary music?

GS: Serialism is best described as 'intellectual music.' It does not spring from what audiences have experienced in terms of harmony and melody.

Now you and I are educated, not just generally educated, thoroughly educated, especially in matters of music and sound. But even well-educated people won't *always* understand. My father, for example, plays the piano very well. He's gone to concerts all his life and is very knowledgeable about music. He has even studied counterpoint. But, he doesn't like serial music, probably because he doesn't understand it. You might ask, "Couldn't he learn to understand it?" Well, he could if he spent time studying it, as we have. Then it might give him a little intellectual pleasure. But realistically, I doubt it will ever happen.

VB: This raises another interesting subject, namely the dwindling access to music education for the younger ages. So many school music programs are being cut that children are currently growing up without any significant knowledge about music.

GS: It's tragic, but that shortfall even affects Mozart and Beethoven! We're not just talking about Schönberg now. It's a deplorable situation when you compare what was once taught in all of our schools with what is offered in only some schools today. Support for music education will always be a low priority if people believe music is a superfluous luxury that is not genuinely important to the course of their lives. However, there are some encouraging signs that things are getting better in some areas. For example, here in Seattle, there's a new excitement both in the private and public schools for education in music. I feel that negative attitudes and other threats have receded in this region and have been replaced by a more enlightened dedication. Perhaps other places are doing better as well.

VB: I think as artists, it is very important for us not only to be advocates for music but also to proclaim why music is vitally important to the lives of our citizenry as a cultured people.

GS: Absolutely! A while back I spoke at a local Rotary Club and later received a letter in which the writer proclaimed how grateful he was for our concerts and the approach that we follow here. He wrote of going through a very difficult year with the death of a loved one, and that attending our concerts transported him to a different place and provided a kind of spiritual guidance that he desperately needed. Our music helped him through that very difficult year.

It is truly unfortunate that many people say, "Oh, I don't know anything about that music — I never go." How sad that this element in their lives is lost. You and I can talk about this 'quality' of music, but in reality it is something that can't be explained, it must be experienced.

The world of music is very, very special! How wonderful it would be to have everyone experience the mental, emotional and spiritual elements of music in the same way we do. It would make them better human beings. They would have more appreciation of life and their world. However, until you experience it first hand, it is almost impossible to envision the impact that quality music can make in your life.

VB: Does your audience come from different economic and social brackets?

GS: I don't have hard statistics on that, but my guess is that ours is similar to most audiences around the country. Our audiences are somewhat diverse, but the concert-goers tend to be older and from the middle class, like most other symphony audiences.

VB: In your opinion, should the government support the development of 'new' music?

GS: I don't believe that government should be supporting experimental music. The *avant garde* has to find its own way. I think that the commissioning projects in which the government is involved are quite wonderful, but I am not a great fan of consortium commissioning. If somebody writes a piece, I want to look at it; then, if I like it, I can perform it. With a consortium commission I'm at a disadvantage, because I've given a sight-unseen guarantee that I will play the piece. Unless I'm doing the premiere I have nothing to gain and possibly much to lose! I prefer to perform music I believe in. Although I premiere pieces, I am not persuaded by the premiere as an event but by the work and the composer! Commissioned works can be wonderful pieces, but they are a gamble. If the composer produces a quality work, you get the honor of doing the first performance. Realistically, however, the consortium commissioning idea is anything but fool-proof, and should be approached with extreme care.

VB: Do you think government has done enough for music?

GS: Government support of orchestras that play American music has been a big help, but I feel more should be done. I'm also unhappy with the 'ASCAP' awards. It is a travesty that the awards are given only for performances of music written since 1945. What's wrong with the great American music of the first half of the century? Doesn't that body of masterpieces need to be supported and honored as well. It's a shame that you, or in a sense your community, receive the honor only if you do 'new music' and not 'new older music.' The awards should acknowledge support of music from the whole century, not just that written since 1945. After all, the pride and satisfaction that derive from an ASCAP award are wonderfully important to a community.

Government interaction with the arts is a complicated issue. I think the idea of government supporting organizations that play new pieces, or in some cases commission them, makes a lot more sense than providing government support directly

to the composers. I don't see a great deal of value in that. In countries where it is done directly (Finland, for example, supports its composers to the point where they are able to make a good living just from government grants), the process doesn't produce great composers. Why that is, I don't know. Perhaps it is the security! In principle, I think government grants are a step in the right direction. I'd like to see more, perhaps twice the number of those given presently. More than that would constitute too much interference. In the past, we've seen what problems can develop when government meddles in the arts.

VB: How do your orchestra musicians feel about doing 'new music'? Are they excited about it, or do they resent having to learn something that is out of the mainstream?

