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Journal of the Conductors Guild

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Commentary

The year 2000, a unique moment in the lives of everyone who will experience it. On its eve, champagne corks will fly in unprecedented numbers. If the Y2K computer glitch is solved and corrective software has by then been developed and widely distributed, even the leaders of government, business, and communications will join the festivities, probably with a gusto bordering on giddiness.

Although it might not raise an eyebrow beyond the fields of music and conducting, when the calendar turns to 2000 the Conductors Guild will be in its twenty-sixth year of operation and will commence the official celebration of its silver anniversary.

The proposal to form the Guild as a division of the American Symphony Orchestra League was developed and put forth by Harold Farberman and several other conductors at the League's 1974 annual conference in Memphis, Tennessee. One year later, at the ASOL's 1975 conference in San Diego, California, the "Conductors' Guild of the American Symphony Orchestra League" was officially launched.

The events at the Memphis conference and the organizational year leading to San Diego were far less *pro forma* than one might imagine. The younger members of the CG should understand that during the 1970s the proprietary atmosphere that existed in the music world was antithetical to the idea of an organization that would unite conductors of serious music under a single umbrella. Upon learning about the proposal, many in the music industry asked, "What will this CG do for and with its membership?" Suddenly, concepts such as a "conductor's union" and a "national conductors' strike" formed in the minds of many, some of whom were then on the board of the ASOL and in a position to block approval of the new division. Of additional concern to the entire League board was the fact that the bulk of the CG's initial membership would certainly be drawn from the existing conductor members of the ASOL, which, if memory serves, then numbered in the 700 to 900 range. Just the prospect of having many of the ASOL's conductor members organized into a separate division made many uneasy, despite the considerable benefits that such an arrangement would produce for both the ASOL and its conductor members.

On the positive side was the fact that in 1974, the ASOL board included several members who were quick to see the proposal's long-term advantages; each was ready to provide a cogent exposition of the various features contained in the proposal. One whom I remember most fondly was Beatrice Vradenburg, then manager of the Colorado Springs Symphony. When her voice was needed, Bea supported the Guild's admission into the ASOL and conveyed much-needed insights to those of her board colleagues who were either undecided or opposed to the plan.

Perhaps the most persuasive board member at the Memphis conference was the late Morton Gould, a gentleman possessed of a delightful, irresistible wit and, when needed, an arresting eloquence. According to all reports, Morton (he rarely allowed a fellow professional to call him 'Mr. Gould' for very long) used convincing arguments to facilitate the Guild's admission into the League. He was a genuine champion of our cause; the CG owes him and his memory an enormous debt of gratitude.

After the proposal passed, a host of conductor volunteers worked throughout the following twelve months to produce the Guild's bylaws, identify its mission, establish its operational structure, and develop an organizational philosophy that would be in place for the San Diego Conference and the birth of the CG.

Now, back to the future. In the fall of 2000, the *Journal of the Conductors Guild* will celebrate the twentieth anniversary of the publication of Vol. 1, No. 1. It is not our intention, however, to remain "*status quo*" until that time; in 1999 we hope to add new or reinstate previous features in the *JCG*. Previous features? Keep in mind that during the history of the *Journal*, several topic areas were established by members who, for professional or personal reasons, had to discontinue them. Series on such topics as program building and critiquing, theme, light classic, and pops programming, publishers' corner, and forgotten-yet-quality literature were among them. New topic areas now being considered include opera, CD reviews, and the style and content of pre-concert talks to the audience. Additional ideas are welcome; a new survey of reader preferences is being contemplated. Naturally, for any such expansion to be successful, more area and assistant editors will be needed.

Which brings us to the purpose of the opening narrative: a retrospective of the productive volunteerism that took place in the Guild during its affiliation with the League and in the early years of independence. Between 1974 and 1985 the Washington offices of the ASOL processed

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A Conversation with Lukas Foss

by David Thomas

The following article is a composite of an interview with Lukas Foss conducted by David Thomas in New York City on February 13, 1998, and three pre-concert talks by Maestro Foss, given at Boston University on November 11 and December 8, 1997, and March 30, 1998. It is published here in an edited version with permission of the author and Mr. Foss.

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DT: Mr. Foss, it is a pleasure to meet you after having admired your work for many years. Do I have your permission to tape our conversation?

LF: Yes, as long as you don't sell it to Kenneth Starr!

DT: Fair enough! To begin, could you share with me your thoughts on the composition process that you use? Are your works completely planned out before you set pencil to manuscript paper?

LF: It depends. At given moments in my life, I have used various approaches with different pieces. Sometimes I don't really know what will happen. I find myself beating my head against the wall, will get an idea from somewhere, and start to write what may turn out to be the beginning, the middle, or the end of a work. At other times, I clearly know what I want to do, and that allows me to start from the beginning in a very orderly fashion.

DT: I know that some composers have very elaborate formal plans; they know prior to selecting the first pitch exactly what the form of the work in hand will be. What is your approach to the formal aspects of your compositions?

LF: This may surprise you, but I am not the least bit concerned about structure. I let structure take care of itself, an approach that usually works for me. In so many words, I don't care whether a work develops the form of a sonata or any other form during the compositional process.

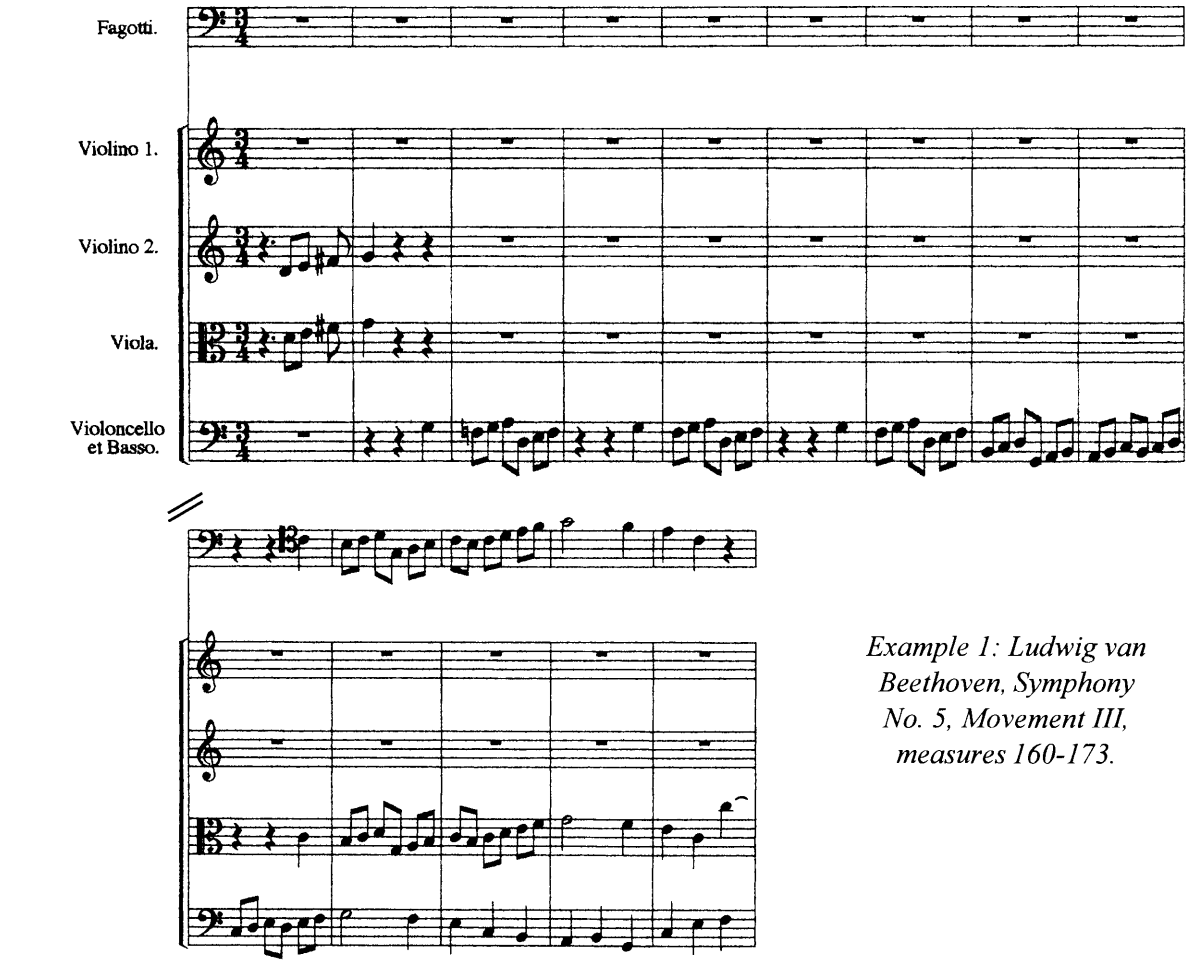
DT: In your opinion, what elements need to be present in "great music?"

LF: It is important to realize that the essence of great music rests in its uniqueness. Too much time is spent analyzing the formal aspects of great music, which usually are quite similar to the ones found in bad music. We should analyze or concentrate on the elements that make a given work unique. Also, we should look for any inherent humor.

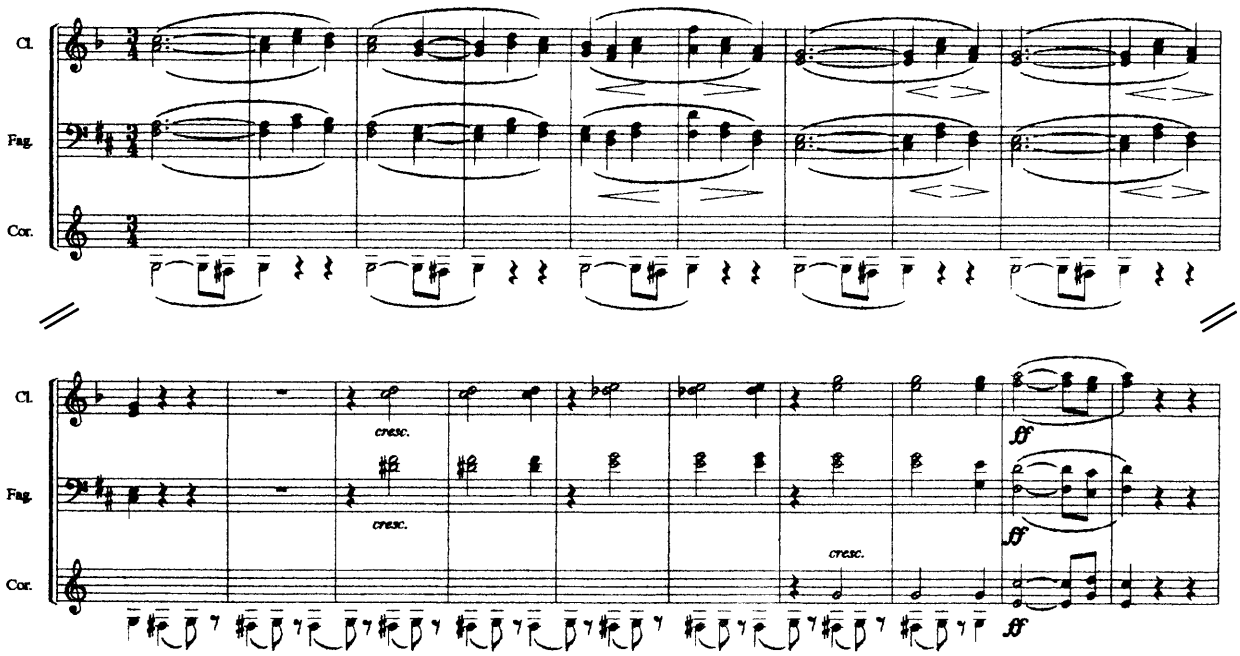
When I was writing a cello concerto for Slava Rostropovich, I had great difficulty when it was time to write the *cadenza.* I had a large number of sketches that I could not piece together. It was really becoming difficult. Then I thought, why not leave them as sketches, and let Slava practice and play them? The *cadenza* could be just the sketches. Admittedly, a weird notion. That night I conducted Beethoven's Fifth Symphony, and suddenly realized that the master had beaten me to it. There is a moment in the cellos and basses that presents a number of false starts (*plays Example 1*).

Why did Beethoven do that? Why have the same motive, pause, again, pause, again? The answer is: He actually has the cellos and basses practice in public. I can imagine him saying to his friend Schindler, "I bet you that nobody will laugh, because they *know* I'm a serious composer! Ha, Ha, Ha!!" I can just hear him saying that!

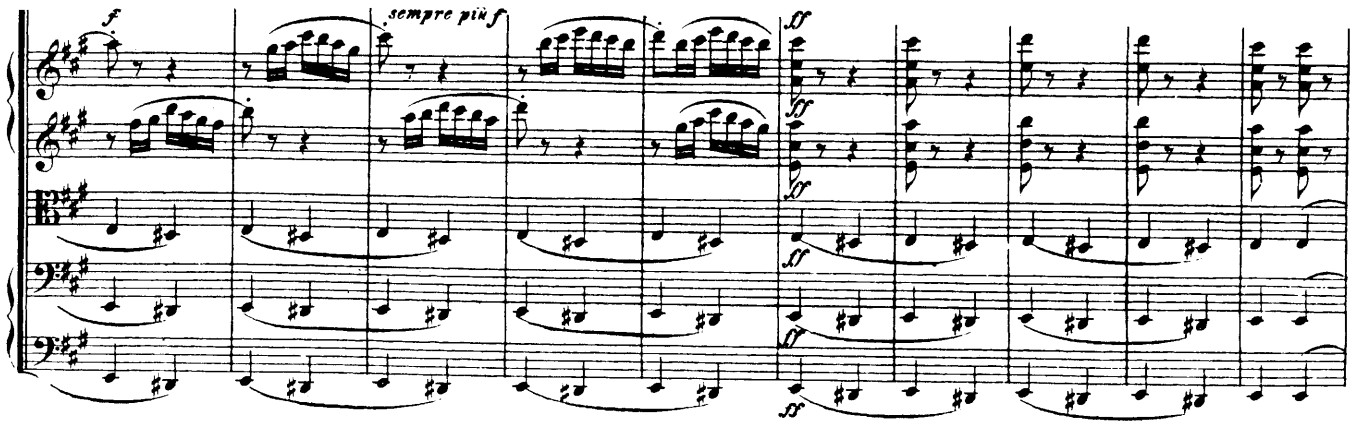
Arthur Rubinstein and I once had a discussion



Example 1: Ludwig van Beethoven, Symphony No. 5, Movement III, measures 160-173.



Example 2: Ludwig van Beethoven, Symphony No. 7, Movement III, measures 189-208, clarinets, bassoons, and horns.



Example 3: Ludwig van Beethoven, Symphony No. 7, Movement IV, measures 400-409, strings only. The half-step pattern (E-D#) in the low strings begins at m. 389.

about humor in music; it took place at Bernstein's house. I mentioned humor in Beethoven, and Rubinstein replied, "There is no humor in Beethoven!" Then Lenny said, "Go on Lukas, show him; show him your example in the Fifth." (Of course, I had previously shown it to Lenny.) So I played it for Rubinstein, and I think it made a dent. He seemed *somewhat* convinced.

There are many other examples of humor in Beethoven's works, although not all equally obvious. For example, in the *Scherzo* of the Seventh Symphony the Second Horn plays a repeating semitone (*plays Example 2 and stops at repeated dissonant chord, m. 191).*

Let me stop here for a minute. This example is where Beethoven created Stravinsky. You will not find a more Stravinsky-like moment than this one. The way he orchestrated the passage, putting the repeated half-steps in the horn, is almost obscene. One definitely gets the feeling that he meant it to be funny. That is why it is a mistake for a conductor to reach the D major section and play it as if the Emperor were making a solemn entrance. It should be more brutal and uncouth.

Beethoven's fascination with that half-step interval is so great that after using it in the *Scherzo*, he then brings it back in the *Allegro con brio*, a movement which structurally has nothing at all to do with a half-step (*plays Example 3*). Conductors never pay attention to that interval in the finale When the orchestra arrives at that passage, I turn to the basses and cellos and tell them to play as loudly as they can; once I went so far as to double the low string lines with bassoons, so we could *really* hear it. It is fascinating, because nobody but Beethoven could have written it, first to use the repeated half-step interval at all, and then to add emphasis to it in that fashion. I think that section fits the description "humorous," although that description upsets some people.

Once, a long time ago, in Israel, I used this same example, and a teacher became angry, stood up, and said, "I don't see any need to talk about Beethoven in terms of a joke." "First of all," I replied, "I didn't say it was a joke, I said it demonstrated a sense of humor; secondly, not only did Beethoven have a sense of humor, he also had gonorrhea." Pretty bad! So, all right, I got carried away! At that moment I guess I just had to say something naughty! The episode told me that many people have the wrong impression about "humor." They think it is the opposite of seriousness. It is indeed so when it is "locker-room humor" (like the above joke), but when it is true humor, it is not. Even the works of the most tragic poets contain humor. In my opinion, when a work of art does not contain some humor, it becomes solemn rather than serious. I think it is very important to have humor in the arts in general, and in music in particular.

I also feel it is important not to label composers.

We tend to place each renowned composer in a category. We say that "Bach is Baroque." The wonderful thing about great music is that it cannot be wedged into a single era or group. It transcends everything. Bach can be romantic, which is the reason he did not go "out of fashion" during the era of Romanticism. Instead, his romantic side was discovered. The same is true of Beethoven. When Romanticism was no longer fashionable, he was thought of as a structuralist. We can think of the masters in a variety of ways, because great composers transcend all the limitations of a given "category." Nothing is more detrimental to a good performance than to "limit" a composer. For instance, many conductors try to appear elegant when conducting Mozart. Then, when they conduct Beethoven, they're all muscle. To me, that makes no sense, because I consider Mozart to be the Shakespeare of music. Elegance is just one aspect in the broad spectrum of his style.

DT: Does composing come easy to you?

LF: Sometimes I get composer's block. I remember Oliver Knussen once asking me what to do when he developed writer's block. I told him, "Write a bad piece!," but when I try to follow my own advice, it doesn't always work! I really have no recipe for composing, except that you must love what you do. You have to get involved and love the process and results of your work; never, ever just write "dutiful" stuff. That is *the* most important concept for young composers to absorb. Also, never write something in a specific style, just because it happens to be "trendy" at the time. For one thing, anything that is trendy is already behind the times. It is very important to remember that all great composers were rebels and misfits in their own time.

DT: In your lifetime, I assume that you met most of the great composers of this century.

LF: I used to know them all, with the exception of Ives and Prokofiev. I have met everyone else.

DT: What can you tell me about Stravinsky?

LF: Stravinsky was a big influence in my life. I met him when I was in Boston. I had just been appointed orchestral pianist for the Boston Symphony. He arrived to guest conduct. I was very intrigued by the way he conducted. He pounded the rhythm and listened. He'd stop and say, "I want the *staccato* more like 'aw!'" I could hear all these "aw's" going on in the orchestra, as they imitated and poked fun at him; but I could hear exactly what he meant by that "aw": a kind of ponderous *staccato*, not the dry *staccato* you normally get in ballet music.

I was intrigued. I thought he was the most interesting guest conductor that came to the Boston Symphony while I was there. But everybody else disagreed with me. I think the audience had a particular problem with Stravinsky's conducting because he was the exact opposite of the stereotype conductor. He didn't walk onto the stage of Symphony Hall the way most conductors did: "Here I am, the great man of music," full of himself as it were. He walked on stage quickly as if he were going to the bathroom! It's not surprising that he did not make it as a conductor. He was very critical of other conductors, even of Leonard Bernstein. He liked conductors to be extremely rhythmic, as if they were holding the reins.

Stravinsky was kind enough to visit my studio and listen to my music, which was a great compliment. We became friends. At one point he asked, "Why did you give this part to the trumpet?" "Because it *sounds* like a trumpet tune," I replied. He echoed, "It *sounds* like a trumpet tune? Then give it to the violin!" To create a fine melody and then give it to the obvious instrument, that was too much of a cliché for him.

Stravinsky never taught, never accepted students, but he was very perceptive in his own way. I remember the night we first met. After he had visited my studio, we went out to a party. He took some brandy out of his pocket and began drinking. I remember thinking to myself, "That was a nice session

we just had, but he didn't really say much about my music, whether he liked it or not." Then, after he had drunk a little brandy, he called me over and said, "You know, Lukas, my teacher was Rimsky-Korsakov!" "Yes, I know that," I answered. He continued, "Well, Rimsky-Korsakov never really let me think that perhaps I was a little different from the others, maybe a little special, but I knew that he knew," and he nudged me with his elbow. That little gesture kept me going for the next three years.

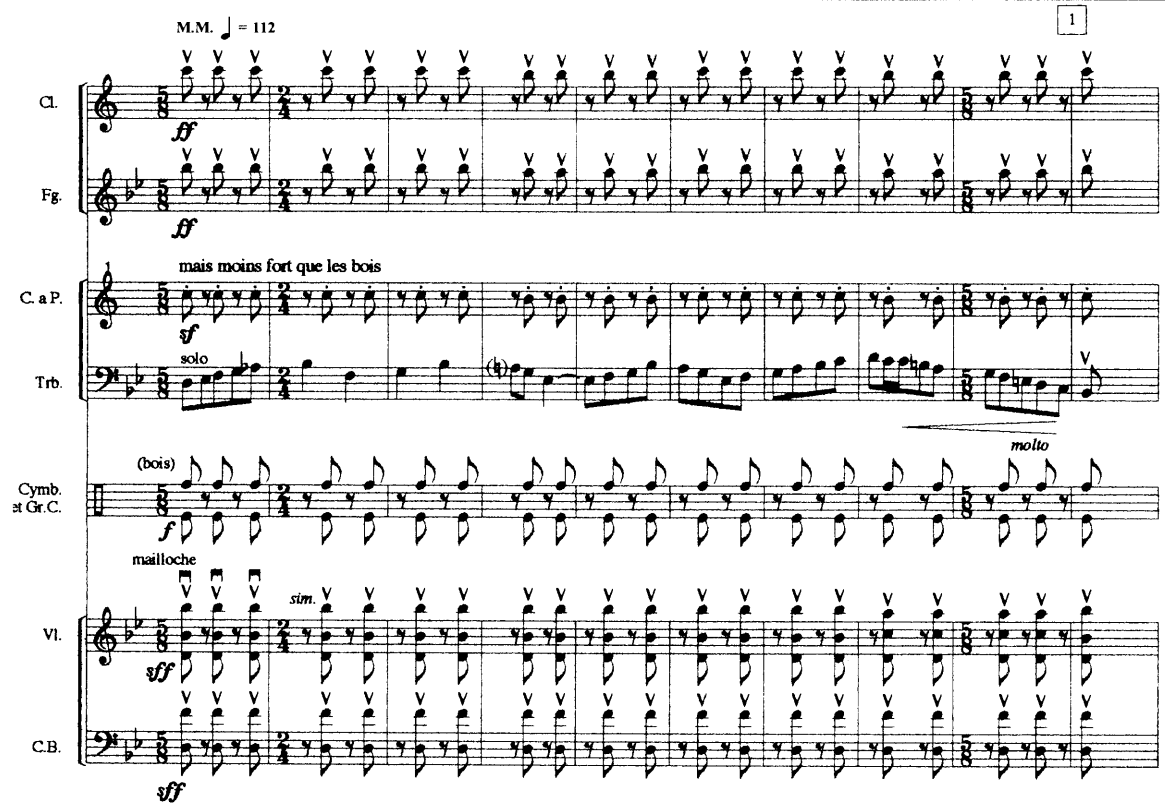
In March, I'll be conducting *L'Histoire du Soldat* at Boston University, using my own translation. It is a unique piece. Even within Stravinsky's oeuvre, it is unique. If you look at Stravinsky's early works, *Firebird* for example, you'll find a lot of Russian tradition, the legacy of Rimsky-Korsakov and of the French tradition, especially of Ravel. Even in *Les Noces*, one can hear the influence of Russian peasant music. However, when you arrive at *L'Histoire du Soldat*, it's pure Stravinsky. There are no external influences, other than a little jazz. But it is so static that the term "jazzy" no longer applies. Later on you get neoclassic Stravinsky and even twelve-tone Stravinsky, but *L'Histoire du Soldat* is the most uniquely "Stravinsky" piece of all.

In order to write it, he actually abandoned what he did so well before: orchestration. He himself said that he "wrote for the instruments," he did not orchestrate. By this point he no longer "dressed things up," because he had rejected the concept of "dressing up" any of his works. He wrote for the instruments, which are violin, double bass, clarinet, bassoon, trumpet, trombone. In other words, two brass, two winds, two strings, and percussion. He chose seven instruments that are so different from each other, you cannot possibly blend them to make a beautiful, "creamy" kind of sound. This type of instrumental juxtaposition will always create a kind of "naked" sound, no matter what you do with it. Of course, that speaks in favor of the work, the way it turned out. *L'Histoire* is also fascinating from virtually every other point of view. The rhythm, for instance, is typical Stravinsky. It does not have the type of syncopation found in jazz. Syncopation means that something fights a steady beat. Here, it is the steady beat itself that becomes unsteady and changes. It is like walking on a floor that begins to move while your gait remains regular.

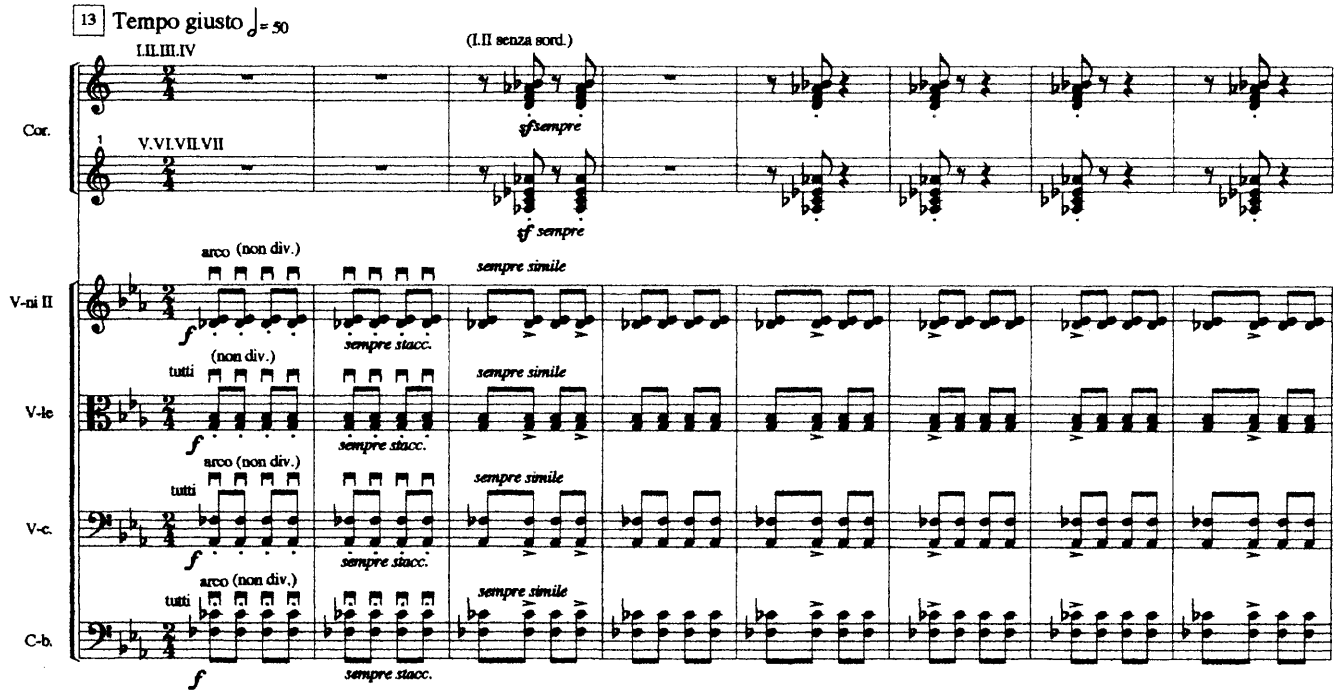
It is best demonstrated in the *March Royale* (*plays Example 4*); the accompanimental chords of the first 5/8 bar are on the beat, but since the meter immediately shifts to 2/4, where they had been on the down-beats, they are now suddenly on the off-beats. And then, with the return of 5/8 bars, the accents once again occur on the down-beats (*Example 4*). Stravinsky more or less invented that. I call it "static rhythm."

The same kind of static quality is found in *Le Sacre du Printemps* (*plays "Dances of the Young Girls," mm. 1-8, Example 5*). Stravinsky's approach to rhythm, for example, is quite the opposite of someone like Beethoven. With Beethoven, rhythm is a march towards God, something dynamic that moves forward. With Stravinsky the rhythm is static. When I conduct Stravinsky, I don't even indicate the accents. I just let them happen by themselves, to bring out that static feeling. Actually, in later works Stravinsky applies this kind of "petrified" approach to harmony, but a harmony that does not move forward, as in the *Symphony of Psalms* (*plays third movement, Example 6*). It is a slow, ponderous sort of idea.

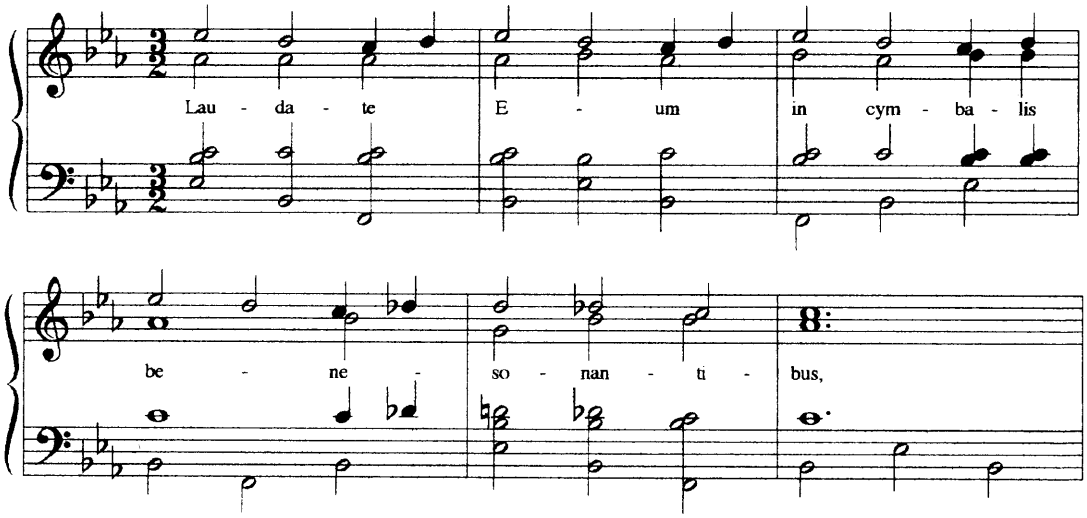
I believe the first time I conducted *L'Histoire* was in Boston, with Sarah Caldwell as the narrator; I think Del Tredici was the soldier; Michael Steinberg, the music critic, was the devil. I well remember how this arrangement came about. Steinberg had written a review of one of my concerts in which he asserted that what I had done to Mozart's version of Handel's *Messiah* was an abomination. He wrote, "Not only did Mr. Foss not leave a single movement without some form of a cut, he didn't even realize that one shouldn't do Mozart's arrangement in the first place." He went on to say, ". . . . the young should not be exposed to this conductor," or something to that effect. I had never met him, but I found his telephone number, called him and said "This is type-casting. We are



Example 4: Igor Stravinsky, **L'Histoire du Soldat**, *"Marche Royale," measures 1-9.*



Example 5: Igor Stravinsky, **Le Sacre du Printemps**, *"Dances of the Young Girls," Rehearsal 13, measures 1-8.*



Example 6: Igor Stravinsky, **Symphony of Psalms**, *Movement III, Rehearsal 22, measures 1-6.*

looking for someone to be the devil in *L'Histoire du Soldat.*" There was a moment of silence, and then he agreed! After he played the devil in that performance, we became friends.

There were even stranger performances later on. I remember one which I conducted with the New York Philharmonic; the devil was John Cage, the soldier was Elliot Carter, and the narrator was Aaron Copland. Quite a star-studded combination! I also did one with Frank Zappa, the guy from Mothers of Invention. I invited him to be the devil, and he said, "I'm sorry, but I have to decline." Surprised, I asked, "Why, do you have another engagement?" "No," he replied, "but I can't *always* be the bad guy." I then suggested, "Why don't you be the narrator?" He exclaimed, "Oh, can I be the narrator? All *right*!" Thus he became my narrator, and Ernest Fleishman took the role of the devil.

Stravinsky once said, "You must always steal, but never from yourself." That is a beautiful remark. When you steal from yourself, you learn nothing. You add nothing to your oeuvre. When you steal from others — and of course Stravinsky didn't really mean steal, he meant "make your own" or "borrow" — then you enrich your vocabulary. I think we should never limit ourselves.

I remember once discussing nineteenth-century music with Stravinsky. He asked me, "Lukas, who is your favorite nineteenth-century composer?" "I hate to tell you," I replied, "because I know you don't like him." He asked, "Who?," so I confessed, "Richard Wagner." Surprised, he asked, "What makes you think I don't like him?" I tactfully pointed out, "You wrote in your autobiography that his music was 'movie music.'" "Well, I didn't really mean that," he said, "I know Wagner is a great composer, and very important, but I was afraid at the time that Wagner was dangerous for 'things.' Now I realize that *anything* important is dangerous for 'things,' and it's up to 'things' to watch out for themselves!"

It was a great statement that I will never forget. Around the turn of the century, Wagner was viewed as the number-one composer, and everyone started imitating what he was doing. Even French composers like Debussy had a Wagnerian streak in their music, whether they admitted it or not. All music written at that time had a Wagnerian element, even Arnold Schoenberg's. It is impossible to think of the twelve-tone school without the Wagnerian influence on the chromaticism involved in it.

DT: You have seen a lot of trends come and go. How do you feel about the state of music today?

LF: Our current era is not a great one for music, mostly because the media has corrupted us somewhat. Many performers seem to think that if they do

not appear on television, they might as well not exist. They'll do anything to be on television or in the newspapers. In my opinion that is not a healthy attitude. Today, when an individual shows talent, the prevailing sentiment is, "Oh, another talent, so what?" When I was your age, *talent* would open doors. Nowadays, *success* opens doors. This emphasis on success is not good, because success does not mean that a performer is interesting. Unfortunately, today we live in a very success-oriented society.

DT: Which of today's up-and-coming composers do you like?

LF: That is a difficult question to answer, because I am always afraid that I'll leave someone out. There is no one today whom I like the way I like Stravinsky. In my opinion, there is no one of that stature writing today. Quite frequently, I may admire one piece by a composer but not the next. Anyway, I am not an evaluator. I must leave that to the critics.

DT: How do you feel about the different schools of composition that have existed, and such things as the polarity between the serialists, neoclassicists, and neoromantics?

LF: I don't believe in belonging to any school at all. I think we're confusing issues when we talk about "belonging to schools." If someone claims to be a "twelve-tone composer," it is as if Bach said, "I am a fugue composer" and then refused to write anything but fugues. It does not make sense. We are confusing style and technique. It is my opinion that the more techniques a composer employs, the richer his or her vocabulary will be.

This is why I personally move from moment to moment between twelve-tone, tonal, minimalist, and chance. I like to use all available techniques, because that makes the music adventurous. Assimilating all these techniques is essential. Some theories of music and composing are interesting, but one should not adhere exclusively to any single one at the expense of all the others.

Is it not true that many consider chance music to be the opposite of serial music? Yet when one listens to a twelve-tone piece and a piece of chance music, very often the two works will have many similarities. When you think about it, what does the series achieve? It allows for surprises, because the twelve-tone row provides pitches in a unique juxtaposition that can be used to compose and produce wonderful surprises. The same thing happens when one throws dice, as Cage did. The results are unanticipated and unpredictable. It is no wonder, therefore, that music written in these two styles actually sounds very similar. They are not opposites at all, and therefore there is no reason why one cannot use both techniques: chance in one moment, a series in the next.

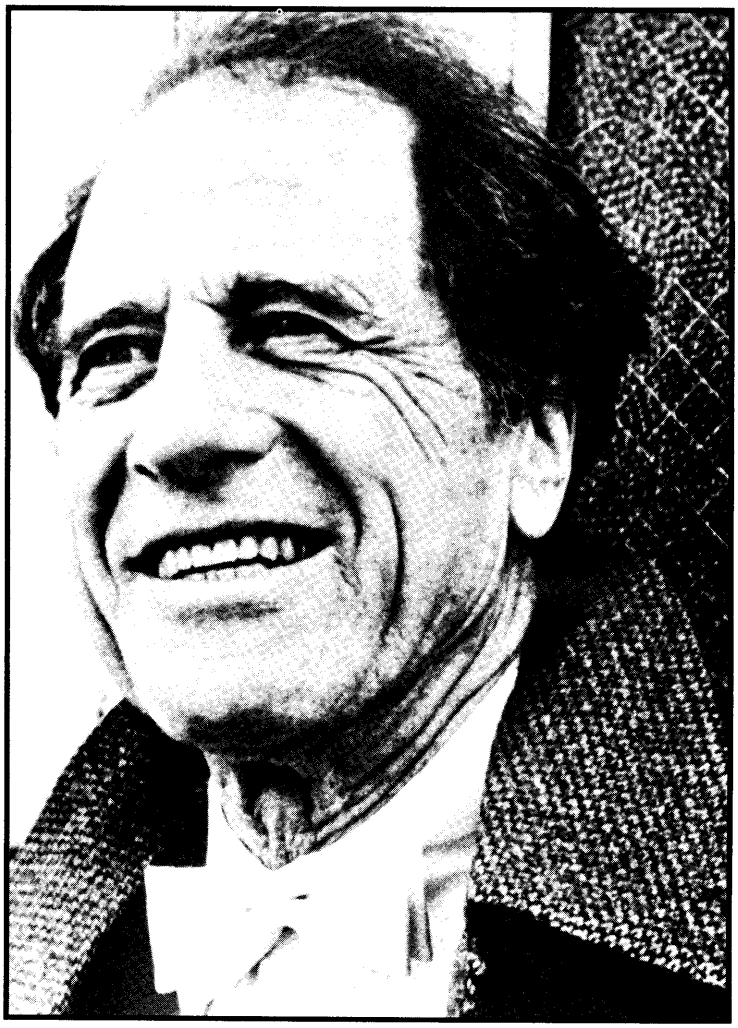
Then we have the minimalist school, which can be very boring at times. It is like a drug that makes you feel good for a few moments, but after a brief euphoria you are as miserable as you were before. When I examined the minimalist idea, I wondered, "What's life like? It's minimalist! You get up in the morning, have breakfast, work, have lunch, work, have dinner. . . ." Yet, although everyday is the same, it is also different. So why not do a minimal piece that is like life, the same *and* different? Have it slowly move towards the other life, or death, or whatever you prefer to call it, and let it "imitate life," rather than be "repetition *senza* development."

To be minimalist is to confine oneself to a small area. In music and the arts, we are fortunate to be able to have our cake and eat it too, although Steven Reich and Philip Glass would probably not agree. However, I have written pieces like that. I wrote a piece called *Solo Observed*, or *Solo for Piano*. It does all of the forbidden things. It is minimal. Every bar seems to be the same as the next, but it gradually moves from twelve-tone to pop.

DT: Lukas Foss wrote pop music?

LF: It's not really pop, but it has pop overtones. It

ends in a very diatonic manner, not at all in the twelve-tone technique with which it began. I like to treat each of these techniques as scaffolds that I can discard at any given moment. If I want to leave the row, I do so. To Webern the row was sacrosanct; for him it was a great and wonderful reflection of order, a holy order. To me it's a scaffold that can be discarded.



DT: You founded an improvisational group at one point in your career.

LF: That's right. I became interested in chance long before the term "aleatoric" had penetrated the jargon. When I created that group at UCLA, I had hoped to free my students from the tyranny of the printed note; actually, what it did was transform me into a very avant-garde composer at a time when I thought I was going to stay a neoclassicist. We made a recording of *Time Cycle* that Bernstein conducted; it has improvisational interludes. The New York Philharmonic is doing *Time Cycle* next week, with Kurt Masur conducting. There will be no improvisational interludes, because there is no group today that can do it successfully. That group of mine was amazing. I still don't know how we did it. Whatever we did, it worked out well.

DT: Did you have a framework for each improvisation?

LF: Yes. I would say to my fellow-performers, "Why don't *you* do this, and *you* do that. . . ." We'd try it and tape it. Then we'd try to remember what was good and forget what was bad, and do it again. That's how we worked. *Time Cycle* was not supposed to have improvisations at all. What actually happened is very funny.

Bernstein visited me in California. I mentioned how much I was looking forward to him doing the premiere of the piece, and he complained, "Yes, but why did you give your *Improvisational Concerto* to Ormandy?" "Well, you got *Time Cycle*," I said, and he shot back, "Yes, but that doesn't have any improvisation." As a joke I answered, "Well, we can always appear like the clowns of *commedia dell'arte* and come out between the songs and improvise!" The next day I got a phone call from the New York Philharmonic: "You are invited to play with your group for the premiere." When I heard that, I thought, "Oh, how terrible! Now my piece will go down the drain!" But it didn't, it worked. Interesting, how such things happen.

DT: I read another of your interviews in which you said you were jealous of jazz musicians who improvised on a regular basis, and your envy is actually what prompted your improvisatory project.

LF: That's exactly right. That's how it began. For years I tried to imitate neoclassic music in my im-

provisation, but it always sounded like "music badly remembered." It didn't sound fresh.

DT: Which teacher influenced you the most?

LF: My first one was terrific, Julius Herford; he was my teacher in Berlin. He eventually came to America and became Robert Shaw's teacher. Later on, I had some wonderful teachers, for example, Lazar Levy in Paris, Fritz Reiner at Curtis Institute.

In America, at age fifteen, I decided that I wanted to study with Hindemith; when I was seventeen I auditioned for him. He accepted me into his class at Tanglewood. Later on I also studied with him at Yale. The unfortunate thing was that just as I began studying with him, I discovered Stravinsky. What timing! When my allegiance shifted to Stravinsky, Hindemith ceased being my God, and I became a very rebellious teenager in class, so rebellious that he kicked me out on several occasions! In fact, he went so far as to write a letter to Koussevitzky (which Koussevitzky later showed me), saying, "I cannot teach Lukas Foss, because he wants to know but doesn't want to follow." Koussevitzky told me, "That's wonderful! That's what I want my students to do. I will make him take you back." As you can see, I was very lucky in those days!