GS: I think they're very excited about it, as long as they can function as interpreters rather than robots programmed to perform in a specific way. If they can establish some kind of identity or affiliation with the music, they're very happy to do it. In fact, when they are not challenged, they become bored. When they're given music that they consider mediocre, or music that doesn't adequately use their talents, they become angry, and justifiably so.

VB: Obviously, the virtuosos of the less-popular concerto instruments have everything to gain from doing 'new music.' However, many of the composers with whom I've spoken expressed a wish that concert soloists, particularly those who play the more popular instruments such as violin and piano, would be more encouraging of composers.

GS: Your composer friends are absolutely right. If you survey the repertoire of the violin for example, you notice that there are dozens of pieces that just aren't played. Many of these lesser-known works are wonderful. Recently I programmed the Strauss Violin Concerto on a concert. When was the last time you heard the Strauss Violin Concerto? And yet, it is a fabulous piece! I talked to a violinist about the Conus concerto; she confessed to me that she had never heard of it! As for the Busoni Violin Concerto, the Nielsen or the Hindemith, while they are played occasionally, they're all great works that deserve to be heard more frequently.

If you are searching for contemporary pieces, consider Stephen Albert's piece, *In Concordium*, a wonderful work that is rarely done. Composers who have violinist friends occasionally receive a premiere, but generally most soloists are not interested in delving into the newer repertoire.

Whether it's a concerto by Robert Stall or Earl Kim (whether they're great pieces or not, I don't know), there is a wealth of twentieth-century violin and piano music that is not played. Everybody plays the same half dozen pieces. I'm getting tired of receiving repertoire lists from celebrated artists that contain little or nothing beyond the popular standards!

VB: That seems to be true as well with the repertory of many orchestras. There is not a tremendous amount of new music being played. You are adventurous in the repertory of other times as well as today, but most conductors program from a sort of 'top 50' list containing pieces that are heard all the time.

GS: Unfortunately, your right. If people get used to that approach, watch out! Your audience will shrink. When your listeners don't grow, musically speaking, they get bored and will atrophy. When they are immersed in popular repertoire, and are not encouraged to listen with an open mind to unfamiliar pieces, they will stop coming altogether. Conductors who believe they are building an audience with that approach are, in reality, destroying

it. Is it so difficult to come to terms with the concept that when a conductor programs on the assumption that audiences will come only for 'those' pieces, he or she will develop an audience that will get bored with only 'those' pieces. If the audience is not challenged to listen to anything else, you are finished!

VB: Along those same lines, increasingly concert programs are becoming locked into standard formats and formulas to produce maximum rehearsal efficiency. Because you do so much new music, are you given additional rehearsal time?

GS: Not really. I used to do a lot of split rehearsals, a format in which I would always do a wind/brass/percussion sectional followed by a separate string sectional. That would count as a single service. But I don't schedule that way as much anymore. On a rare occasion, I'll get a fifth rehearsal. However, like most thoughtful conductors I try to get away from the rigid overture, concerto and symphony format for every program.

VB: That's what I mean by a 'standard program format.'

GS: Standardization, which sometimes works wonderfully, can get a little dull. It's why I like to vary the format. I have done programs with multiple concerti, with two symphonies, and without soloists. I'll try whatever makes musical sense. At all costs, avoid a routine in which you open with a new piece, follow it with a Beethoven Piano Concerto, and after intermission present a Brahms Symphony.

VB: I know you do a lot of guest-conducting abroad. Let me ask you about American music in Europe and Asia. Do foreign audiences know what's being written in this country? Are American composers well received there?

GS: Unfortunately not! Musically, audiences abroad don't know what's going on in this country, and they don't want to know. Several years ago in Manchester, I performed David Diamond's Second Symphony with the BBC Philharmonic. It was the first time I had a major success conducting American music there. Even though Diamond's Second is an absolute masterpiece, in the early rehearsals I had a hostile orchestra on my hands. It was a clear manifestation of the phenomenon that foreigners, Europeans in particular, are not willing to acknowledge that America has great composers. They're willing to grant us great instrumentalists, orchestras, conductors, anything — but not the composers. Apparently, they want to reserve that creative domain for themselves, that greatest honor, to be a contemporary Beethoven or Brahms, or if you're English, to be the new Elgar, Tippett, Britten, Vaughan Williams, or whoever.

It's truly sad that European audiences can't bring themselves to give our composers their due, but I understand why. To acknowledge a society's creators is to pay their culture the highest compliment. Towards that end, I've been programming American music all over the world, but not with wonderful results in terms of audience response. I remember going on tour with Leonard Bernstein and the New York Philharmonic in 1976. We did all American music, and even that orchestra, with that conductor, was not enthusiastically received.

VB: Is it possible that the enthusiastic audience response you received in Manchester for the Diamond Symphony might signal a change in attitude?