Later on, after I had completed my studies with Hindemith, we became friends. He was an interesting teacher, very dogmatic in a certain Germanic way. He would suggest, "Why not write in my style while you study with me, and find your own self later?" Actually, that is not a bad method. When you study with a teacher who is a sort of international guru, you might as well enter his world and live in it for the duration. As I look back, I don't think he was wrong. In a letter he sent me he wrote, "A teacher is like a doctor. If you don't want to follow his advice, go to another doctor," a recommendation which also makes perfect sense.

DT: Then how does one become a great composer today?

LF: That's quite a question! "How does one become a great composer today?" I guess one does it through love. Love for music. Passion. If there is no passion within you while you're composing, the music will be stultified. Also, retain all the love for the extant music that made one become a musician in the first place. What made *you* become a musician?

DT: Berlioz.

LF: Berlioz! That's interesting. Yes, I can see some of him in your orchestration.

DT: His *Memoirs* really intrigued me. When I first read them, I was for the most part interested only in jazz, but during the reading I realized that Berlioz had the same sort of recklessly creative genius as my favorite jazz personalities. The stylistic differences between jazz and classical music, which I had previously seen as barriers, melted away as I discovered treasures in both.

LF: Auden once asked me to set to music one of his little librettos, but I didn't do it. It was about three composers who fell in love with the same girl. The composers were Berlioz, Mendelssohn, and Rossini. To each, the girl meant something different. Berlioz wrote her passionate love letters. Mendelssohn saw her as a sister whom he couldn't touch. Rossini considered her a great cook, and so he married her.

To have a jazz background is perfectly fine. Bernstein also had a jazz background; I didn't. I became interested in jazz later in life. Recently, I haven't listened to jazz that much. At one point I really liked Ornette Coleman and was friends with the members of the Modern Jazz Quartet.

DT: Did you ever meet Milhaud?

LF: When I was eleven years old and living in Paris, my teacher took me to the apartment of Darius Milhaud. I showed him my music, he was very sweet to me, and that was that. Fifteen years later I met him again in Aspen. When he first saw me, he exclaimed,

"You're Lukas Foss, I remember you!" I was quite surprised and asked, "You remember that little boy?" "Yes," he answered, "I remember what you said to me. After I had told you that your music was very nice but sort of Schumannesque, I remarked that when I was your age I wrote *modern* music. I well recall your response: 'Yes, but all that modern stuff won't last!'" When I heard that, I nearly fell over! You just don't visit the most famous French composer of his time and speak to him like *that*!

DT: I attended the performance of your left-hand piano concerto last year. Is there a recording of that planned?

LF: There still is no recording planned. I'm not a networker. I don't try to make things happen. They either happen or they don't.

DT: Which orchestras are you now conducting?

LF: I occasionally return to the Brooklyn and Milwaukee orchestras, but mostly I just guest conduct.

That brings up another problem in today's music world: when I am engaged as a conductor, the only twentieth-century composers I am asked to perform are the successful ones who are gone: Shostakovich, Prokofiev, Bernstein, Copland. . . . If I suggest a composer who might be unfamiliar to the audience, I am told, "Oh no, we can't do that." Today, orchestra administrators are so afraid they will lose their *audiences.* When I was music director of my own orchestras and ensembles, I introduced a great amount of music that certainly was unfamiliar to *my* audiences.

DT: I found it exciting that the Philadelphia Orchestra recently programmed a Takemitsu piece; unfortunately, the conductor fell ill.

LF: For years, Takemitsu was a good friend of mine. He died recently, and I miss him. I wrote a piece in his honor, an elegy, *For Toru.* It is for flute and strings. He was a very generous person, but at the same time a very strong person. He was particularly generous to his colleagues, which in this day and age is unusual. He was amazingly prolific, composed so effortlessly, wrote over one hundred film scores, and worked all the time. What is interesting about his music is that it is not written exclusively in a "Japanese" style or any other identifiable one; it strikes me as a mixture of French and Japanese. He is the only Japanese composer I know in whose music one senses Ravel and Debussy. Yet, in its own distinct way, it remains quite Asian. His music is always interesting, and beautifully orchestrated. His last work was inspired by my wife's paintings, or so he wrote us in a letter. He was a true friend.

DT: I just bought a recording of your clarinet concerto. Since I already owned your *Tashi* chamber piece, I quickly realized that the concerto was the same piece fully orchestrated.

LF: Yes. There are some longer cadenzas in the concerto. It's interesting that you have all of this information on me. You know me too well!

DT: The first recording of yours that I bought had vocal music on it, including Mark Twain songs, *Time Cycle*. . . .

LF: The chamber version of *Time Cycle*.

DT: You certainly get a lot of interesting effects and colors out of the instruments that you select for a given piece.

LF: The instruments and their effects are part of the music's original inspiration, not part of the orchestration. I never ask myself, "How should that be orchestrated?," and then seek the "proper" instruments to achieve those effects; the effects I reach for are part of the composition's initial thoughts and con-

siderations. For example, in the clarinet concerto the clarinetist walks over to the timpani, puts the bell of the clarinet on the timpani head, and plays the passage so as to produce that very special sound; it is a procedure I discovered in the improvisational experiments. I used it at that moment in the concerto to produce a specific sound. It is not orchestration.

DT: To what music do you currently listen?

LF: Just the music people send me. Sometimes I listen to pieces that I have to conduct, if I haven't heard them in a while. I'm not that much of a listener.

DT: Do you listen to your own music?

LF: Recently I revisited *Echoi*. It's one of my major works. It's probably the one that took me the longest to write. It's a half-hour piece that was composed over a span of two-and-a-half years. During that period, I went crazy; I thought I was going insane. When Bernstein saw it, he said, "Lukas, this looks like your last will." It's for clarinet, cello, percussion, and piano. I have to give a lecture on it next week, so I listened to it again. It's difficult for me to talk about my own music. I'm not my own connoisseur. I'd rather hear Beethoven and Mozart. Bach. They were the ones who made me become a composer. Their music is still new to me. I try to conduct their works as if the ink on the paper were not yet dry, and conduct modern music with the respect and awe usually granted only to the classics.

DT: Well, Mr. Foss, it certainly has been a pleasure meeting with you today. You have been more than generous with your time and knowledge, have shared quite a bit of your wisdom and vast experience, and I look forward to following your career into the twenty-first century! Thank you so much.

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David Thomas holds an M.M. degree from the Peabody Conservatory of Music in Baltimore, Maryland. He currently teaches piano and performs as jazz pianist in the Philadelphia area. Mr. Thomas was recently awarded the 1998 prize for Young Composers by the Orchestral past spring.

Both Sides of the Fence

by Barry Tuckwell

The following article is an edited version of an address presented by the author to the Annual Conference of the Conductors Guild in Washington, DC, on January 11, 1998. It is published here with the author's permission.

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It is curious that when someone in industry rises through the ranks — from sweeping the floors to becoming president — he or she is praised; often the experience of learning first-hand how things work at every level is cited as one of the major reasons that this is the perfect person to run the entire organization.

In music this does not apply. We now live in an era of specialization. Pianists only play the piano, singers only sing, conductors only conduct, and unquestionably orchestral musicians definitely play only in orchestras.

Historically, in many earlier eras, this has not been the case. Beethoven began his musical life playing the piano and the viola; he also conducted. Initially, Richard Strauss started his career as a violinist; later, although composing at the time, he was publicly perceived as a conductor only. It was not until the appearance of *Don Juan* that he was recognized as "a composer." Lest we forget, Pierre Monteux played the viola at the *Opéra Comique* before he became "a conductor."

Personally, I have had a wonderful and varied life in music and look forward to continuing well into the future. I have done just about everything: played in symphony, opera, and ballet orchestras, in chamber music groups, in the pit for Broadway musicals, in studios for movies and jingles, and of course, performed as a soloist.

There was one unusual but memorable event: I spent an entire day in a studio with Paul McCartney, just experimenting with different ways of presenting a song. Along more traditional lines, I have been involved in administration, and even once was a music critic! I have taught and continue to teach, and for the past twenty-five years I have also conducted.

Without doubt I was more fortunate than most, having grown up in a musical environment. My father was a pianist and organist in Australia, and his three siblings also were extremely gifted musicians; they all had perfect pitch, which my sister and I inherited. Growing up, my sister and I had a favorite party trick; it was to get someone to play several discordant notes on the piano for us to identify. We always scored 100%, much to the wonderment of the people present. Please note, however, that we were not geniuses. We had a gift that came naturally to us, for which we never received any training.

My father earned his living playing the mighty Wurlitzer. He was a wonderfully instinctive and intuitive musician, with a great gift for registration and improvisation. The music I heard in public consisted mostly of the popular songs of the time, but at home, our music was classical.

My sister was a very talented violinist, and through her I learned the basic violin repertoire. Although I had always played the piano, I tried to follow in my sister's footsteps and become an accomplished violinist. There was, however, a problem: I was not very good at either instrument. Later on, when my legs had grown long enough, I studied the organ, not only because my father played it, but because I was captivated by the wonderful sounds it could produce.

Becoming an accomplished organist, however, also seemed out of the question; although I loved the organ, it frightened the life out of me. I was just not good enough, and as those of you who play the organ know, you cannot cover up mistakes on the organ as you can on the piano. I was frustrated: I could read the music (in fact, I could read music before I could read words), but could not play it. During my childhood, therefore, I never seriously considered music as a profession.

But a single, seemingly innocent incident changed my life. My sister, by then a professional violinist in the Sydney Symphony Orchestra, was in the musicians' favorite coffee house with the Principal Oboe, Sir Charles Mackerras, and the Second Horn player, Richard Merewether. Of course, they were discussing and arguing about music. Out of the blue, a question was raised: "What are we going to do about Barry? He's musical and must be able to play *something*." Mr. Merewether suggested, "How about the horn? I have a spare instrument and could give him a few lessons." Which he did.

At my first lesson, he explained the way brass instruments are played — about the harmonic series, how to form an embouchure, and so forth. He asked me to play the concert F below middle C, the fourth harmonic. I did as instructed, but produced a beautiful C, one harmonic too low. So I missed my first note! An auspicious start for a horn player. But I

made very rapid progress and realized that this was the instrument for me.

At first I thought it was easy; the music was slow, I had to play only one note at a time, and there were no chords! However, I was very concerned when I found I would have to transpose. Having perfect pitch, I thought this would be a major problem. You see, I could never play a piano that was out of tune.

When I was in the choir at St. Andrew's Cathedral in Sydney, the regular afternoon evensongs were at best sparsely attended, and frequently there was no congregation at all. On these occasions, the choirmaster would often skip the evensong and ask me to play the organ. But for me he never considered a start on the big organ, the real one; he regularly pointed to the little pump organ at the side of the choir stalls.

So, perhaps you are thinking, "Now what's the problem?" Well, the problem was that the pump organ was a half-tone flat. And when I played the first chord, I became totally disoriented; the sounds that came out were not what I had played; I could not reconcile the pitch difference between what I was hearing in my inner ear and what the pump organ was producing. Eventually I got by, by giving the pitches for the first chord of the hymn and letting the choir sing the rest of the hymn as best it could.

I thought I would have the same problem with the horn. Fortunately, I quickly found out that the horn always remained in the same key, and that I only had to learn new clefs, so to speak. In fact, I found transposition to be a "piece of cake," the easy part of playing the horn. But to this day, I cannot play a valve horn in any key other than F or B-flat. If it is pitched in E or A, forget about it. I am quite stumped.

I will never forget the thrill of playing in an orchestra for the first time. It was as Second Horn in Mozart's Overture to *Die Entführung aus dem Serail*. Fortunately for me, the horn parts were in C, since at that point I had not yet learned how to transpose!

Some time later, I felt I should compose. I sat down at a table with pencil and manuscript paper and waited for the inspiration. I waited, and waited, and waited. Before long, I realized I did not have an original idea in my head and abandoned the experiment. This was extremely fortunate for the music world, as with a bit of encouragement, I might have become yet another second-rate composer.

When I was fifteen, I secured my first full-time professional job as Third Horn with the Melbourne Symphony Orchestra. Ever since, music, particularly orchestral music, has been an obsession. I remember being surprised to learn that Beethoven wrote more than five symphonies. I had learned only Numbers 1-5 from the first volume of the piano duet arrangements. What I did not realize, was that in the second volume there were four more. I discovered the marvels of Brahms's orchestral writing. And then, one day, I played Mahler's Second Symphony with Otto Klemperer.

When I left Australia to see the world, I was nineteen years old. I went first to London, where I attended as many concerts and operas as possible. I saw Furtwängler and Erich Kleiber conduct. I also met, for the first time, one of my idols, Dennis Brain.

Curiously enough, the programming in London at that time was very conservative. In Sydney, under Sir Eugene Goossens, I had played Bruckner symphonies, pieces by Busoni, the *Rite of Spring*, and so forth. Works such as these were just not being performed in the capital of the British Commonwealth at that time. Instead, there were "Beethoven Nights," "Tchaikovsky Nights," "Mozart Nights," etc.

My first professional playing in England was with a twenty-three-member summer orchestra in a place called Buxton. We had two symphony concerts a week and between them we played pops concerts. Most of the musicians doubled on second (and sometimes third) instruments and also played in shore dance bands. When I found there were only four saxophones in the big band, a group that played arrangements scored for five, I joined in, playing the baritone sax part on the French Horn. It was a bit unconventional, but I loved it.

While in Buxton, I auditioned for Sir John Barbirolli and for the next two years played with the

Hallé Orchestra as Assistant First Horn. I then went to Glasgow to play Third Horn with the Scottish National Orchestra and a year later to the Bournemouth Symphony Orchestra where, for the first time, I sat in the Principal Horn chair.

Although I was having a great time, I truly wanted to play in London. I felt that if I could not get a position there, I might as well return to Australia, where the concerts were more adventurous and the climate was more like Southern California. But a return to Australia was not to happen; in 1955, I was named First Horn of the London Symphony Orchestra and I remained there for thirteen wonderful years.

While playing in the Hallé, the Scottish National, and the Bournemouth orchestras, I was fortunate to play for the great conductors of the era. Stokowski, Ormandy, Szell, Schuricht, to name a few of the famous ones. Less famous, yet equally great musicians, who are probably forgotten by now, were Argento, Fjelsted, Leitner, and Ludwig. I treasure having played and recorded with Flagstad, Szigeti, Backhaus, Curzon, and William Primrose.

During those rehearsals and concerts I always had the feeling I was receiving free music lessons, not just from the conductors, but from the soloists as well. Just imagine playing the opening *tutti* of Brahms's Second Piano Concerto, knowing that Sviatoslav Richter was listening to you. Think of the responsibility of beginning HIS concerto. I loved it, although I was frequently scared.

The London Symphony is a player-owned and -operated orchestra. We hired the manager, the conductors, and soloists. I was soon made a director, and for my last six years in the orchestra was Chairman of the Board. It was in that position that I learned about the seamier side of what is now called the "music business:" about the wheeling and dealing of the agents; the commercial side of the recording industry; marketing and fund raising; and, of course, about managing orchestral personnel.

In my opinion, it is fair to say that at some point most orchestral musicians get a yearning to conduct. This ambition often surfaces when one is playing for a less-than-capable maestro, a "musician" whom one can see through within five minutes of the first rehearsal. It is when, with some justification, you say to yourself, "I could do better than this." This is also when a slew of trick questions will be asked, all intended to catch the maestro out. Keep in mind that orchestral players are always trying to trip you up. It is part of the game. We, in the LSO, tried it with the older conductors, and always failed, but would win with the less competent ones. These were hollow victories, however, because when you have got the better of the person in charge, you become discontented, and worse still, cynical.

I played for many conductors that ran the gamut of personalities and talents from tyrants to wimps; although I did not play for Toscanini, whose verbal abuse would never be tolerated today, I did play for George Szell. He, Fritz Reiner, and Toscanini were far and away the leading tyrants of their time.

My first meeting with Szell was during a recording session of the Handel/Harty *Water Music Suite*. We got through the first movement relatively unscathed. Then came the "Air," which, near the end, has a five-bar section for four muted horns. Well, this was the moment for Maestro Szell to test the First Horn, ME!

He analyzed every note, the length, the dynamic, the stress, the quality, the intonation. Nothing was left unexamined. I had heard about his treatment of First Horns, so the "lesson" did not come as a complete surprise. Dr. Szell rehearsed these few bars for fifty minutes, while the rest of the orchestra sat back and enjoyed the sport, not unlike a herd of zebras once the lion has singled out one of them for dinner. In other words, they felt — at least temporarily — safe.

His gaze was that of a snake. Hard, unblinking eyes, magnified through thick, pebble-like lenses. Although not a direct quote, he would say something to the effect, "I'm not happy about the dotted C in the first measure" — pause — "Do you understand me,

Mr. Tuckwell?" I would nod my acknowledgment of the change he wanted and prepare to play again. But he did not conduct, he just continued to stare at me. Eventually he would rehearse the passage again, only to express his dissatisfaction about another aspect of what I was doing.

It is important to remember that Szell was a formidable musician. He was always acidly polite and courteous. He never shouted, never threw a tantrum, and he was never wrong. You might disagree with his opinion, but on matters of fact he was always correct.

Forty-five minutes after my first trial — and there were many more to follow — he said, "I'm not happy about the timbre. Would you play your part hand-stopped, without the mute?" This threw me into a panic, as the valves on my horn, a wonderful old Kruspe, leaked like a sieve, and legitimate fingerings would be very much out of tune when played hand-stopped. However, I managed to remember how to do it, and somehow survived my first trial by fire.

Another memorable encounter was during a recording of the Brahms First Piano Concerto with Szell and Clifford Curzon. The passage leading to the recapitulation was not only dissected in front of the orchestra, but during the intermission. He took me back-stage and rehearsed me alone, conducting while his face remained no more than three feet away from mine. He also demonstrated how he wanted it played, by physically holding my elbow with one hand, and hammering the stresses on my upper arm with the other. I think I still have the bruises, but after the ordeal I understood what he wanted.

Yet, despite the tough treatment we received from Szell, we in the LSO always welcomed him back whenever possible, because he made us play better.

Stokowski could be tough, too, but his approach was completely different. Whereas Szell demanded that the concerts be exactly like the rehearsals, permitting no deviations, Stokowski, like Beecham, allowed, even encouraged spontaneity. Rather like a good jockey giving a horse its head.

Two notable non-tyrants were Pierre Monteux and Bruno Walter. Theirs was a benevolent dictatorship. Monteux was special, and used to get worried if we were too docile. He knew the entire repertoire of orchestra players' tricks, and seemed to enjoy them. At times he even encouraged them. If a rehearsal was becoming routine he would say "What's ze mattair wis you?," fearing we were getting bored. Then, in response to a question, however legitimate, he would just say "Non!" and, with a giggle, continue the rehearsal. We loved him, because he understood us. Yet he always got his way, because we respected him.

Over-correction can have negative results. An example occurred when I played the Strauss First Horn Concerto with the Philadelphia Orchestra. Here I was, starry-eyed, playing in the Academy of Music where Stokowski used to reign. And to this day I make no secret of my on-going worship of his unmatched manipulation of orchestral sound. After I had finished rehearsing, I sat in the auditorium listening to that incredible string section playing the beginning of the *Scherzo* to the "Eroica" in a way I have never heard before or since. After a minute or so, the conductor stopped the orchestra. What he said to them I do not know, but it never sounded any good afterwards, neither at any of the Philadelphia concerts, nor later in Carnegie Hall.

Personally, I never cared whether the conductor was a nice person or not. I just wanted to be one part of an integrated interpretation, even if it was not to my taste. In the London Symphony, we played for many young conductors when they were still relatively inexperienced. Many of them are now the leading maestros of the world. With the exception of Istvan Kertesz and Lorin Maazel, most of them tended to accept what we did. This was frustrating, as each solo wind player had his own way of playing a phrase. The conductors, each one a brilliant musician, obviously knew the music, but we were too much in control. There is a fine line between lead-

ing and following an orchestra: too much leadership can neutralize the style and ensemble of an orchestra; too little can result in a free-for-all.

There is usually one player in every orchestra who is the chief "conductor-baiter." This can be a problem for a guest conductor, and there are various ways of dealing with difficult situations. Danny Kaye, I understand, succeeded brilliantly when he conducted the New York Philharmonic for a Benefit Concert. Mr. Kaye was, incidentally, an outstanding musician. After being introduced at the first rehearsal, he made the usual platitudinous remarks, raised his baton, and said, "Now, which one of you is that s.o.b. Gomberg?" After that he didn't have a single problem.

What works for one conductor may not work for another. A guest conductor may be very popular on a first visit, yet for some inexplicable reason be rather disliked at the re-engagement. I am told that a conductor whom I know once received the highest Conductor Evaluation Rating ever given by the players of the New York Philharmonic. Yet, one year later, he was the recipient of the orchestra's lowest rating. Both were wrong. You see, orchestral musicians can be fickle. They are, after all, very well-trained and experienced players. For a dedicated musician, it can be very difficult to alter the way he or she plays a particular phrase. A technical change should not pose too much of a problem, but an emotional change is much more difficult to accomplish. One may never be able to play the phrase to the conductor's satisfaction. Of course, I am not talking about willful disobedience; that is a different matter entirely, and there are many ways of displaying it. One player performs the passage exactly as it was played before the conductor's correction; another intentionally plays it in a style opposite to what was requested; yet another messes up the passage in such a way that the conductor has no choice but to leave the musicians in question to "do it their way."