GS: Maybe it bodes well for our future. I hope it does! One positive sign is that the recordings of American music that I've made have been getting very good reviews in Europe. In the past, British record magazine reviewers would automatically pan American music. Now, however, they are writing

some very good and intelligent reviews.

Of course, foreign critics have yet to come around. They complain that Hanson is too accessible, that his music is not adventuresome, that it's overly this or overly that! They draw parallels between it and mediocre music they already know; for example, in England, it is compared to George Lloyd, whose music is 'less than inspired.' Comparisons like that are ridiculous. I'm not programming the *Grand Canyon Suite*! If they compared that to something by George Lloyd, they might be right. Unfortunately, such a criticism is not limited to Europe. When I was programming half of the Hanson symphonies, I was severely criticized for doing so here in Seattle, as well as in Los Angeles, New York and elsewhere. I never got a good review for a Hanson Symphony until I made the first recording; then everyone loved the works. The recording changed the whole environment.

Recently, I did the two William Schuman operas. John Rockwell, the renowned music critic, skewered *Mighty Casey*, a great American folk opera. *Casey* is fabulous, one of Schuman's greatest pieces, but John panned it mercilessly. In a sense, that's snobbery. Someone with John's credentials should be able to appreciate a work on its own terms. Contemporary masterpieces don't always have to created by the minimalists or the *avant garde*. So acceptance is not only a problem in Europe, it's a problem here, too.

There is a silver lining to all of this. At the moment, the record reviewers have the potential of providing significant help to us, simply because they are in a position to spend more quality time with the music so as to really digest it before providing an assessment. Because of this, they've been, in some ways, the greatest supporters that we have had for American music. I am genuinely grateful that when we now make recordings of American music, the reviewers are responding to it, and the public, after reading the reviews, are buying the CDs and cassettes containing those works.

VB: Certainly, the climate has changed. For such a long time, the music of composers like Howard Hanson and Diamond was completely out of favor.

GS: That's true, but let's remember the many young composers, Ellen Zwilich, Stephen Albert and many others, whose music communicates with an audience but who have not had to write 'pop' music in order to do so. It's a ripe time for us to support American music and composers. I believe at last our audiences are saying, "We love it too."

VB: Thank you so much for your time and thoughts. I especially appreciate hearing that despite an uphill struggle, you have managed to create a composer-friendly environment for your audiences and for the American record-buying public!

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The tape transcription of this interview was effected by Michele Gutierrez, a graduate student at Baylor University (TX). The interview was subsequently edited by Stephen M. Heyde, Conductor-in-Residence, Baylor University, and Music Director/Conductor, Waco (TX) Symphony Orchestra.

Scores & Parts

Firebird Suite (1945 version) by Igor Stravinsky

compiled by David Daniels

Several years ago, the 1945 version of Stravinsky's *Firebird Suite* was the target of some criticism in the *Journal of the Conductors' Guild.* As a preface to this errata list, I would like to make the case for the opposing view — that the 1945 suite is preferable in several ways to the 1919 version.

Part of the neglect for the 1945 suite may have to do with its origin. As is well known, anomalies in the international copyright system allowed many of Stravinsky's early works to pass into the public domain. It is alleged that this fact, with the attendant loss of royalty income, inspired the composer to prepare the 1945 version of *Firebird*; the unspoken feeling is that the later version is therefore somehow tainted by an unworthy and inartistic materialism. However, it should be self-evident that creative artists have rights to the products of their imagination. Even if Stravinsky's motivation in making the 1945 revision were merely commercial, it would be nonetheless defensible. Ultimately, of course, that entire question is irrelevant to the musical and historic value of the work.

When a composer revises an earlier work, he may have one of several purposes. He may wish to create an alternative version that has equal stature with the original. Bach's numerous revisions and adaptations are good examples. He may, on the other hand, wish to provide a new version that he considers an improvement on the original. The Schumann Fourth Symphony is an example of this type . Still other revisions are the result of outside pressures (Bruckner's symphonies, Mussorgsky's *Boris Godunov*), and it may not be always clear which version the composer preferred.

In the case of the *Firebird Suite*, however, there is little doubt. Stravinsky maintained that he intended his 1945 *Firebird* to supersede the 1919 suite. Of course it is possible to hold that he secretly preferred the 1919 version, but I am aware of no clear evidence for this view. Therefore, unless one has a special reason for performing the 1919 version, the 1945 suite should be the score of choice.

The 1945 suite has numerous errors in score and parts, but not nearly so many as the 1919 version, as a glance at the following list will show. In the 1945 score, some errors from 1919 are corrected, some are carried over (and even made worse!), and some are finessed by a change of orchestration or context. On the whole, however, one can approach this version with much more confidence in its accuracy, not to mention consistency between score and parts.