Playing in an orchestra is the only way to know, first hand, the difficulties experienced by the musicians, the people who have to make the actual sounds. I remember a remark made to me by a player during a tour of the United States with the Northern Sinfonia, the oldest full-time chamber orchestra in England. For the tour I both conducted and served as soloist. The first half of the concert was a symphony and the First Horn Concerto by Haydn. As we were about to go back on stage after the intermission, the First Oboe said to me, "It's all right for you, you've finished!" It was a brilliant remark. I did not mind the comment in the least since I understood exactly what he meant. He and his colleagues were going out to produce the sounds and would get the blame if things went wrong.

I once thought of starting a conducting school where all the musicians in the orchestra would be hand-picked trouble makers. But I had second thoughts when I realized that if anyone survived the course, we would have created a super-monster, combining all the worst attributes of Von Bülow, Toscanini, Szell, and Fritz Reiner, probably without any of their redeeming features.

I have experienced music from all vistas: as student, orchestral player, manager and administrator, and guest soloist. During the last twenty years, I served as Music Director of the Tasmanian Symphony Orchestra for four years, and of the Maryland Symphony for the past sixteen.

Which of my roles, player or conductor, has been the most rewarding and exciting? I do not know, as each has a unique set of problems and gratifications. I do know that my experience as Chairman of the Board of the London Symphony was certainly rewarding. When I joined the orchestra, it was mediocre; when I left, it was world class. Similarly, when I founded the Maryland Symphony it was, as might be expected, adequate. Now it is something to be proud of.

Has it ever been easy? No, it has not, nor will it ever be. Just remember Beethoven's problems with publishers, Mozart's problems with his employers, and Mahler's problems with everyone.

The main problem confronting orchestral music

today is not the tyrannical conductor, but the people who employ conductors. Managers and boards frequently know very little about music; certainly they do not understand the psychological problems confronting musicians. There are many in music administration who are totally ignorant about music. All too often it is assumed that because a board member runs his own business, he will know how to run a performing arts organization. If you are a music director, you may find that your opinions on marketing or development will be dismissed, because you are a musician, and therefore, supposedly, know nothing about business. This is frustrating, because we *do* know about the music business.

Over the years, I have had to deal with managements and recording moguls; in general, one major problem has been that *they* truly believe they are more important than the *music*. For example, some years ago I made a recording of songs written by Jerome Kern with beautiful arrangements by Sir Richard Rodney Bennett. Because it was neither a jazz nor a classical recording, EMI/Angel did not know how to market it. It should have been placed where it belonged, in the Broadway-show section of the record stores. But no. It was marketed as a classical record, with the obvious result that no one could locate it. Then, it was deleted from their list of available records on the eve of the anniversary of Jerome Kern's death. Not by the heads of EMI/Angel's Classical Division, but by some of the company's accountants who knew nothing about music. And then, just to rub salt into the wound, the same company brought out special Jerome Kern anniversary recordings. Of course, mine was not included.

I am sure most of you will have read Norman Lebrecht's book *Who Killed Classical Music?*. If you have not, you should. The book examines in great detail the extent to which our world is now controlled by people who know nothing about music and, worse still, do not care.

My recent experiences with the board of the Maryland Symphony are the perfect example. The irony in my case is that one of the board members, who was responsible for my resignation, has admitted on several occasions that he does not even *like* classical music. Even more ironically, he was appointed chair of the search committee for my replacement. This is a fact.

Have you ever examined the similarities in the job descriptions for positions of music directors? The first requirement is usually that the applicant be "dynamic." Rarely are "musicality" or "scholarship" asked for. Bruno Walter and Pierre Monteux would not have made it today. When reading a "conductor wanted" ad, always remember that orchestra boards are often musically ignorant, and usually dominated by a few rich and powerful benefactors who literally own the orchestra. I am not saying that they are evil, it is just that they do not share our lofty ideals. This then is the reality of the situation, and I will not go into the tirade that the subject genuinely deserves. Read Norman Lebrecht and you will understand.

For classical musicians in Europe the Golden Years were in the first half of this century. To some extent they still continue in Vienna, Amsterdam, and Berlin, cities where musicians are socially respected people. Elsewhere, we are seen as having a "lowercase" status in the music industry. It is not difficult to spend time lamenting this state of affairs, but the reality is that this is how it is and we have to get on with life as best we can.

Allow me, in conclusion to give you some Golden Rules: Know our music, know your craft, know how to lead the musicians, and, perhaps nowadays, know how to lead those who hold the purse strings.

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Barry Tuckwell recently concluded a sixteen-year tenure as Music Director/Conductor of the Maryland Symphony. He is currently a free-lance conductor and teaches masterclasses in French Horn performance.

Franz Lehár: The Complete Cosmopolitan

by Edward Michael Gold

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Introduction

Much has been written about Franz Lehár and the Viennese operetta. Biographies recount the life of a professional soldier (*Militärkapellmeister*), who, after years of struggle and indecision, found a place in music history with that most unique creation. Numerous essays and articles (several by the composer himself) abound with information containing generalities about his creative style or criticism of specific works. A contemporary of the composer, Bohemian-born operetta composer and conductor Edmund Nick, was both succinct and prophetic in his summary of Lehár's achievements when he declared that Lehár had "created" the modern operetta.[1]

"Created" the modern operetta? Certainly, to maintain any standard of excellence in the arts is of itself a unique accomplishment. For most musical artists, realizing even some manner of individuality in a small portion of their chosen repertoire, is a lifelong pursuit. But, to offer up "the new" to provide something easily identifiable as one's own creation, that is the destiny of but a chosen few. In the realm of Viennese operetta, the name of Franz Lehár easily comes to mind, permanently linked to *Die lustige Witwe* (*The Merry Widow*), a work that is responsible for a vibrant reawakening in the world of Viennese light musical theater.

And yet, in spite of the popularity of *Die lustige Witwe*, premiered at the Theater an der Wien, December 30, 1905, little is actually known about Franz Lehár in America. Stranger still is the fact that Lehár never regarded *Die lustige Witwe* as his best work, even while it was becoming a grand success with the public.[2] He was certainly grateful for its popularity and the luxury of the further creative efforts which it allowed; yet, in retrospect, it became a springboard to even greater efforts: loftier, more sophisticated works for the musical theater. It reflected a craftsmanship and style which would continue to mature over thirty years of compositional activity.

When Lehár entered the domain of Viennese operetta, the genre had already passed its historical and stylistic prime. During its heyday, under the aegis of Johann Strauss II, Viennese operetta reached its zenith as a concoction of merriment and dance. While the musical essence of the genre focused upon the waltz, a distinctive musical hybridization was nevertheless apparent. Shreds of operatic recitative mingled with melodramatic underscoring. Occasional vocal gymnastics were as traditional as the sopranos and tenors who realized them. However, it was the cardboard characterizations, so common to the genre, which presented a problem for Lehár. For him, their lack of emotional relief was a primary cause for the genre's identity as strictly "light entertainment" (*Unterhaltungsmusik*). Lehár's concern was centered in the belief that his characters should be a greater reflection of the human sentience, regardless of generic classification. By imbuing them with a greater degree of emotional depth and dimension, the art of the musical stage would be ennobled. For Lehár, this was a matter to be addressed on a strictly musical level.

The musical innovations put forth in the score of *Die lustige Witwe* help to define its place in serious musical history. However, of greater significance to

the understanding of Franz Lehár's position in the hierarchy of twentieth-century musical creation is the knowledge that *Die lustige Witwe* was merely the fifth in a line of twenty-three different operettas (Lehár's own revisions bring the total to thirty-three different published titles).[3] His earliest attempt at writing for musical theater, the opera *Kukuschka* (Vereinigte Theater, Leipzig, November 27, 1896), should be viewed only as an indication of things to come. Although the plot is unoriginal and poetically rough, the music is respectable for a man of twenty-six. The melodic line does not yet speak of great individuality. Only in the choruses, ballet sequences, and Russian dances, does one find some singularity of style. An examination of the piano vocal score of the revised edition, retitled *Tatjana* (Stadttheater Brünn, February 10, 1905), reveals a passionate work, which, while not yet brimming with originality, certainly presents an argument for contemporary performance. The "Lehár sound" is already in evidence, and the operatic elements provide ample dramatic stamina. The human sentience of these two sister works would surface again some thirty years later in *Der Zarewitsch.* Still to come were the consummate works of his late period, i.e., *Paganini* (1925), *Der Zarewitsch* (1927), *Friederike* (1928), *Das Land des Lächelns* (1929), and the opera-like *Giuditta* (1934).

Lehár's creative activity comprised three distinct periods. The early years were ones of self-assessment, followed by stylistic development, and culminating in the full maturity of his late works. Prior to *Die lustige Witwe* in 1905, he was testing his powers. Up to the creation of *Paganini* (1925), he was extending his style organically. Finally, in the period from 1925-1934, he produced six works of lyrical character which were far removed from the operetta ideal of *La Vie Parisienne* (1866) and *Die Fledermaus* (1874).

Part I: Background

One hundred and twenty-seven years have passed since Christine Lehár (*née* Neubrandt) gave birth to her firstborn child: Franz Christian Lehár, Junior. Just two hours before midnight on April 30, 1870, her only concern seemed to be her son's timing. "The little chap really could have waited the extra two hours," the mother observed, when the midwife brought her the child. "The first of May would always have been such a fine birthday for him."[4] Ahead of his time or merely a foreshadowing of an independent and self-propelling nature? Throughout his long and productive career, Franz Lehár traveled many roads, both personal and artistic, always guided by an inner sense of creative purpose. While all Vienna succumbed to political *malaise*, artistic secession, world catastrophe, and *Die lustige Witwe*, Franz Lehár remained steadfast in his musical beliefs. Music was a manifestation of a higher order — beyond noble — divine! The composer later recalled,[5]

> During my childhood, a small episode occurred which remained a memory for me throughout my life. It was in Klausenberg. Franz Liszt was conducting a Dome Concert. My father (Franz Lehár, Senior) paid homage to this great musical genius by volunteering as violinist in the orchestra. I was allowed to sit quietly in the corner and listen. At the end of the concert, as Liszt was dismissing my father, my father bowed and kissed the master's hand. This awakened for the first time in my child-like soul a sense that music, "the essence of all the arts," was more than a simple entertainment or livelihood, it was something God-given to lift the heart, to enliven, to comfort, that the duty of the musician's profession was part of the optimism and joys of man.[6]

However, "optimism and joys" were only part of Franz Lehár and his art. For in the process of defining his personal style and *redefining* the style of the Viennese operetta (one must not forget that Johann Strauss, Junior had already defined the classic Viennese operetta in 1874 with *Die Fledermaus*),

he expanded *his* and *its* capabilities. The music was enriched and the characters ennobled, and, contrary to accepted traditions, often with sadness and tragedy.

Viennese operetta — sad, tragic? Offenbach, Von Suppé, Millöcker, Johann Strauss, Junior; *Orpheus in der Unterwelt*, *Die schöne Galathee*, *Der Bettelstudent*, *Die Fledermaus*; pillars of established traditions — traditions of lighthearted merriment, one-dimensional fracas — and, of course, the waltz. Whether frivolously happy, or momentarily stymied by the complications of a never-too-serious tryst, the waltz was the universal panacea. But again, to this Pantheon, Franz Lehár brought a somewhat different point of view. In an essay appearing in the *Berliner Tagblatt*, Lehár declared,

> Art cannot be pressed into rigid formulas; forms and artistic methods are in a process of continual development, subject to lasting changes. Others may, if they wish, see the salvation of operetta in its simplification; I see it as an enrichment, accessible to an operetta composer through the technical process of music in general and opera in particular.[7]

"Opera in particular," a peculiar phrase for one described by authoritative sources as a composer of operettas; *the* operetta composer who brought about a resurgence of interest in the form, creating what is referred to as "The Silver Age." On second thought, perhaps the comment signified an appropriate deflection of thought from one who presents more than his share of ambiguities. The proud Hungarian, whose spirit remained rooted in the mountains of his native Komorn despite his ascendancy in the world of Viennese musical theater and society; an artist, who, within the scope of his chosen second career, was as much a reflection of his time as was his music — an artistic and human *pasticcio*.

Franz Lehár found a place in musical history with *Die lustige Witwe*. Earlier compositions, having garnered varying degrees of success, found their significance by providing the young composer with a critical period of exploration. Following the early *Kukuschka* and the success of his *Gold and Silver Waltz* (1902), Lehár now entered the world of Viennese operetta. Here his strengths appeared to lie with the local colors of *Wiener Frauen* (Theater an der Wien, November 21, 1902) and *Der Rastelbinder* (Carltheater, December 20, 1902). These compositions provided an opportunity to draw upon musical reserves stored away during formative years of traveling throughout the Habsburg Empire as both the child of a military bandmaster and as one himself. Ultimately, this early blend of cosmopolitanism, professional experience, and steadfast sense of purpose, evoked a style which lacked one essential ingredient: uniformity. This he found with *Die lustige Witwe*. Experience as an orchestra musician, years of training as a Habsburg *Militärkapellmeister*, the explorations of his early theater pieces, now in a grand metamorphosis, crystallized into a distinctive treatment of musical elements, so much so, that the sounds streaming forth from the stage and out of the orchestra pit could be identified as something new, something unique, something written by Franz Lehár! Of further significance and germane to one's understanding of Lehár the artist was a style that would continue to grow in substance and magnitude. For this reason, although *Die lustige Witwe* stands as a singular phenomenon in the international world of musical theater, it was only part of a grander plan. Lehár himself, in his privately published *Bekenntnis* (*Memoirs*),[8] referred to the work as "an experiment."

The erotic nature of the story of *Die lustige Witwe* formed the unique basis of a new genre. Psychological depth now took precedence over simplicity, while sexual passion upstaged false naiveté. Most of all, it was Lehár's handling of the musical components of the score which marked the work as a unique creation. Lehár presented all manner of tonal devices. Orchestral timbres previously exclusive to the works of Richard Strauss, Mahler, and Debussy now emanated from the operetta orchestra pit. *Divisi* strings offering four-, six-, and eight-voice chord

structures soared into ranges previously unexplored in the genre. Woodwinds now assumed leadership roles with idiomatic writing of a uniquely expressive nature. The harp, customarily relegated to "Oom-pa-pa" status, was revealed as a genuine source of enrichment to the sound palette. Brass instruments were no longer restricted to powerful climaxes, but found expression in soft, textured harmonies. Together, the handling of these sound elements imbued Lehár's score with a unique overall timbre — a new sound style: the Lehár sound. The operetta had come alive, gained musical and dramatic sophistication, and the public responded enthusiastically.

Part II: The Style

The musical road traveled by Franz Lehár from his pre-*Die lustige Witwe* days to his final *Giuditta* (Staatsoper, Vienna, January 20,1934) reveals a steady and progressive musical growth. From the beginning, his vision was to vitalize the human nature of his subjects and to achieve a style of *verismo* similar to that of his friend Puccini. Being the least "Viennese" of his operetta contemporaries, Lehár's musical cosmopolitanism offered up a broad spectrum of sound elements and techniques with which to achieve his goals. In essence, it was this cosmopolitanism which became the foundation of his greatest successes. *Der Rastelbinder* provides early glimpses of those compositional markings which appear throughout his operettas, while *Das Land des Lächelns* (Metropol Theater, Berlin, October 10, 1929) offers the development and expansion of these traits. Both works are hybrids that display the juxtaposition of the essential element of Viennese operetta, the waltz, and present the specific stylistic demands of the ethnic and exotic *milieux*. Where Lehár surpasses his predecessors is in the skillful application of his musical treatments to the characters and situations at hand. Lehár's early sound palette was grounded in the formal traits acquired during his years at the Prague Conservatory (1882-88) and is tinted with the Hungarian roots of his birth. Early theater experiences in Vienna allowed him the luxury of seeing and hearing the latest in operetta offerings. From this musical environment, Lehár could pick and choose those extant elements with which to nurture his own personal style.

Lehár begins early in his operetta career to distance himself from the typical "numbers" of the operetta vocal book. The *Spielszene und Tanzduett* (play scene and dance duet) of *Die lustige Witwe* (No. 10) presents a greater degree of integrated music and text than customarily found in a simple duet format. *Peter und Paul reisen im Schlaraffenland* (Theater an der Wien, January 12, 1906) offers scenes rather than adhere to the use of acts exclusively. The juxtaposition of standardized formats (*Lied*, duet, finale) with structures offering even greater dramatic flexibility (melodrama, scene) appears more frequently. *Zigeunerliebe* (Carltheater, January 8, 1910) presents a scene and *Lied* (No. 6), while *Eva* (Theater an der Wien, October 24, 1911) offers a combination of melodrama and duet (Nos. 10 and 13), both structural creations that dramatically extend the potential of character and plot development. In *Die ideale Gattin* (Theater an der Wien, October 11, 1913), the simple duet format is enriched with a scene and duet (No. 3). With an eye to Romantic and operatic trends, *Wo die Lerche singt* (Budapest, Kiraly-Szinhaz, January 1, 1918; Viennese premiere, Theater an der Wien, March 27, 1918) dispenses with acts entirely, and is divided into four *Bilder* (pictures). Lehár even goes so far as to give some of the subdivisions titles (for example, No. 15: *Scène pittoresque*).

A. Sound Elements

From the beginning, the soprano and tenor voices dominate, with the dramatic focus occurring in the solo presentations. Each is presented individually, or together, in a variety of generic classifications. The practice is evident in the finales as well. The *buffo* voice first appears in its traditionally light and comical form, but ultimately evolves into a crossover classification applicable to both tenor and baritone.

One does not think of Gustav in *Das Land des Lächelns* as a comic figure. The writing for chorus tends to follow ethnic necessities — *Der Rastelbinder* has its "townfolk," *Das Land des Lächelns* is populated with Oriental courtiers.

If Johann Strauss II is said to have perfected the "Dance operetta" (*Tanzoperette*), then Franz Lehár certainly presents a strong argument for the "Song operetta" (*Liedoperette*). *Das Land des Lächelns* is conceived around four characters, with the rest of the cast and chorus reduced to atmosphere. Waltzes, formerly danced, are now enriched with a variety of musical treatments and transformed into vehicles of intense emotional portrayal (No. 8: "Wer hat die Liebe uns ins Herz gesenkt?"). *Das Land des Lächelns* is a chamber-operetta; chamber in the sense of intimacy, not size. This intimacy reflects the greater depth of character and emotion revealed by Lehár.

The full orchestra serves as the primary source of instrumental sound elements. It is from this late nineteenth-century sound pool that Lehár draws his spectrum of colors and expressive devices (Examples 9 and 11). Mastery of full orchestral sonority is rivaled only by the delicate handling of transparent chamber textures (Examples 7, 8, and 10).

The string writing of *Der Rastelbinder* is regularly punctuated by a highly idiomatic handling of *divisi* strings. Examples run the gamut from simple *divisi* first violins, providing primary melodic lines in octaves, to string fabrics displaying an extraordinary variety of musical means (Example 1). *Das Land des Lächelns* offers not only an increased frequency of this treatment, but a greater variety of sophistication in the application as well (Examples 2-3, 5-9, and 10-14). Similarly, both *Der Rastelbinder* and *Das Land des Lächelns* display a great deal of high-range activity in the strings. This particular aspect of Lehár's writing is often complemented with similar attention to the high ranges of the principal vocal elements. Phrase apices often occur with these two sound treatments in concert with one another resulting in further articulation to phrase structure and emotional intensity. At the same time, placement of the vocal line within the dense *divisi* string fabric places a greater demand upon the singer (Example 5, bar 178, and Examples 11-13).

Treatment of the harp allows the instrument a distinctive profile within the Lehár sound frame. Its mere presence, however, cannot be deemed entirely innovative. Johann Strauss II had already employed the instrument intermittently as a purveyor of primarily "Oom-pa-pa" (or "Oom-pa-oom-pa") rhythms. *Die Fledermaus* (1874) exhibits four numbers containing harp material, while *Der Zigeunerbaron* (1885) offers six, for a grand total of 143 and 103 bars respectively.[9] Stylistically, both exhibit primarily block- and broken-chord structures, with *Der Zigeunerbaron* providing additional scatterings of harmonic arpeggiation. In Lehár's music, the harp's increased significance is now reflected not only in the sheer frequency of its application (*Der Rastelbinder* provides ten musical numbers with a total of 337 bars), but with a veritable plethora of traditional, new, and hybrid compositional treatments including expanded harmonic arpeggiation, melodic imitation (both full and fragmentary), and cadenzas. With the mature style of *Das Land des Lächelns*, the harp continues to appear with greater frequency and adorns the score with a myriad of expansions and hybrids of previously cited examples. In the Overture (a rare instance of Lehár providing a substantial synoptic prelude), one finds eight-voice block textures reinforcing principal melodic material. This particular example is further developed into a hybrid at bar 47, a block-chordal treatment of the melody with arpeggiation. Similar block chords also assume broken-chord configurations, often reinforcing the primary melodic line. Lisa's grand entrance waltz (No. 1, beginning bar 172) is introduced by the elegant juxtaposition of an arpeggiated harp *glissando* sounding in concert with the solo violin, both embraced by hushed strings and sustained clarinets (Example 12). Even simple scale material is imbued with color and function by the addition of the harp's distinctive timbre. Whether employed as a single voice or in block-chord structures, this treatment can

enrich existing harmonic structures (Example 13) as well as heighten anticipation of the vocal entrance (Example 14). While adding to instrumental coloration, these examples also serve as articulative markers, providing intensification of both texture and interest.

The glockenspiel also finds a regular home within Lehár orchestrations. Treatments similar to those observed in the harp material are evident (Example 3). Likewise, the celesta emerges as a frequent and effective instrumental addition. Appearing most often with the harp, it mirrors the writing of both the harp and glockenspiel (Examples 8 and 14).[10]

Sensitive attention to the brass and woodwind writing is also evident. Lehár's orchestral palette is now regularly enriched in the lower octave by the addition of the tuba as an extension to harmonic structures.[11] Further distinction is afforded brass colorations by their juxtaposition to specific dynamic modifiers. Frequent application of the *piano* dynamic allows for uncommonly delicate treatment of brass family timbres (Examples 7, 9, 11, 13, and 14). At times, the warm timbre of the horns are a discrete addition to the full string choir (Examples 7, 13, and 14). Likewise, writing for the woodwinds is idiomatic and expressive. (Examples 2, 3, 12, 13, and 14). Complete attention to such tonal shadings, accompanied by a keen understanding of the voice, is evident in Sou-Chong's aria "Dein ist mein ganzes Herz" (No. 11) at the first vocal apex (Example 11).

Lehár also shows a deft handling of sound elements that do not lie within the anticipated sound spectrum. Like his friend Puccini, Lehár welcomed any occasion to explore and exploit the musical trappings of an exotic locale, i.e., *Die lustige Witwe*, with its on-stage tambourizza ensemble;[12] *Zigeunerliebe* and *Wo die Lerche singt*, throbbing with their cimbalom[13] and tárogató;[14] the Spanish settings of *Die ideale Gattin* (1913) and *Die Tangokönigin* (Apollo Theater, Vienna, September 9, 1921; a revision of *Die ideale Gattin*), tinted with mandolins, castanets, and tambourines. Similarly, Lehár remained critically alert to all manner of serious contemporary musical developments. Whether Debussy or Schoenberg, a Boston Waltz or a jazz saxophone, all received serious and sympathetic consideration. *Die blaue Mazur* (Theater an der Wien, May 28, 1920) presents material for the xylophone (Act II, Scene 3), while the Overture to *Cloclo* (Bürgertheater, Vienna, March 8, 1924) employs both vibraphone and tenor saxophone (Act III). The great *Der Zarewitsch* (1927), with its Russian setting, calls upon the tenor saxophone for mellowness of tone (Act I) and the banjo for its unique timbre (Acts II and III). The reduced orchestration of *Frühling* (Kabaret "Die Hölle," Vienna, January 29, 1922) presents a practical opportunity for extended use of the harmonium,[15] while its appearance in *Friederike* (Metropol Theater, Berlin, October 4, 1928) serves to embellish the "musical (and spiritual) atmosphere" of the vicarage in the idyllic country village of Sesenheim which Goethe visited in 1771. *Das Land des Lächelns* presents a plethora of oriental drums and gongs which need offer no apologies to Puccini's *Turandot* (1926). Lehár's penultimate work, *Schön ist die Welt* (Metropol Theater, Berlin, December 3, 1930), which was a revision of *Endlich allein*; Theater an der Wien, January 30, 1914), offers instructions for an on-stage "accordion player" (Act I: No. 7). This is, however, more suggestive of the dramatic *verité* rather than any permanent addition to the Lehár sound palette. Even the final *Giuditta* finds the master in a state of tonal exploration. The instrumental sound palette[16] is now enriched not merely in numbers of instruments, but in its tonal spectrum as well. Along with a third flute, the woodwinds take on a fuller, richer resonance with the addition of the English horn, bass clarinet, and contrabassoon. These instrumental supplements find their *raison d'être* not only as enrichments of harmonic structures, but in idiomatic melodic applications as well. A third trumpet now joins the brass, allowing for expanded harmonic and melodic opportunities. And to all this, Lehár, almost expectedly, includes many of his traditional instrumental accouterments, i.e., glockenspiel, mandolin, celesta, and tam tam. All are applied with the sensitive touch of a master tone painter.

B. Elements of Harmony

Lehár's harmonic virtuosity is all the more significant because of its application to a genre previously accustomed to little more than simple variants of the tonic-dominant relationship. His predecessor, Johann Strauss II, seldom ventured beyond a harmonic palette of three or four diatonically related chord structures. Lehár, in his attempt to go beyond hack musical representations of his characters and their predicaments, creates an ingenious application of chord structures and harmonic devices that realize the ebb and flow of deeper emotional stress and release, a fresh, new harmonic engagement of the senses.

The simple direct modulations of *Der Rastelbinder* with its Hungarian folk roots are joined by extended diatonicism, and a chord vocabulary reflecting a most contemporary structure and treatment. Extended pedal points with superimposed chord structures provide varying degrees of structural dissonance (Example 4, bars 53 and 55). Of particular significance is the imaginative use of dissonance in the melodic material of waltzes (Example 1). With *Das Land des Lächelns*, harmonic treatments are expanded. The juxtaposition of key signatures derives from both diatonic and chromatic relationships. "Chromatic migrant tonality," i.e. sharps and flats applied as needed, now appears together with a "modal" treatment of recitative and melodic material to establish one tonal area, while the key signature reflects another. The harmonic vocabulary is regularly enriched to include augmented and diminished ninth- and eleventh-chord structures. These chord structures, found above extended pedal points, are effective in hiding the harmonic dissonance which results in added emotional intensity (Example 15). Evidence of pentatonic scale activity is also prevalent, but this treatment must be considered more a reflection of the Oriental *milieu* (Example 6).

The significance of these innovations underscores Lehár's craftsmanlike handling of the medium rather than long-range contributions to the genre. Whether manipulating the harmonic elements of provincial European folk music, or the harmonic foundations of the exotic Far East, Lehár faithfully shows his keen ear and masterful hand.

C. Treatment of Melody

There is no question that Franz Lehár was a gifted melodist. Is there another element of musical composition more elusive to its creator? How does one describe a tender melody? A melody of fond expression? A melody of great sentiment? One of great exultation? This most evanescent of the musical elements does not defy description in its *realized* form, only in the

manner in which it is born. The history of music displays the manipulations and dressings of melody. Whether it be seamless, unaccompanied, purifying chants, or stentorian declamations buried within the dense orchestral textures of the late-nineteenth century, it is almost entirely our emotional response to the tune that determines its success or failure. The mystery of Franz Lehár's melodies lies not only in their natural beauty but in their treatment and application as well. One moment the melodic material may be characterized by a lyrical *cantabile*-style writing (Examples 5, 7, 15 at rehearsal figure 1, and 16), while suddenly, at moments of great emotional intensity, it may reflect a churning angularity (Example 2). For purposes of effecting structural dissonance, the melody line may comprise certain chromaticisms which, when juxtaposed with the harmonic accompaniment and extended pedal points, provide added intensity (Examples 1, 5, 7, 15, and 16).

In Lehár's compositions elements of operatic recitative and melodrama are familiar occurrences. Recitative may find companionship in simple sustained chord structures (Example 4), or, at times, appear as solitary statements (Example 15, bars 6, 11-12). Fluctuations between an expressive *cantabile* and light conversational *parlando* produce a mixed style (*stilo misto*) often found in the company of highly sophisticated *divisi* string textures (Example 6). *Melodrama*, while providing dramatic and emotional stimuli, often provides "melodic reminders" of character and predicament as well. Melodic modules and *leitmotifs* representing particular moods, sentiments, or situations, are likewise at work exercising control over unity. Recurrent use of melodic modules is seen as a particularly strong controlling element in the finales of Acts I and II. At times, a particular melodic module, initially sung, may reappear as the instrumental accompaniment to a completely different parcel of vocal melody suggesting a particular character, or an emotion associated with him. Such melodic "role-changing" is manifest with Sou-Chong's personal expression of love, "Ein Lied werd' ich von heißer Sehnsucht singen" (Example 16), which returns as a theme of ecstatic contentment in the instrumental introduction to Act II, No. 8, "Wer hat die Liebe uns ins Herz gesenkt?"— realized in the delicate impressionistic timbres of the solo flute, harp, and sustained *divisi* strings (Example 10). This melody also serves as the emotional apex of Finale I, where both Sou-Chong and Lisa reveal the intensity of their feelings in the climactic unison statement of this theme (Example 17).

D. Treatment of Rhythm

In Lehár's works, primary tempo indicators appear in Italian and German. Lehár's cosmopolitanism is reflected in such polyglottal markings as *Allegretto* ("*in leichtem Ton*"), while attention to the most current trends in musical fashion is evident in indicators such as *Valse Boston*. Significant to Lehár's mature style is the absence of specific early Viennese song and dance formats, i.e., Couplet and Quadrille. Primary tempo indicators are often linked with generic formats, creating such hybrids as *Tempo di Polka*, *Tempo di Marcia*, *Marcia moderato*, *Tempo di Mazurka*, *Tempo di Valse*, *Ländlertempo,* and *Valse lento*. At other times, a simplified marking, such as *Marcia* and *Valse*, is used. Tempo here is understood to be the traditional contemporary rendering. Performers, therefore, must be familiar with historical and interpretative elements associated with these forms.

A high degree of tempo modification is also evident. A comparison of the tempo markings found in *Das Land des Lächelns* with those provided in the scores of Lehár's predecessors, indicates a greater attention to the relationship of text (and its emotional content) and the movement of the musical line. Strauss II offers numerous primary markings, but is less inclined to make frequent pacing changes between each. This is suggestive of a more formalized "dance" structure. Lehár, in his concern for a closer alignment of music and characterization, requires a greater rhythmic suppleness. Meter signatures, too, suggest an increased attention to detail. Both *Zigeunerliebe* and *Eva* offer examples of concurrent, contrasting

time signatures. In *Zigeunerliebe* (No. 1), the vocal line is afforded greater rhythmic independence through its 9/8 meter that appears against an orchestral accompaniment of 3/4. Further instrumental relief is achieved when the 9/8 signature is given to the French horn. Similarly, in bars 52-53 of the overture to *Eva*, the *cantilena* of the strings is placed in greater relief to the sustained chords of the low brass (common time) via the use of a 12/8 time signature — a practice which appears throughout the score. While such occurrences of polymeter are not found with great frequency, their presence is seen as a manifestation of Lehár's constant quest for artistic refinement.

Part III: Synthesis

Having surveyed the idiomatic treatment of timbre, the mastery of harmonic devices, and the sophisticated plasticity of distinctive melodies, it remains to state that the gift which sets Lehár's work apart from predecessors and contemporaries in the field is his ability as musical alchemist to combine all of these characteristics into a style that is immediately discernible as "by Franz Lehár." *Das Land des Lächelns* represents this fully matured style. If, as the composer himself claimed, he "found" his style with *Die lustige Witwe*, then the great canvases of his late period — *Paganini*, *Zarewitsch*, *Friederike*, *Das Land des Lächelns*, and the final *Giuditta* — are its summation. It should not be overlooked, however, that the path to these works is filled with other notable creations. The great trilogy of "Ninety-three Days!" (from October 7, 1909, to January 8, 1910), *Das Fürstenkind* (Johann Strauss Theater, October 7, 1909), *Der Graf von Luxemburg* (Theater an der Wien, November 12, 1909) and *Zigeunerliebe* (Carltheater, January 8, 1910); the gentle *Eva*, and following the First World War, the lyrical *Wo die Lerche singt*, *Die blaue Mazur*, and the fiery *Frasquita* (Theater an der Wien, May 12, 1922) are all important reflections of the Lehár style.

The question of what truly distinguishes the body of Lehár's works for the stage is, however, a difficult one to answer. We know that certain compositional traits that are so prominent in Lehár's music were already in use prior to his entry into the field. The harp and glockenspiel were not unknown to Lehár's predecessors. The demands of a high vocal range, an occasional divided string part, or the itinerant appearance of an expanded harmonic structure to spice the melodic accompaniment, was not unheard of. In seeking to articulate the essence of that which sets apart Franz Lehár's writings from those of his predecessors, one must look beyond the simple manipulation of musical elements and seek out those moments of deepest emotion and greatest intensity. These instances may not always be the great climaxes, but rather, critical moments, which, when identified and understood, offer insight into the creative personality of the composer.

Der Rastelbinder is a hybrid. Folk elements of Lehár's native Hungary find companionship with sophisticated classical treatments. It is a primordial soup of stylistic gatherings from which the Lehár "sound" emerges. With a penchant for the solo voice, and a composer's sense of musical synthesis, the following example is revealing: *Der Rastelbinder*, Act 1, No. 5, Introduction (Example 1).

The printed key scheme, G-D-G-D-g, offers broad articulation to the shape and unity of the movement. With the entrance of the "Slow Waltz" (*Valse lento*, m. 62), a moment of great tenderness is reached. Lehár discards the provincial outerwear of his characters, and opts to realize their innermost sentiments within the framework of the genre's most familiar form: the waltz. The significance here lies with Lehár's fundamental belief in the waltz as a medium of tender expression. Generically, this is a waltz in miniature — not necessarily one to be danced, but rather, one to be heard and savored. Lehár embraces young Mizzi's passions with a unique synthesis of elements.

Homophonic style is evident throughout, with primary melodic material concurrent in the soprano and solo violin. During the first two phrases (mm. 62-69), the principal melody is deftly thrown into relief by its appearance in a plethora of secondary

material in the second violins, violas, violoncellos, double basses, and harp (five different surface rhythms appear simultaneously). This rhythmic diversity serves to reduce the trite "one-two-three" *ostinato* of the waltz. Additional articulation to the phrase is produced by the application of *pizzicati* in the violoncellos and double basses, complemented by the harp. In the second two phrases (mm. 70-78), the variety of surface rhythms (individual rhythm patterns of each instrument) in the strings is reduced, allowing for the heightening of attention to the rising vocal line in concert with the solo violin. The highest phrase of the vocal line (mm. 72, 74) is enhanced by a momentary reduction in instrumental timbre, i.e., removal of the viola, violoncello, and upper-harp textures at the crest (m. 72/g", m. 74/g"), which are immediately reinserted when the melody descends. Placement of the voice within the extended string fabric imposes a greater demand upon the singer. Concurrent surface rhythms and surface articulations (*arco*) in the accompanying lower strings (m. 70) underscore the growing tension between the melody and its accompaniment. Continuing surface articulations with melodies in contrary motion appearing between the violas and violoncellos (mm. 72-73) serve to generate propulsion in the phrase. The subtle reverting to the *pizzicati* of the violas, violoncellos, and double basses (mm. 75-78) is supportive of the melodic denouement.

The vocal line is joined throughout by the surface articulation of the glockenspiel, which not only provides secondary coloration, but primary melodic fragmentation as well (mm. 76-77). The contour of the melodic line is shaped by varying the range peaks which occur first in the *tutti* first violins (m. 72) and later in the solo violin (m. 74). The melodic fabric is further reinforced on the third phrase (m. 70) by doubling the voice line in the second violin. The harp presents a variety of examples including a hybridization of block-chords and arpeggiation (mm. 63-69). The chord vocabulary is modest. The F-sharp of the solo violin and voice occurring over the established G-major tonality of the lower strings and harp, provides a dissonance against the harmonic structure which serves as an articulative marker to phrase structuring. The added major-seventh chord tone on the downbeat of the first phrase of the melody line (m. 63) provides the ear with a tonic major-seventh sonority (I^7). In the second phrase (m. 67), the melody line sings in dissonance to the harmony with an augmented fourth (G#). In both instances, the note of dissonance (m. 63/f#, m. 67/g#) is sustained rhythmically (half-note) and further enhanced by the removal of the first violins, second violins, and violas. The augmented second (A#) at m. 71 is supported by the addition of the first violins and a new triplet surface rhythm in the harp. The section is balanced with a diatonic F# in the melody at m. 75. Later in the movement, Lehár reprises this material in the form of a miniature duet between the soprano and tenor (mm. 105-148). Melody lines are in unison except for the final resolution (m. 135). Lehár's use of recitative material (mm. 101-104) to introduce the tenor into what has now evolved into a waltz-duet is significant.

With *Das Land des Lächelns*, one observes in virtually every respect an expansion of musical means. Vital to the make-up of the work is Lehár's juxtaposition of elements of Viennese operetta with those of grand opera. The song-like glamour of the Viennese operetta is now enriched by an orchestra of symphonic fullness — an instrumental apparatus akin to those of Puccini and Richard Strauss — yet, often, when intimacy of emotion is called for, one exhibiting a lightness of texture reminiscent of the musical tapestries of Debussy. Lehár's sensitivity to the melodic writing for both voice and orchestra displays a broad spectrum of emotional expression, consistent with his determination to give his characters greater depth of expression.

Lehár's interest in the exotic was not new. In *Der Zarewitsch*, the backdrop was Russian (one is reminded of *Kukuschka*). *Paganini* offered an Italianate tapestry, while the Slovakian folk ambiance of *Der Rastelbinder* was reprised in *Friederike*, this time in a German folk idiom. In *Das Land des Lächelns*, the composer turned his attention to the

exoticism of the Far East. Puccini had introduced the world to his Orient in *Madama Butterfly* (1904). This would be further explored in his final *Turandot* (1926). Pentatonic phrases, recurrent melodic modules, *ostinato* rhythms, chords of fourths and fifths — all embraced by a masterful orchestration — gave the music its distinctive stamp. Lehár, acting as a spokesman for Viennese operetta, now sought to incorporate these elements into his own style. The contrast between the Viennese society depicted by Lisa and the exotic world of Sou-Chong offered him such a challenge. Elements culled from both the world of opera and operetta became his tools. The following examples are revealing.

Immediately upon Lisa's entrance (No. 1), Lehár's canvas is a rich one. After a whirlwind introduction of ensemble and soloist, Lisa settles into her entrance waltz (Example 5). The strings blossom; the scoring is pure Lehár. The vocal line is now embraced by a rich four-voice texture of *divisi* first violins (plus flutes and clarinets), which rhythmically reinforce the graceful sway of the melodic syncopation with their uniform surface rhythm. The upper voice of the *divisi* violoncellos provides a *cantabile* counterpoint with only the lightest of sound on the downbeat of the waltz (double bass, remaining violoncellos, and the left hand stroke of the harpist), which subtly reduces the danger of rhythmic "heavy-handedness." The gently syncopated melody line in the company of the gentle afterbeats of the second violins and violas find added coloration with the full strokes of the harp. The entire passage is carefully shaded in piano, with further direction to the first violins (plus flutes and clarinets) to play "most tenderly" (*sehr zart*). In grand operatic fashion, Lisa completes her first phrase on the high a''', which must project through the expanded string texture at the apex of the *crescendo* (m. 178).

Sou-Chong's Entrance (No. 3) begins in operatic fashion with a *recitativo*, the vocal line closely aligned to the accompanying chord structures and characterized by a light conversational or *parlando* style (Example 6). Rhythmically, the line attempts to realize the natural inflection of the text with added freedom of movement stimulated by the marking *Tempo rubato*. The instrumental accompaniment, featuring expanded string chords of perfect fourths and fifths and the chordal richness of the harp, contribute to the oriental musical *milieu*. Further attention to detail is evident in the subtle dynamic nuances between harp (*piano*) and strings (*pianissimo*). Delicate dynamic strokes applied to the transparent *divisi* string textures (plus harp), help provide a chamber-like musical quality reflecting the gentle Oriental character of Sou-Chong's outer temperament (Oriental facade) as perceived by late nineteenth-century Western Europeans.

With the formal beginning of the aria, Lehár reveals his musical pedigree with a masterful treatment of chamber-like instrumentation (Example 7). The simple, folk-style melody is accompanied by a modest *divisi* in the strings (plus harp). To this, Lehár adds the plaintive sound of the solo oboe in unison at the octave, and in the manner of the true tone painter, he deftly adds the muted French horn in duet on the second part of the phrase (m. 21) in retrograde motion. The passage is further distinguished, when, on the final phrase (m. 23), the solo clarinet (plus first violin) is added to realize the woodwind chamber trio. Careful attention to the natural rhythm of the text is apparent on the phrase "Lächeln trotz Weh und tausend Schmerzen," with the application of a "duple" marking over "Weh und tausend."

The opening of Sou-Chong's song, "Von Apfelblüten einen Kranz" (No. 5), continues the process of musical hybridization (Example 8). *Divisi* strings (*con sordino*) provide a delicate underscoring to a variety of solo instrumental timbres (flute, oboe, and clarinets; *ad lib.* in the clarinet part) in concert with the vocal line, and embellished with brush strokes of both the harp and celesta. Lehár affords the clarinets additional pliancy with the application of a contrasting 12/8 meter. The relative lack of leading tone activity weakens the tonal centering, while the 12/8 signature and *non troppo* modifier add to the exotic chant-like freedom of the

melody. While the passage is strongly characterized by its melodic nature, the sustained muted string accompaniment supports the notion of a *parlando* style. It is a declaration in both speech and song. Further ambiguity, supported by the lack of tonal centering, is associated with the character of Sou-Chong. A final melismatic touch is added to the vocal phrase at m. 4, which receives almost immediately (m. 5) the benefit of both celesta and harp in a rich but delicate unison chordal accompaniment. Meticulous attention to detail is again apparent in the dynamic gradations of the celesta (*pianissimo*) and harp (*piano*).