It is true that the orchestration changes in this version are not always obvious improvements: that is, for the most part they don't sound significantly better, nor are they any easier to play. Jonathan Sternberg has some justification in describing them as "minute and often senseless changes of dynamic markings, instrumentation, phrasing, and other details" (*JCG*, Winter, 1983, p. 21).

The obvious bonus in the 1945 version is the added music, which consists of two additional movements plus brief connective transitions. The "Pas de deux; Firebird and Ivan Tsarevitsch" is a langourous and seductive dance with prominent solos for oboe and flute. The more active middle section of this movement prefigures *The Rite of Spring* in its melodies that repeatedly depart from and return to a particular central pitch.

The other added movement is "Scherzo; Dance of the Princesses." In the original ballet score it is titled "The Princesses Play with the Golden Apples." This is a charming and humorous movement, about three minutes long, that would be a good programming choice for youth concerts. At one point it sweetly anticipates the melody that will appear in the "Infernal Dance" with increasing brutality (the melody at #15 in the 1919 score).

The three "Pantomimes" that occur before, between, and after the two major added movements are merely transitions, each one minute or less in length.

Having conducted both versions of the suite, I much prefer the 1945 version. All the best features of 1919 are present; attractive music has been added; and one can have far greater confidence in the accuracy of the score and parts. I heartily recommend the 1945 score.

The errata in the following list refer for the most part to the score only; in general, though, the parts are highly consistent with the score. Simply stated, most of the score errors are also found in the parts, though in the set of parts I used, some of them had already been corrected in pencil. It would be best to assume that any error in the score is also present in the parts until it has been checked.

Sources for comparison were the 1919 suite and the full score of the complete ballet, as published by Schott in 1933 (Dover reprint).

* * * * * * * *

Reh.#/Bar ..... Inst: Correction

4/3 ..... Vla: Slur probably includes the G♯
7/4 ..... Vln 2, 2nd & 3rd div: Should be identical to previous bar; this was incorrect in 1919 and only partially corrected in 1945
11/5 ..... Cl 2: Last note F♯, and 1st note of next bar F-nat.
12 ..... Pno: Dyn s/r like Reh.#12/3
12 ..... Vla: 1st note s/r A♯
12/3 ..... Pno: S/r F♯in LH (a probable error from 1919)
12/4 ..... Vlns 1 & 2: Last note in top div. s/r F-nat.
13 ..... Fl, Cl, Pno: Dyns analogous to those at Reh.#12
14/4 ..... Vln 1, Vla: Slur 1st half of bar
17 ..... Vla: Played on the G string (III, not IV)
17/4 ..... Pno:15th note of bar s/r A-nat. (not B)
18/4 ..... Vc: *Arco*
18/5 ..... Cl 2: A-nat. (in the bar labeled "For ending")
19/4 ..... Vla: Last note is correct in score, but parts have G♭ (incorrect)
22/2-3 ..... Ob 1: Accents should be on 1st note of slurred group each time; also 5th and 6th notes in b. 3 (A♯) should be tied
24/3 ..... Ob 1: Slur after 2nd comma
24/4 ..... Ob 1: Slur entire bar
34/2 ..... Ob 2: 1st note s/r A♯
35/3 ..... Hn 3: add accent
35/4 ..... Ob 2: 2nd note s/r G
36 ..... Vla: Muted (not an error, but a confirmation; Vla has been muted since Reh.#9)
36, b. 1-2 ..... Hn 2: add accents
36, b. 2 ..... Hp: Presumably "*près de la table*" (not "*taste*")
45, b. 4 ..... Vla: Last beat slurred
56, b. 3 ..... Bottom line: Should be Vc (not DB)
59/3 ..... Bsns 1,2: 4th and 5th notes s/r C♯ and C-nat., respectively
59/4 ..... Pno: 2nd through 5th notes s/r: F♯, F nat., E-nat., E♭ (retaining the disjunct shape of the figure)
62 ..... Vlc: No mutes
67 ..... Vlc: Complete ballet gives *sfpp subito* here; it is questionable whether this is an inadvertent omission, or a deliberate change. In Stravinsky's own recording of the complete ballet this *sfpp* is preceded by a *cresc.*

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

Reh.#/Bar ..... Inst: Correction

76/4 ..... Vlc: Slur the 2 8th notes
79/8 ..... Vln 2, Vla: Cresc., like Vln 1; Vla probably mf like vlns.
82/4 ..... Cl 1: s/r $E^{\#}$
87/4 ..... Tba: Probably Tuba *sola* (3rd tbn *tacet*)
88, b. 4 ..... Tpt 2: Last note s/r $E^{\flat}$
91 ..... Vlc: *Piano subito* on 2nd note
93 ..... Tmp: Probably s/r low A
99 ..... Vn 1, Vla: 1st multiple-stops include D-nat. (precautionary)
104/3 ..... Cl 1: (–) *p*
106 ..... Picc: 2nd note s/r $B^{\flat}$; 5th note s/r B-nat.
108/3 ..... Tpt 1: This note open
115 ..... Hns 2,3,4: *Cresc.*, just like subsequent figures
117/2 ..... Cl 1: Last note s/r C-nat.
117/3 ..... Cl 1: 3rd note s/r $D^{\#}$
118 ..... Cl 2: 1st note s/r A-nat.
120/3 ..... DB: *Pizz*
125/1-2 ..... Hp: Should probably be the same as 124/1-2. However, as it stands, this is identical to the 1919 score (at Reh.#23), so if it is an oversight it was overlooked both times. The original ballet is not comparable in the corresponding passage.
133/3 ..... Tbn 1, Pno, Hp: 3rd beat s/r D-nat (not $D^{\flat}$)
133/3 ..... Vla: 3rd beat s/r G-nat. (precautionary)

Reh.#/Bar ..... Inst: Correction

135/2 ..... Hns 1 & 3: 2nd beat; the chord on this beat is suspect in all versions; if one believes it should be an A minor triad, perhaps Hns 1 & 3 should each have a written E. On the other hand, it sounds fine as it is.
139/4 ..... Vla, Vlc: S/r dotted whole-notes
145 ..... Cl 1: S/r C-nat. (precautionary)
147 ..... Tbn 1,2: (+) *Glissando*; also 147/3
152/4 ..... Vla (lower div.): Slur triplet
155/2 ..... Bsn 1: Should probably be identical to Reh.#150/4
157 ..... Vln 1: What is intended is probably the same as the second note in#157/2-3
158-159 ..... Hp: All RH notes probably s/r harmonics
1 bef. 159 ..... Hp: RH s/r bass clef
1 bef. 159 ..... Vln 2: Lower div. probably s/r E-nat.
159 ..... DB: Upper div. s/r $B^{\flat}$
164 ..... Hn 1: S/r F-nat. (or $E^{\#}$). This is an interesting case in which the original ballet gives $E^{\#}$; it was simplified in 1919 to F, and then wrongly "corrected" in 1945 to $F^{\#}$.

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In order to assist in making comparisons of the 1945 version with its predecessors, the following table gives a concordance by rehearsal number. The movement titles are those of the 1945 version.

1945	1919	Complete (1933)
Introduction		
1	1	
2	2	
3	3	
4	4	
5	5	1
Prelude and Dance of the Firebird		
6	6	
7	7	8
8	8	13
Variations (Firebird)		
9	9	14
10	10	
11	11	15
12	12	16
13	13	17
14	14	18
15	15	
16	16	
17	17	19
18	18	20
Pantomime I		
19		1 bef. 21
20		3 after 27
21		28
Pas de deux (Firebird and Ivan Tsarevitch)		
22		29
23		30
24		31
25		32
26		33
27		34
28		35
29		36
30		37
31		38
32		39
33		40
33 bis		
Pantomime II		
34		41
35		53
36		54
Scherzo (Dance of the Princesses)		
37		55
38		
39		56
40		
41		57
42		
43		58
44		
45		59
46		
47		60
48		
49		61
50		
51		62
52		2 bef. 63
53		1 bef. 64
54		65
55		66
56		
57		67
58		68
59		69
60		70
60 bis		
61		
Pantomime III		
62		3 after 71
63		
64		72
65		
66		4 after 73
67		74
68		
Rondo (Chorovod)		
69		75
69 bis		
70	1	76
71		
72	2	77
73	3	78
74	4	79
75	5	2 bef. 80
76	6	81
77		
78	7	82
79	8	83
80	9	84
81	10	85
82	11	4 bef. 86
83	12	5 after 86
84	13	87
85	14	2 bef. 88
86		

1945	1919	Complete (1933)
Infernal Dance		
87		133
88		
89	1	134
90		
91	2	135
92		
93	3	136
94		137
95	4	138
96	5	139
97		
98	3 after 6	3 after 140
99	7	141
100	8	
101	9	2 after 142
102	2 after 10	3 after 143
103	11	45
104	2 before 12	3 after 146
105	4 after 12	2 after 147
106	3 after 13	148
107	14	149
108		
109	15	150
110		
111	16	151
112		
113	17	152
114		
115	18	153
116	19	154
117	20	3 after 155
118		156
[119 non-existent]		
120	21	157
121		2 before 158
122	22	3 after 158
123		3 after 159
124	23	3 after 160
125		3 after 161
126	4 after 24	1 before 163
127	25	164
128	26	165
129		166
130	3 after 27	167
131	28	168
132	2 after 29	2 after 169
133		
134	30	170
135		
136	31	171
137		172
138	3 after 32	173
139	33	174
140	34	175
141	35	176
142	36	177
143	37	178
144		
145	38	179
146		180
147	39	181
148		182
149		
Lullaby (Firebird)		
150	2 before 1	183
151	2	184
152	3	
153	4	185
154	5	
155	6	186
156	7	
157	8	187
158	9	195
158 bis		
159	10	3 before 196
Final Hymn		
160	11	197
161		
162	12	198
163	13	199
164	14	200
165	15	201
166	16	202
167	17	203
168		
169	18	204
170		205
171		
172	19	206
173		207
174		208
175	20	209