Lest one be left with the impression that Lehár's greatest musical moments are distinctive only for their delicate transparencies of color, the Act II Duet (No. 8), "Wer hat die Liebe uns ins Herz gesenkt?," easily dispels the notion (Example 9). Mm. 68-71 provide the full-fledged Lehár orchestration with Sou-Chong reaching the apex of his phrase (m. 69), "O Geliebte," with full symphonic support. Lehár further articulates the vocal entrance (m. 68) with a three-voice *divisi* in the first violins supported by muted brass. Melodically, the entrance is intensified by an almost immediate movement to the vocal climax (f#' *fermata*), simultaneously underscored by the full strings, Flute I, and Oboe I. The sophistication and magnitude of Lehár's orchestration places demands on the voice far beyond the vocal writings of his predecessors.

Lehár's Vienna perceived the Far East as a world of mystery, one moment burlesque and puppet-like, the next, grotesque and melancholy. Conjoining this atmosphere to the rigid structures of Viennese high society was an alien notion to *both* worlds. Lehár addresses these cultural incongruities with the fervor of both a colorist and psychologist, juxtaposing waltzes and exotic sequences, i.e., operetta lightness, against the pomp and rigidity of feudal China. Even the ending of the operetta is significant. Sou-Chong's resignation is indicative of a depth of character uncommon to the genre, one of great understanding, of human frailty. Viennese operetta, once light-hearted and frivolous, now breaks tradition with the unhappy endings of *Der Zarewitsch*, *Paganini*, and *Friederike*. *Das Land des Lächelns* is in that grand and tragic tradition, a tradition of plenty, a tradition of many levels, a tradition aimed towards the future.

The great resignations and tragic separations of *Das Fürstenkind*, *Die gelbe Jacke* (1923, later revised as *Das Land des Lächelns* in 1929), the socially conscious *Eva*, the experimental *Endlich allein* (1914) with its through-composed second act, the bittersweet relationships of *Paganini*, *Der Zarewitsch*, *Friederike*, and *Giuditta*, would soon find reflection on the American stage in such creations as Jerome Kern's *Showboat* (1927) and Rodgers and Hammerstein's *Carousel* (1945). The impermeable racial and social barriers of *Zigeunerliebe*, *Der Zarewitsch*, *Friederike,* and *Das Land des Lächelns* find their American musings in such classics as Gershwin's *Porgy and Bess* (1935), Rodgers and Hammerstein's *South Pacific* (1949) and *The King and I* (1951), and Bernstein's *West Side Story* (1957).

Musically speaking, it was a very modern notion for musical theater to delegate such dramatic and emotional responsibilities to its musical accouterments. Today, Lehár's orchestral canvases find company in the great American instrumental tapestries of *Porgy and Bess*, Robert Russell Bennett's orchestrations for Rodgers and Hammerstein, for example, *Oklahoma* (1943), *South Pacific* (1949), *The King and I*, and *The Sound of Music* (1959), Lerner and Loewe's *My Fair Lady* (1956, Robert Russell Bennett and Phil J. Lang), and Leonard Bernstein's *West Side Story*.

And finally, casting aside concerns of the libretti, or the musical accouterments found therein, one is left to consider the magnitude of what is expected from the genre. Just as Mascagni's *Cavalleria Rusticana* (1889) and Leoncavallo's *Pagliacci* (1892) had asked their audiences to become part of a grander emotional palette, Lehár's late works demand more from both their audiences and their performers. More than any other aspect of their existence, it is this heightening of expectation that serves to easily distinguish them from their predecessors and to imbue them with a sometimes indefinable identity of their own.

Part IV: Conclusion

The question which remains today is to what extent is it possible to homogenize the elements of opera and operetta? Lehár defended his stylistic mixing with the belief that he was a composer who utilized his skills to bring added dimension to the characters that walked upon his stage.

However, is there a limit to the amount of stylistic diversity a musical drama can contain before the fine lines of balance and the proportions of stylistic definition are inversely affected? By layering treatment upon treatment, a certain simplicity is lost. Stylistically speaking, what can one say about the provincial characters Mizzi and Janku (*Der Rastelbinder*) expressing their simple human desires over a waltz-like accompaniment realized by divided strings and harp? A similar concern can be raised with the casting of the great German poet-philosopher Goethe as the central character of Lehár's later masterpiece *Friederike*. But, is Goethe truly the epicenter of the work? Or rather, has Lehár cloaked the great theme of renunciation within a glorious musical and nationalistic canvas?

More often than not, an operetta's arias, duets, and couplets carry the narrative forward. There is explanation. In Lehár's later operatic-style works, rather than merely carrying the action along, the songs serve to intensify it dramatically. In contrast to the simple strophes of Strauss II's couplets, or the highly regular rhythms of his larger ensembles, Lehár adds greater variety to his elements coupled with a musical ebb and flow. The beginning of most Lehár arias relates in some fashion to the situation at hand. An example to consider would be No. 8 in *Das Land des Lächelns*, "Wer hat die Liebe uns ins Herz gesenkt?," which opens with an exposition of the recurrent "Love Theme" of Sou-Chong by the solo flute (Example 10). All recurrences of this particular theme are associated with Sou-Chong's original emotional predicament.

Lehár's philosophy of operetta composition was to represent individuals of greater emotional depth than had been previously found in the genre. His aim was to achieve this through the deft handling of the relationship between the musical elements. If the characters and situations were to be more complex, of deeper emotional make-up, a richer, more refined treatment was effected. Similar to Puccini, Lehár explored all manner of orchestral devices. An innate gift of melody, guided by years of apprenticeship, study, and hard work, provided the rest. Perhaps, being the least Viennese of his contemporaries, Lehár's cosmopolitanism was, in essence, part of his contribution to the genre. Although Lehár believed that he had reached his mature style with *Die lustige Witwe*, this prototype never became a rigid cast. In retrospect, the critical contribution was his ever-changing refinements of stylistic expression. Lehár was a composer who engendered an original style, one with its own sound vocabulary and instrumental wardrobe. Lehár adopted, adapted, and modified the Viennese operetta forms which he inherited. With this inheritance, he created illusions of the societies in which his characters were real. The high degree of emotional truth that he realized must be viewed as the attribute that has brought him international success in the operetta genre.

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Endnotes

[1] Nick, E., "Der Schöpfer der modernen Operette" ("The Creator of the Modern Operetta"), *Musica*, February 1949, pp. 57-59.

[2] The publication *Franz Lehár — Music Theatre*

Handbook (published in association with Glocken Verlag, Ltd., 1991) lists the following published language editions of *The Merry Widow*: Bulgarian, Czech and Slovakian, Danish, Dutch, English, French, Finnish, German, Greek, Hungarian, Italian, Norwegian, Polish, Portuguese, Swedish, Serbo-Croat, and Spanish.

[3] Three unpublished Lehár works having roots in light musical theater predate his first published operetta *Wiener Frauen* (Vienna, 1902): *Fräulein Leutnant* (Vienna, 1901), a one-act *Singspiel* with a libretto by Kolhapp, exists in manuscript form only; *Arabella, die Kubanerin* (incomplete, 1901), with a libretto by Gustav Schmidt; and the incomplete manuscript *Das Club-Baby* (1901), with a libretto by Victor Léon.

[4] Grun, B., *Gold and Silver: The Life and Times of Franz Lehár* (New York: David McKay Company, 1970), p. 280.

[5] All translations from the original German are provided by the author.

[6] Lehár, F., "Musik — mein Leben," *Neues Wiener Tagblatt*, September 23, 1944, p. 2.

[7] Lehár, F., "Die Operette, wie ich sie mir vorstelle," *Berliner Tagblatt*, February 4, 1926, p. 35.

[8] Jean Frey AG, Zürich; private printing (1946), p. 3.

[9] Von Suppé's original *Das Pensionat*, considered by many experts to be the very first Viennese operetta (Theater an der Wien, 1860), *Die schöne Galathee* (Meysel's Theater, Berlin, 1865), and Millöcker's *Der Bettelstudent* (Theater an der Wien, 1882) offer no harp material.

[10] The celesta first appears in *Der Graf von Luxemburg*, premiered at Vienna's Theater an der Wien on November 12, 1909. The initial three appearances in Act I are in concert with the glockenspiel.

[11] This was not, however, the first time Lehár looked to the tuba to extend the bottom register of his orchestra. The tuba first appears in the Prologue, No. 1 of *Das Fürstenkind*, premiered at Vienna's Johann Strauss Theater on October 7, 1909.

[12] Tambourizza or Tambour de Provence; a special regional drum best remembered for its *ostinato* rhythm in the "Farandole" of George Bizet's *L'Arlesienne*.

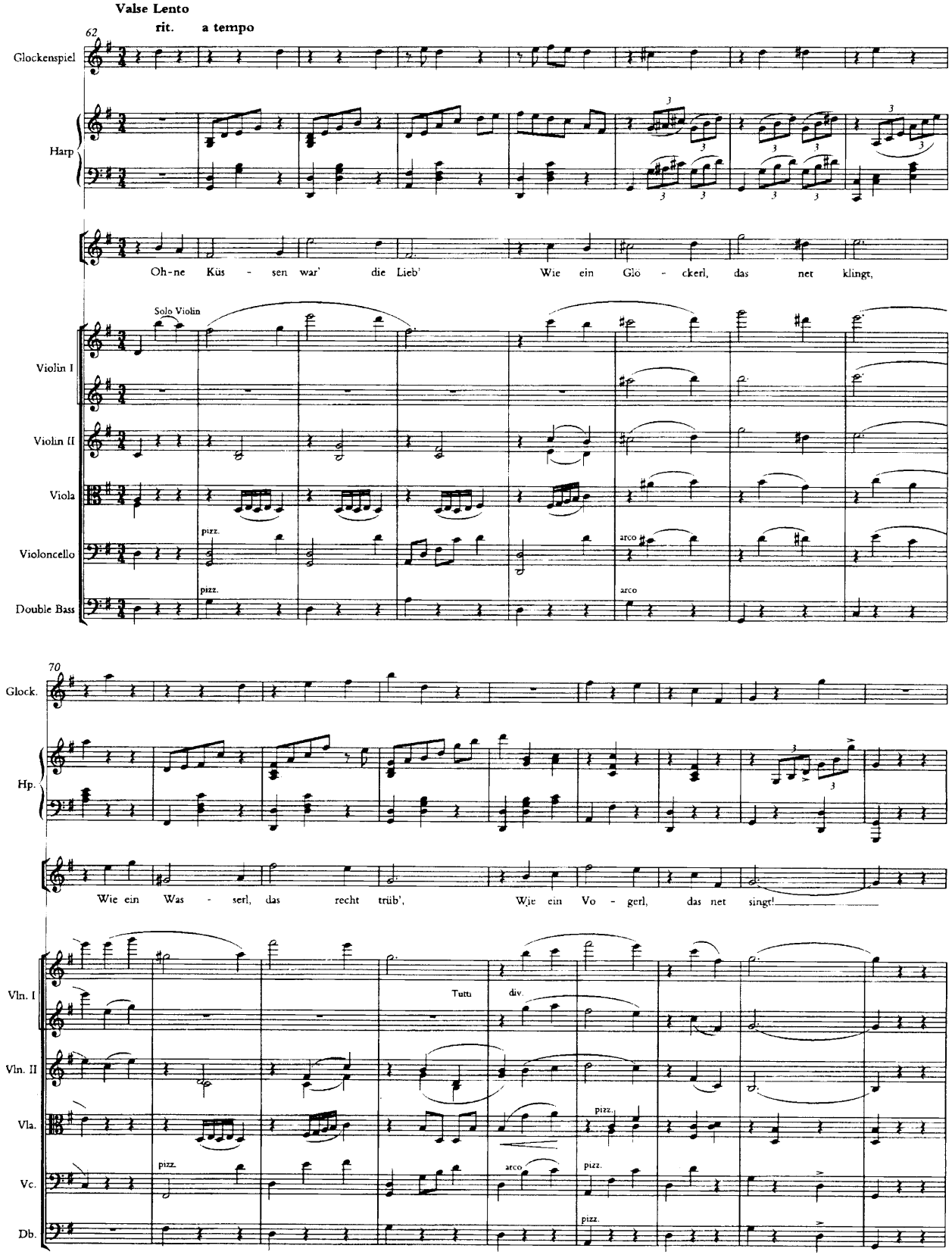
[13] A modern form of the dulcimer, found chiefly in Hungarian gypsy orchestras where it is played in improvisatory style with great virtuosity. It is generally of trapezoidal shape, laid flat, with its metal strings being struck in various ways with mallets of wood or leather. Some instruments are equipped with a damper pedal device.

Outside its native environment the cimbalom is a rare instrument, mentioned here because of a few instances of its use by important composers who have sought to introduce its highly individual timbre and idiom into orchestral music. The following are some modern works employing the cimbalom: Bartók, *First Rhapsody for Violin and Orchestra*; Kodály, *Háry János Suite*; and Stravinsky, *Renard* and *Rag-Time*.

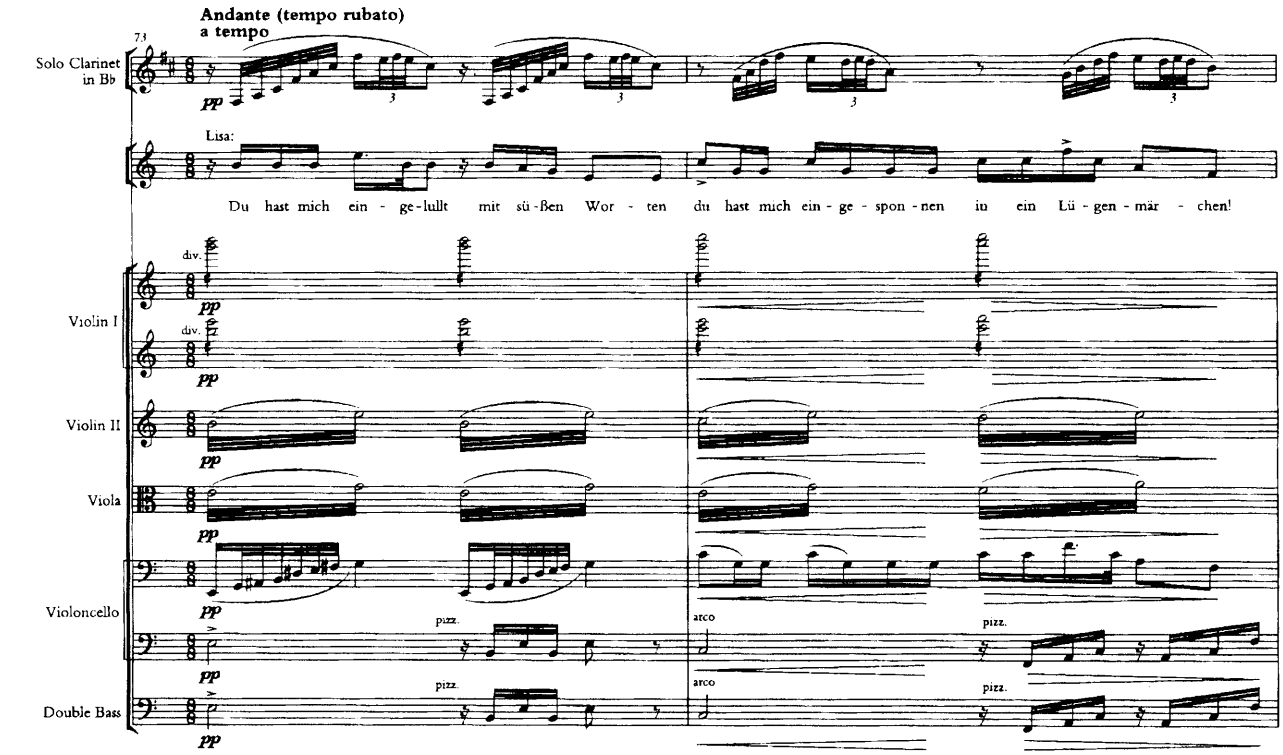
[14] An ancient instrument of Hungarian origins. Originally a wooden cornet having only natural tones, it was used for sounding military signals such as those in the well-known *Rákóczy March*. The modern tárogató, built by W. J. Schunda, is a wooden saxophone with a clarinet mouthpiece possessing a somewhat darker timbre than the standard saxophone.

[15] A keyboard instrument sounding by means of thin metal tongues (functioning as free reeds) set in vibration by a steady current of air provided by a pair of pedal-operated bellows. Long considered a popular substitute for the organ, its shared characteristics include: a wind supply, keyboard *ad libitum* sustained tones, and stops that provide a wide variety of timbre.

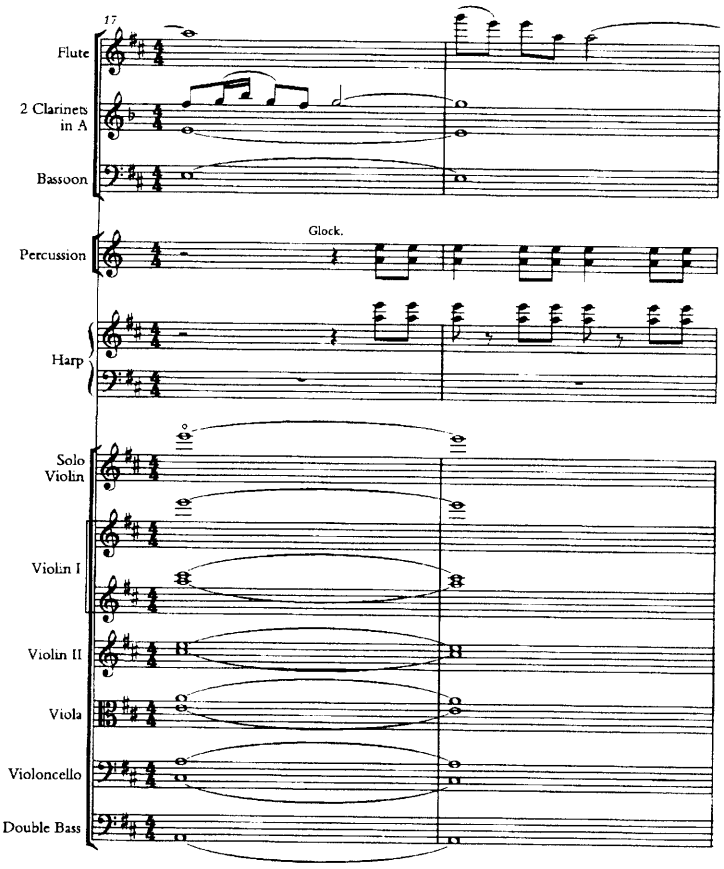
[16] 2 flutes (plus piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, violins, violas, violoncellos, and double basses.