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David Daniels is Associate Editor of the **Journal of the Conductors' Guild** *and Music Director of the Warren (MI) and Pontiac-Oakland (MI) Symphonies. The third edition of his book,* **Orchestral Music**, *is currently under preparation.*

Books in Review

by John Jay Hilfiger and Harlan D. Parker

William H. Halverson, ed., *Edvard Grieg Today: A Symposium*, (Northfield, MN: St. Olaf College, 1994), 87 pp., $15.95 ISBN 0-9640020-0-0.

In 1993 the world celebrated the 150th anniversary of the birth of Edvard Grieg. Among the year's tributes to the Norwegian composer was a four-day symposium at Minnesota's St. Olaf College. Ten lectures presented at this event make up a new book, *Edvard Grieg Today.* At first glance, the book's title may seem surprising, applied as it is to one so long dead, but it reflects a changing attitude toward Grieg and a growing desire among musicians and scholars to reassess his work in light of new discoveries. It was once fashionable, if unfair, to disparage Norway's favorite son. Confirming this, Maurice Ravel declared that his countrymen had "always been most unjust towards Grieg." However, it now seems that the tide is turning, especially if *Edvard Grieg Today* — where hardly a negative word is to be found — is any indication.

The symposium's theme was "Edvard Grieg: A Musician for Today," an idea given carefully considered support by many of the contributors. In the book's opening chapter, "The First Spring," Norwegian expatriate Reidar Dittmann offers the view that Grieg played a major role in the awakening of a long-dormant Norwegian culture. Although Grieg's art derives from the very soil and bedrock of his homeland, his message had such broad appeal that he gained international renown in his own time. With the current renaissance of interest in his music, once again he may serve as his nation's cultural ambassador.

The next two papers were contributed by the preeminent Grieg scholars, Dag Schjelderup-Ebbe and Finn Benestad. Schjelderup-Ebbe's "The Emergence of Genius" discusses Grieg's education and musical development. His comments about Grieg's harmonic style, his influence on the French impressionist composers and Bartok, the national elements in Grieg's music, and the largely ignored masterworks are particularly informative and provocative. Benestad deals with "Grieg in the Twentieth Century." His paper reviews critical opinion and Grieg research from Daniel Gregory Mason to the present. Several enticing matters, such as the symphony which was not performed for over a century, the 1984 discovery of twenty-nine long-lost Grieg holographs and nearly 400 letters, and the thirteen piano recordings left by Grieg, make for fascinating reading.

Several chapters in the middle of the book offer views from diverse musical perspectives. In "A Composer's Perspective," Peter Hamlin focuses on Grieg's beloved Piano Concerto and demonstrates that this work is *not* a collage of unrelated miniatures, as some earlier critics would have us believe. Hamlin's essay supports the view that it is a masterful and highly integrated composition. Einar Henning Smebye's "A Pianist's Perspective" celebrates Grieg's shortcomings. Grieg seemed less able to compose in large forms as he matured, the overly large codas in some of the piano miniatures seem to indicate a grand conception which fell short; in these and some other efforts his reach sometimes exceeded his grasp. Nonetheless, even if the composer did not always realize the greatness he strived for, precisely *because* of his striving he achieved something remarkably good and became a model and inspiration to his countrymen. Bradley Ellingboe's contribution, "A Singer's Perspective," explains that Grieg's songs have not become more widely known, in large part, because of the language barrier. Few singers outside Norway will attempt to sing Nor-

wegian, and many of the English translations are woeful. Ellingboe has made the songs more accessible by transcribing them into the International Phonetic Language. In his article he briefly surveys Grieg's career as song composer in several languages. In "A Critic's Perspective," Octavio Roca suggests that perhaps Grieg's day has dawned, perfectly timed for a public that has become discontent with modernism. Romanticism never really died and is now being revived. Grieg's music is 'easy to love' and has influenced many other composers, especially in his own country. Readers of this journal may be dismayed to learn that there is no "Conductor's Perspective" chapter! (Perhaps an oversight at the bindery?)

"Grieg Research: A Progress Report," by Dag Schjelderup-Ebbe, complements the earlier chapter by Benestad. This essay identifies the areas of Grieg's life, output and musical impact needing future research. They include a thorough examination of the many as-yet-unpublished letters, an in-depth stylistic analysis of Grieg's compositions, study of his influence on a surprisingly long list of other composers, and a critical survey of the reception of Grieg's works at home and abroad. Finn Benestad's "Grieg's Chamber Music" points out that this part of Grieg's output has been "unjustly neglected," that in this genre Grieg demonstrates a mastery of form, and that his "importance for impressionists and modernists is stronger than has thus far been recognized." In "The Neglected Legacy," William H. Halverson suggests that the general public knows only of Grieg's early and most accessible works, too little to really appreciate the depth of his innovations. Grieg himself was aware of this predicament and believed that one day the public would come to understand and appreciate his more inventive and modern compositions. Two appendices contain thumbnail sketches of the symposium's participants, together with programs from the concerts, recitals and master classes that took place.

Taken as a whole, *Edvard Grieg Today* is an appreciation of the artist and a sensitive, informed, defense of his work. As most of the papers present new or little-known information, many readers will, perhaps, see Grieg from a new perspective and gain a fuller understanding of an important, but historically underestimated, composer. This little volume was not meant to supplant basic biographical studies of Grieg, but it is a welcome publication which deserves a place on library shelves and in the hands of anyone with an interest in this very Norwegian, yet very international, musician.

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

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Frank J. Cipolla and Donald Hunsberger, eds., *The Wind Ensemble and its Repertoire* (New York: University of Rochester Press, 1994), 312pp., photos, appendices, ISBN 1-878822-46-2.

The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble is a collection of papers presented under the aegis of the American Sonneck Society at the Fortieth Anniversary Celebration of the Eastman Wind Ensemble in February, 1992; this celebration also included a Conductors' Guild Workshop and a series of concerts. The book is divided into three sections: "The Wind Band: Origins and Heritage;" "Studies on the Repertoire;" and "The International Spread of the Wind Ensemble."

The opening section, "The Wind Band: Origins and Heritage," contains five presentations. The first paper, "The Wind Ensemble Concept" by Donald Hunsberger, describes the philosophy of the wind ensemble and its inception at Eastman. The details of instrumentation, copious concert programs, and the rationale are presented in a clear and logical fash-

ion. If any reader had questions about the function and philosophy of a wind ensemble, this article should provide the answers.

Three of the first section's articles, "The Early American Wind Band: Hautboys, Harmonies, and Janisaries" by Raoul Camus, "The American Brass Band Movement in the Mid-Nineteenth Century" by Jon Newsom, and "J.A.C. Somerville and the British Band in the Era of Holst and Vaughan Williams" by Jon Mitchell, provide a historical perspective of the various band eras that are addressed. Additionally, they offer an excellent historical survey of the wind band and its development.

The remaining article, "Before the Brass Band: Trumpet Ensemble Works by Kuffner and Lossau" by Robert Sheldon, supplies an interesting retrospective of trumpet and kettledrum ensembles, together with their literature and role in the eventual emergence of brass bands and wind ensembles.

Included in the book's first division are repertoire lists and excerpts, instrumentation of various ensembles, discographies and bibliographies. For student or professional, the information provided in "The Wind Band: Origins and Heritage" is an invaluable reference source and guidepost for additional research.

The second division of the book, "Studies on the Repertoire," includes three articles: "Toward a Critical Edition of Stravinsky's *Symphonies of Wind Instruments*" by Robert Wason, "Sousa Marches: Principles for Historically Informed Performance" by Frank Byrne, and "Richard Wagner's *Trauermusik*, WWV73 (*Trauersinfonie*)" by Michael Votta. The two composition-specific articles will provide practical performance information for the wind conductor. Byrne's article gives a very interesting and authoritative discussion of Sousa's performance practices; it is a 'must read' for anyone seeking to produce authentic Sousa performances.

The book's final division, "The International Spread of the Wind Ensemble," contains three essays: "Contemporary British Music for Band and Wind Ensemble" by Timothy Reynish, "Wind Bands in Continental Europe" by Leon Bly, and "Historical Development of Wind Bands in Japan" by Toshio Akiyama. Even though the international development of bands around the world has already been documented elsewhere, the influence of the wind ensemble philosophy is the prevalent theme of the three articles in this division.

The appendices in this book will be of much interest to many wind ensemble conductors since they include all of the programs by the Eastman Symphony Band (1935-1952) and Eastman Wind Ensemble (1952-1992). Two formats for listing the repertoire are provided: first, a chronological program-by-program survey; and second, an alphabetical listing by composer (with concert dates) of all performed repertoire. These compilations allow the reader to review the development of programming by the Eastman Wind Ensemble and furnish a comprehensive list of available literature performed by America's pioneer wind ensemble. Also found in the Appendices are a complete discography of the Eastman Wind Ensemble (1952-1993), and the Fortieth Anniversary Celebration Program.