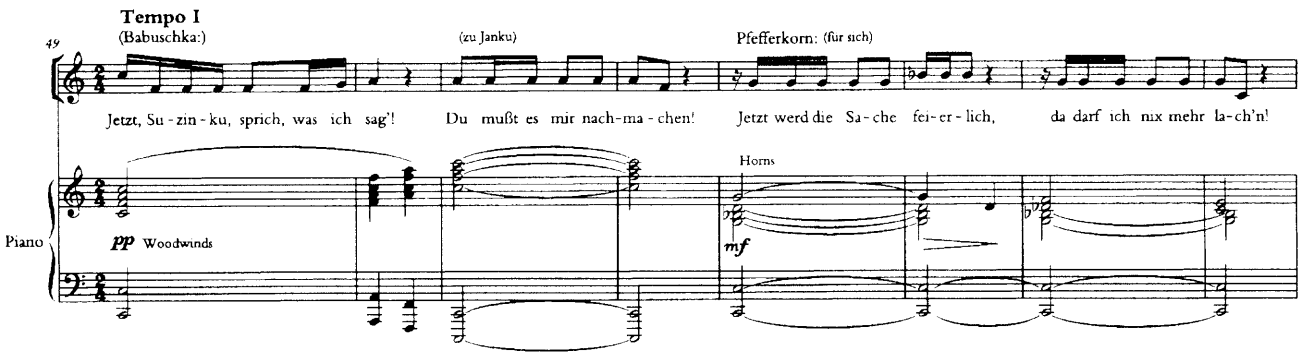
Example 1. Franz Lehár, **Der Rastelbinder**, *No. 5, mm. 62-78; glockenspiel, harp, soprano, and strings.*



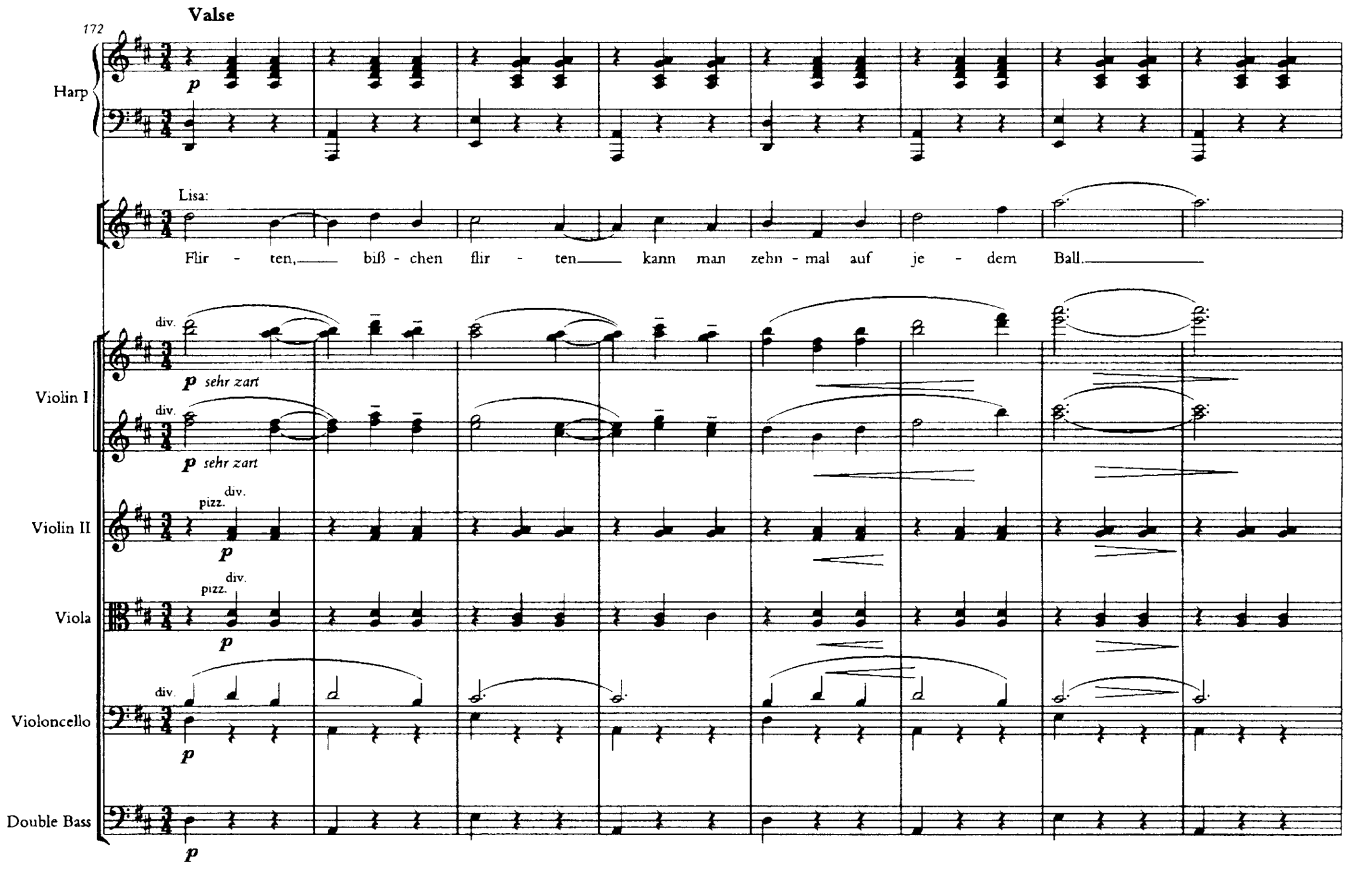
Example 2 (above). Franz Lehár, **Das Land des Lächelns**, *No. 13, mm. 73-74; clarinet 1, soprano, and strings.*



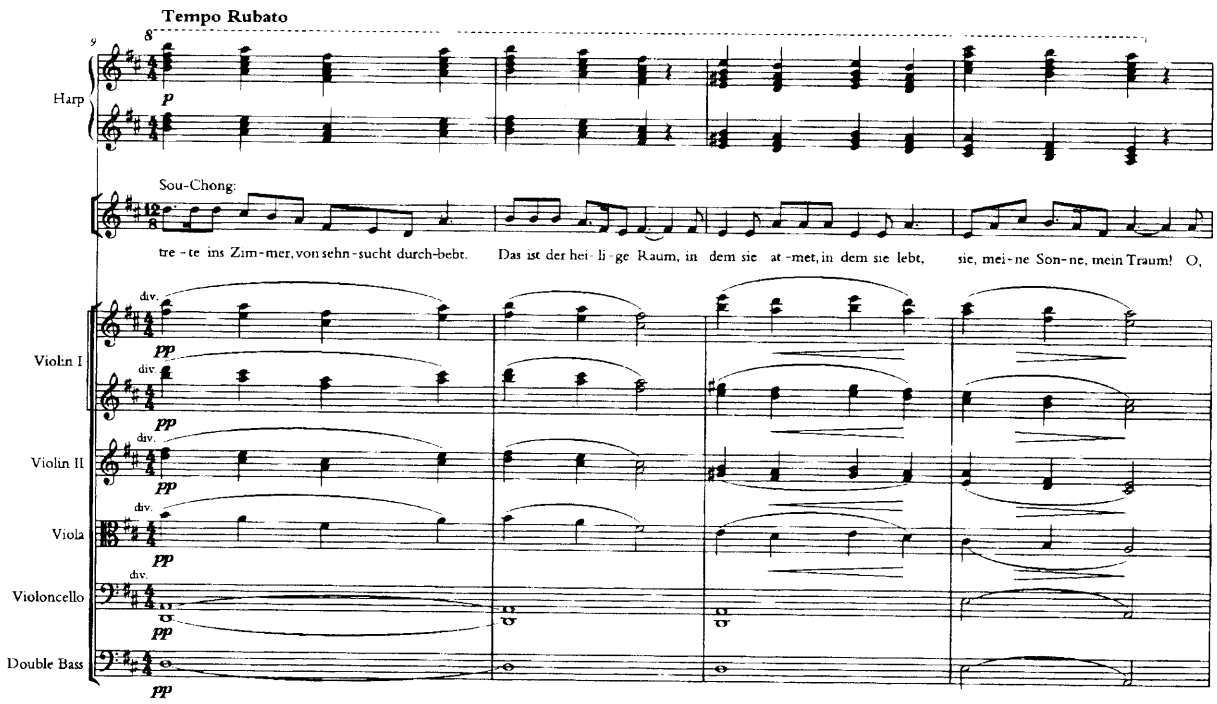
Example 3 (left). Franz Lehár, **Das Land des Lächelns**, *No. 7, mm. 17-18; woodwinds, glockenspiel, harp, and strings.*



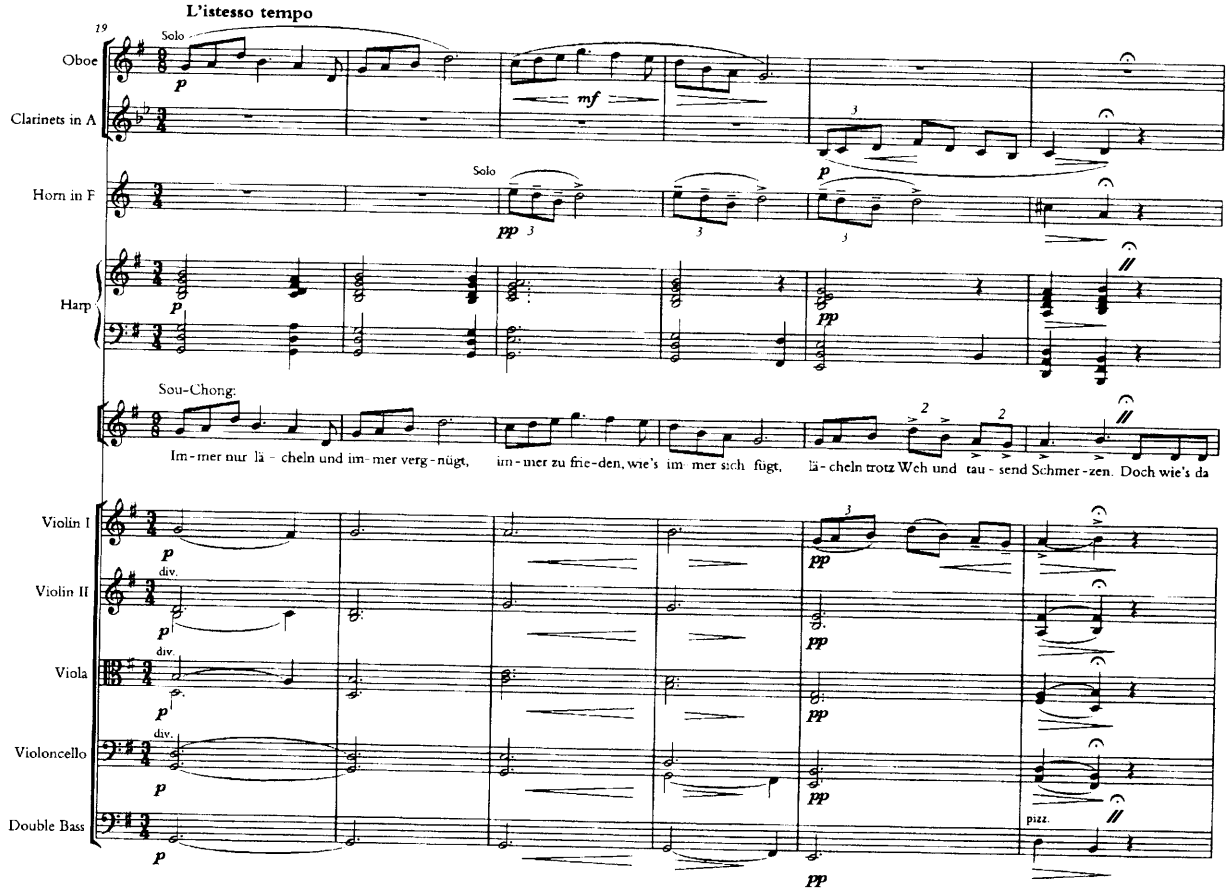
Example 4. Franz Lehár, **Der Rastelbinder**, *No. 4, mm. 49-56; piano-conductor score.*



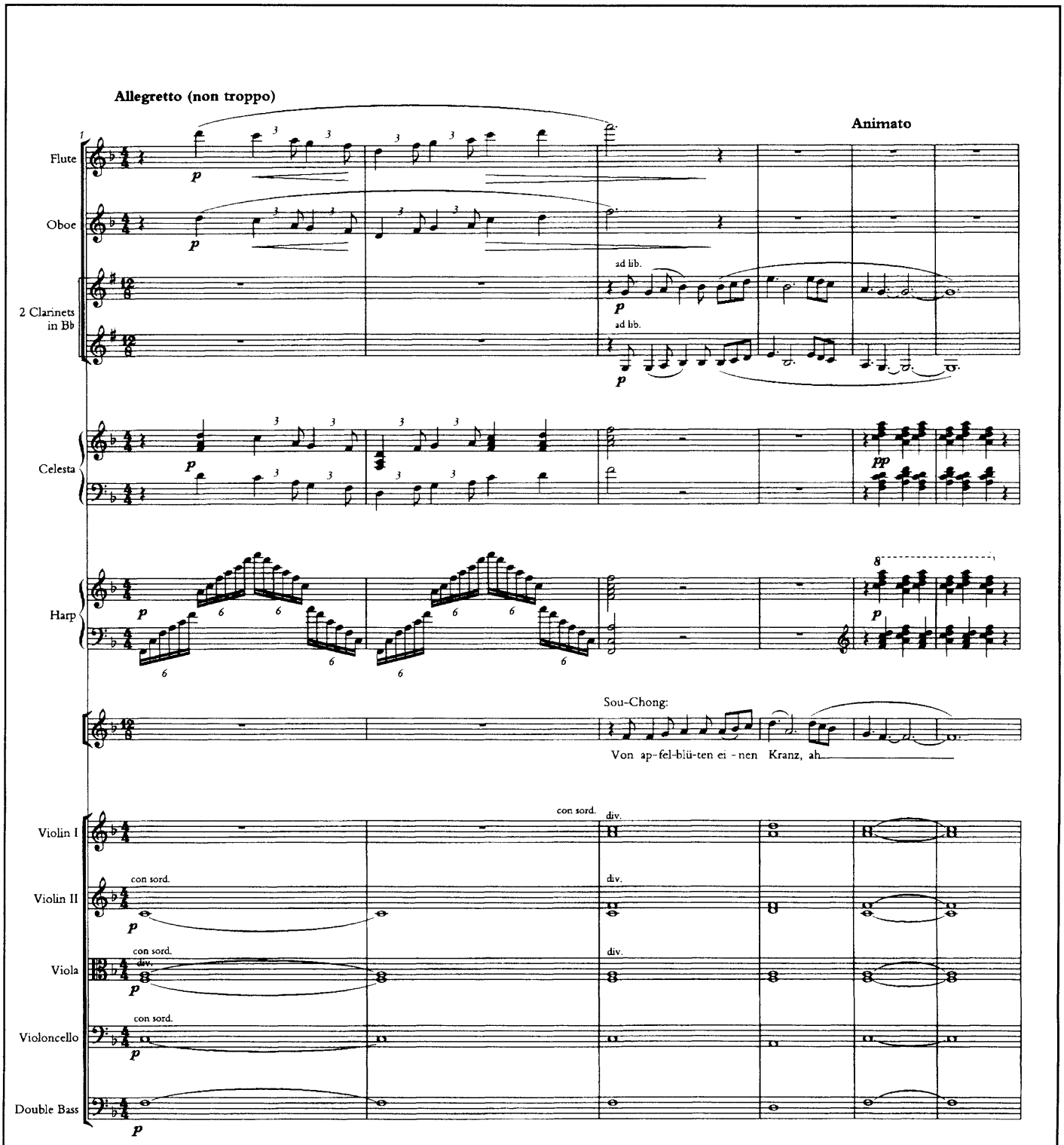
Example 5. Franz Lehár, **Das Land des Lächelns**, *No. 1, mm. 172-179; harp, soprano, and strings.*



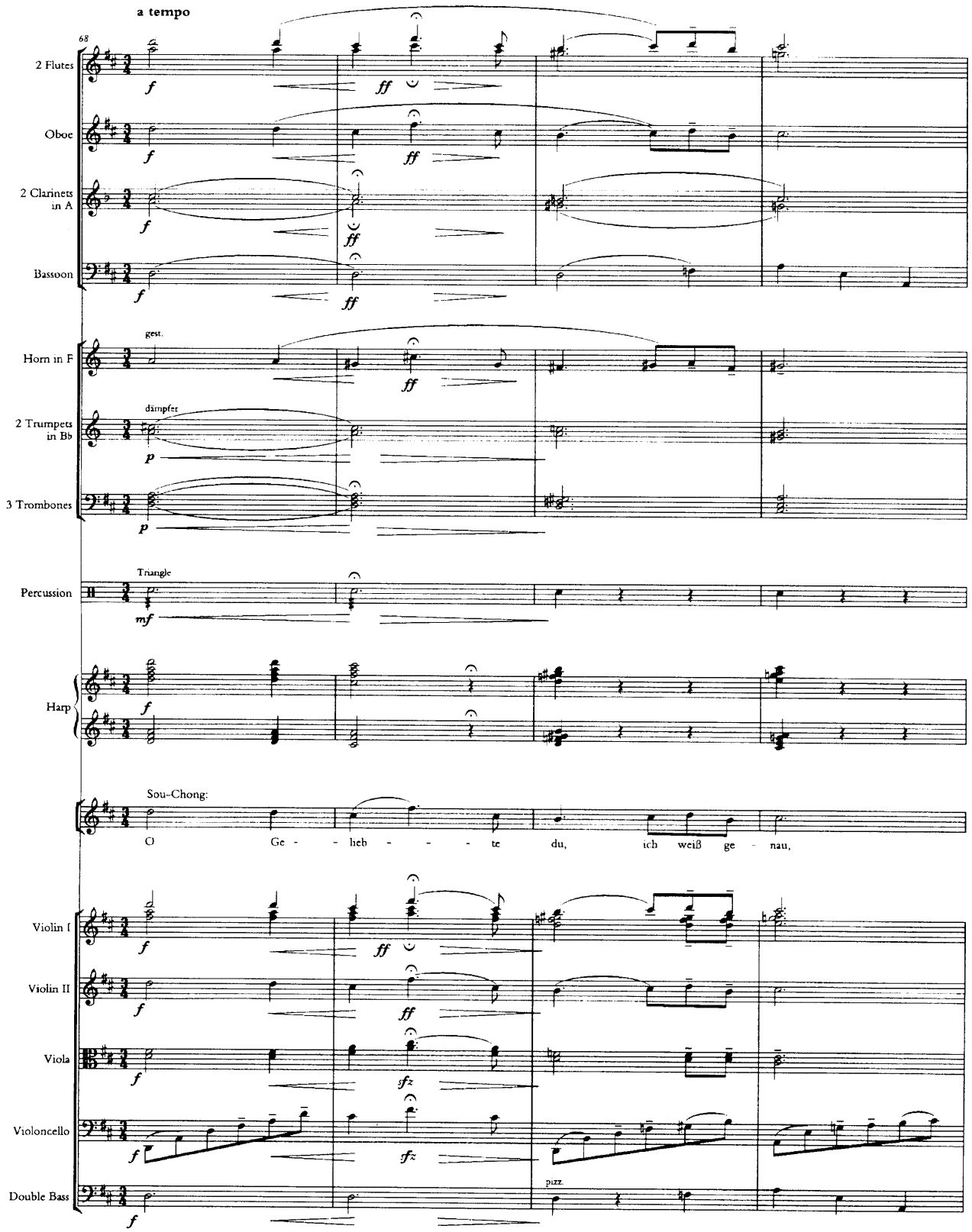
Example 6. Franz Lehár, **Das Land des Lächelns**, *No. 3, mm. 9-12; harp, tenor, and strings.*



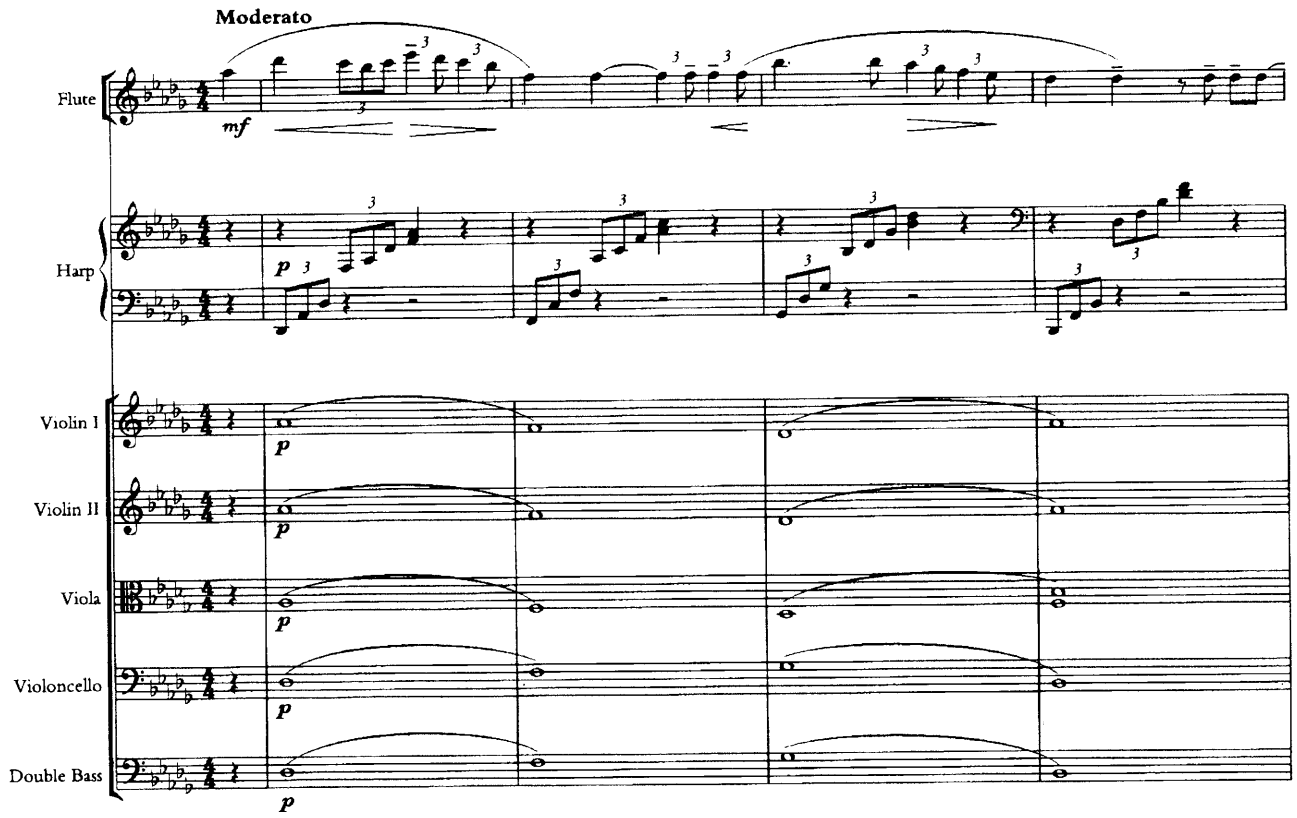
Example 5. Franz Lehár, **Das Land des Lächelns**, *No. 3, mm. 19-24; oboe, clarinet, horn, harp, tenor, and strings.*