This publication contains important information for anyone interested in wind ensembles. For those who are unfamiliar with the "Wind Ensemble Concept," Hunsberger provides an excellent discussion in the first chapter of the book. The rest of the text provides excellent historical perspective, valuable insights into contemporary performance, and examples of the impact of the Eastman Wind Ensemble and its philosophy throughout the world.

The Wind Ensemble and its Repertoire should become an important reference in the wind ensemble/band conductor's library. Although every article may not be of interest to all conductors, it remains an excellent source book.

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Dr. Harlan D. Parker is Conductor of the Peabody Wind Ensemble at the Peabody Conservatory of Music in Baltimore, Maryland.

Letters to the Editor

To the Editor:

Congratulations to Meg Freeman Whalen and the Editor for a stimulating and thought-provoking article on "Fanny Mendelssohn Hensel's Sunday Musicales" (*JCG*, Vol. 14, No. 1). I would like to add some pertinent comments.

First, the story of Fanny and Felix Mendelssohn offers a striking parallel to that of Nannerl and Wolfgang Mozart. In both instances, the sisters were three to five years older than their brothers, child prodigies who were considered to be as musically gifted as their brothers, and individuals whose musical careers were held in abeyance during their adolescent years in deference to the promotion of their brothers' careers. Both girls were restricted by their families to the demonstration of their musical gifts at home.

Whereas Fanny Hensel sublimated her musical talents by creating a concert-style musical salon of the highest professional standard, Nannerl Mozart became her father's teaching assistant in Salzburg. After the death of her father (1787) and her husband (1801) she returned to Salzburg to resume her teaching career where she gave clavier lessons and prided herself on the fact that "one can tell the Nanette Mozart pupils from all others by their delicacy, precision and true application when playing." Her performing and teaching skills were such that in 1781 Wolfgang Mozart vainly tried to persuade her to move to Vienna where he was certain that she could earn a living from teaching and performance at private concerts. He continued to send her his sonatas and concertos for performance and criticism until 1784.

The restriction of the musical careers of Fanny Hensel and Nannerl Mozart is not entirely clear to me, since in Mozart's time a professional musical career was possible for young women of good family. For example, Josepha Auernhammer, one of Mozart's earliest pupils in Vienna and the daughter of an economic counsellor, and Elizabeth von Timmer, who pursued a professional musical career before and after her marriage to a city official. Mozart wrote a piano concerto (K456) for the blind pianist, Maria Theresa von Paradis, daughter of a government official and godchild of the Empress Maria Theresa. A pupil of Salieri, she carried out two successful European concert tours with her mother, and a life-time professional musical career.

In his biography of Mozart, Otto Jahn mentions several musical salons of varying character which Mozart frequented during his last Viennese decade (1781-91). These included the aristocratic salons of Countess Thun, and Metastasio's protégée and heiress, Marianne Martinez; the amateur chamber music salons of Franz von Greiner of the Austro-Bohemian chancellery, and Bernhard von Keess, director of the Augarten amateur concerts; the scholarly ancient music salon of Gottfried van Swieten; and the *hausmusik* soirées of the celebrated botanist, Nikolaus Joseph von Jacquin and his family of three grown children, pupils of Mozart. Mozart's entry into the musical life of Vienna and access to the Emperor Joseph II in 1781 was largely facilitated by the patronage of Countess Thun, a cultivated gracious woman at the center of the Viennese musical scene. Her influence with Joseph II may have resulted in Mozart's 1787 appointment as Imperial Chamber Musician.

According to Jahn, Mozart felt most completely at home with the von Jacquin family. Karoline Pichler described their Wednesday evening soirées: "Learned talk went on in the father's room, while we young people chattered, joked, made music, played games and entertained

21, 20, and 18), six musical amateurs ranging in age from 18 to 37 (average age 28), and four professional musicians (Mozart, age 31; hornist Joseph Leutgeb, age 55; clarinetists Anton and Johann Stadler, ages 34 and 32). It can be imagined that the ambience of the Jacquin soirées appealed to Mozart's joker, fun-loving personality, and was far different from the aristocratic salons of Countess Thun or Fanny Hensel's later Berlin Sunday Concert Musicales. Reflecting their informality and good humor, Mozart composed twenty-three pieces for the Jacquin soirées, consisting of two comic canons and one comic concerted song (Bandl-Terzett), the six Jacquin Notturni, four lyric songs, a piano sonata for four hands, and light chamber music (a clarinet trio, a flute quartet, five basset-horn divertimentos, and twelve duos for two horns).

Benjamin Simkin, M.D.,
Los Angeles, California

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