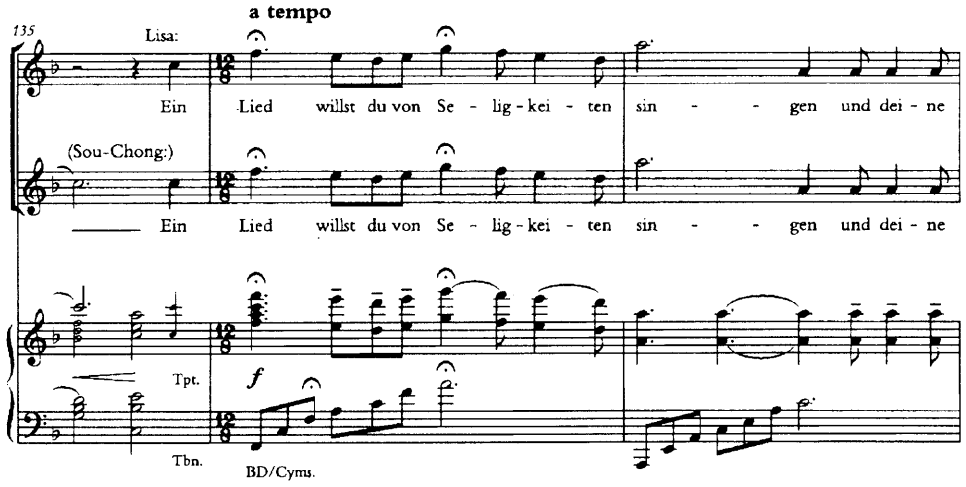
Example 8. Franz Lehár, **Das Land des Lächelns**, *No. 5, mm. 1-6; full score.*



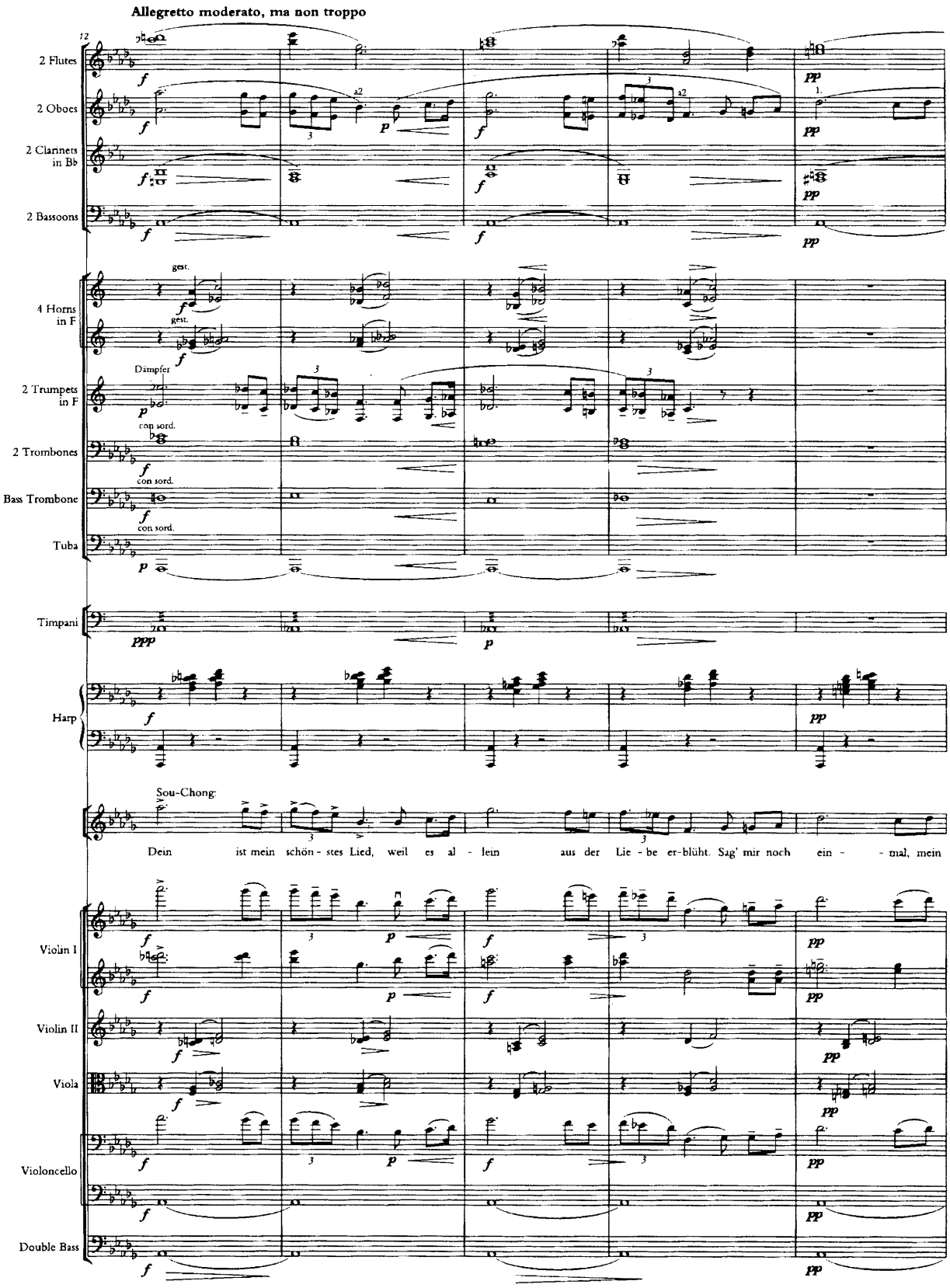
Example 9. Franz Lehár, **Das Land des Lächelns**, *No. 8, mm. 68-71; full score.*



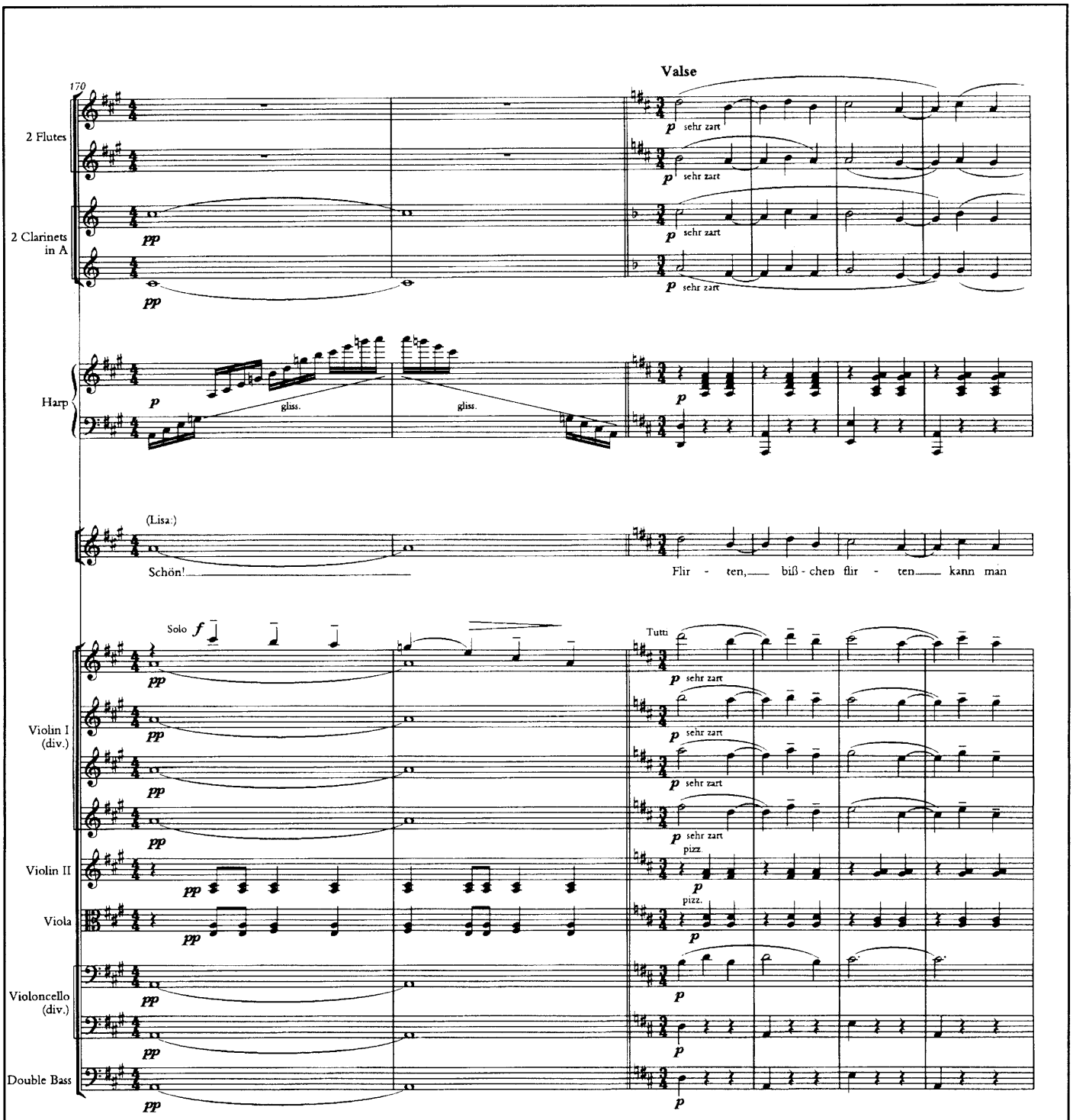
Example 10. Franz Lehár, **Das Land des Lächelns**, *No. 8, mm. 1-4; full score.*



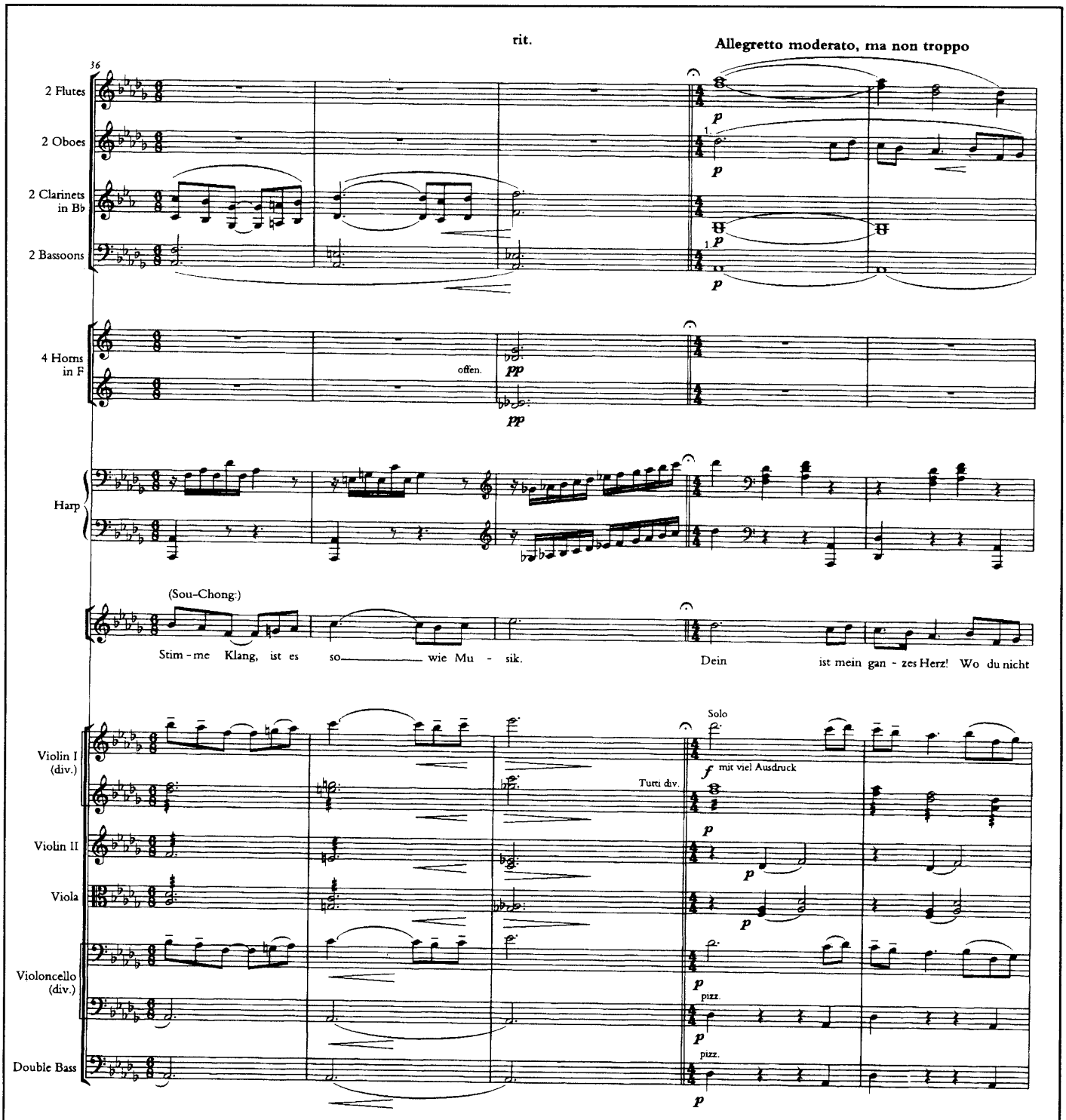
Example 17 (out of numerical order). Franz Lehár, **Das Land des Lächelns**, *No. 6, Finale I, mm. 135-137; piano-vocal score.*



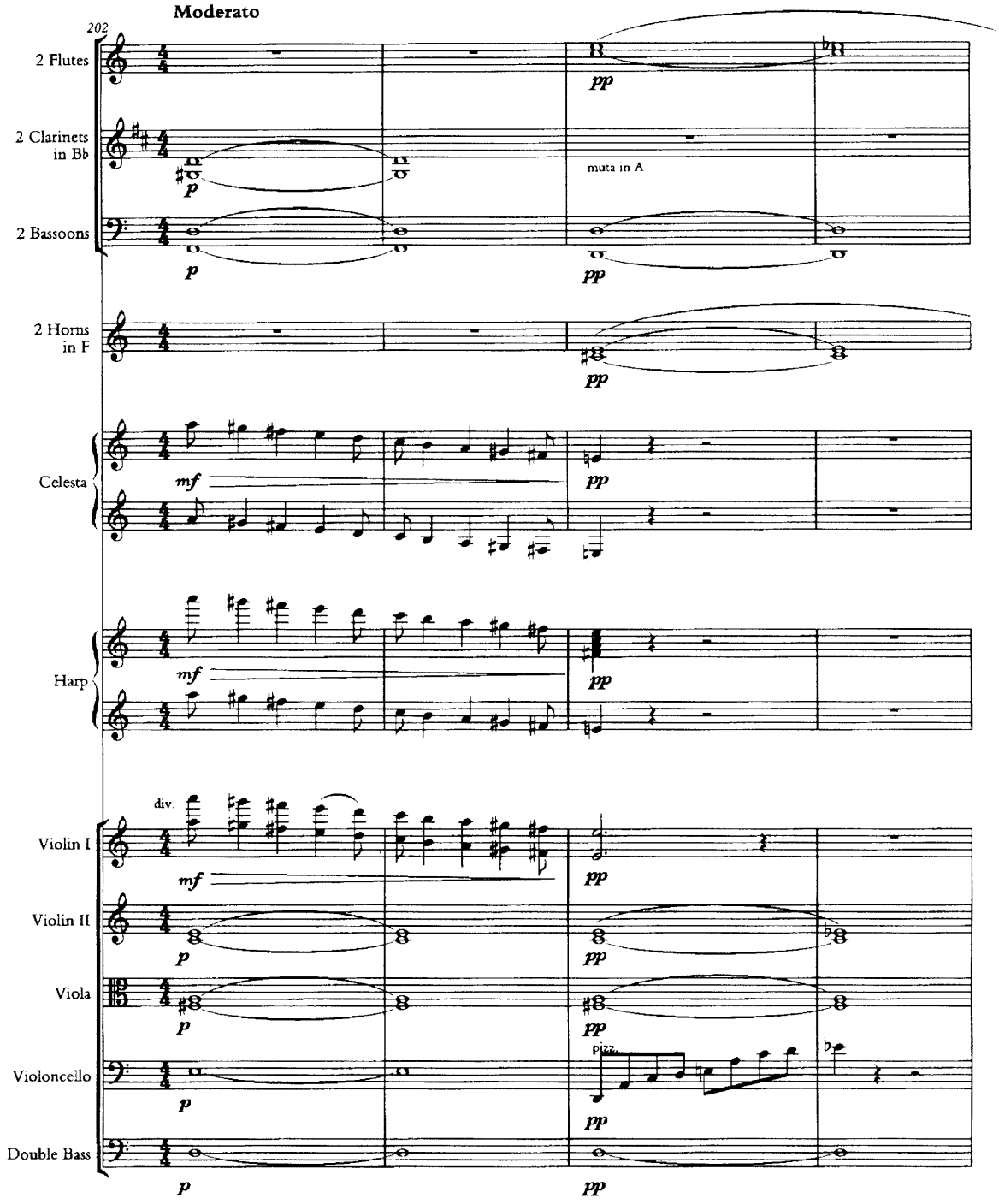
Example 11. Franz Lehár, **Das Land des Lächelns**, *No. 11, mm. 12-16; full score.*



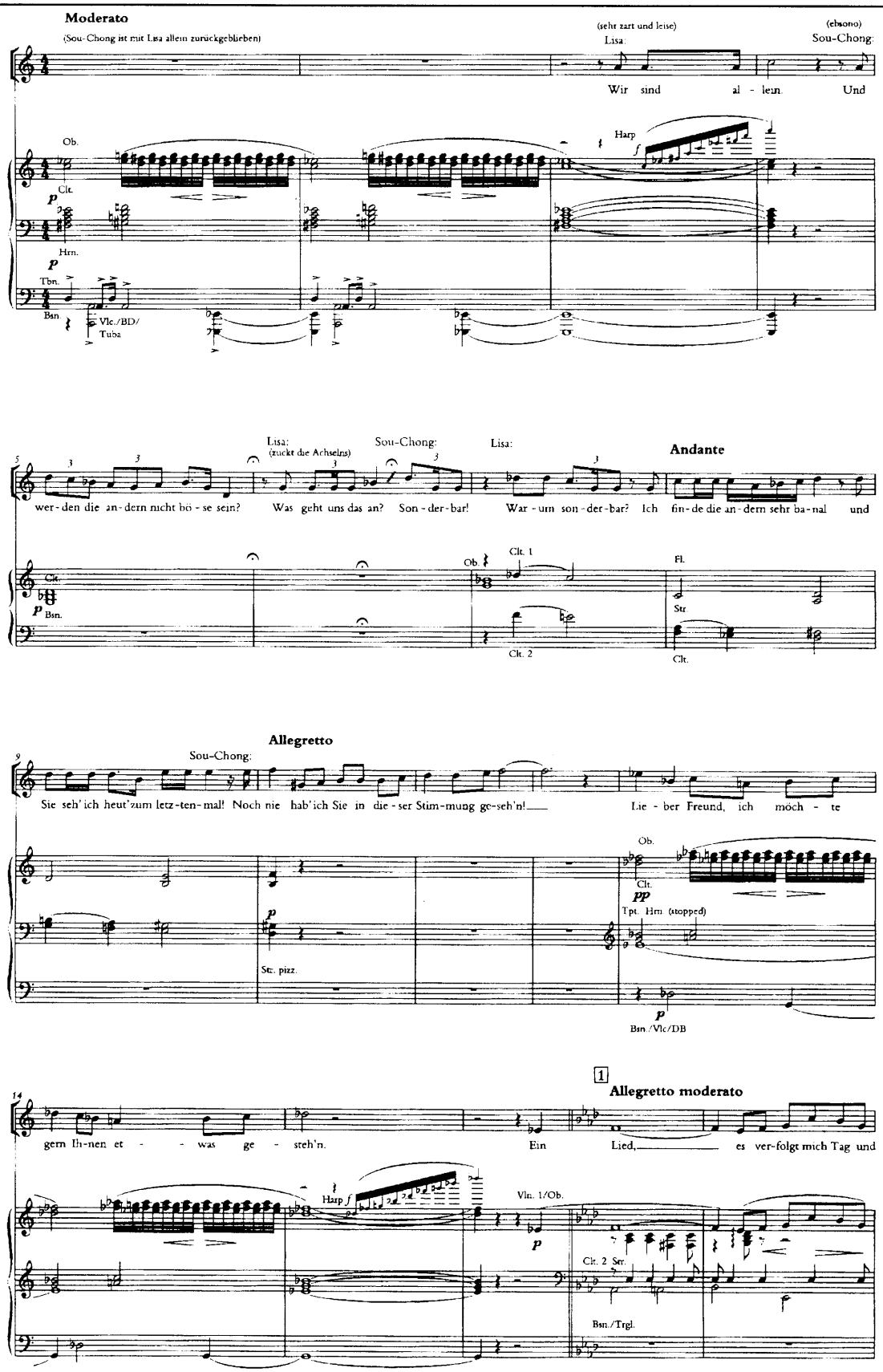
Example 12. Franz Lehár, **Das Land des Lächelns**, *No. 1, mm. 170-175; full score.*



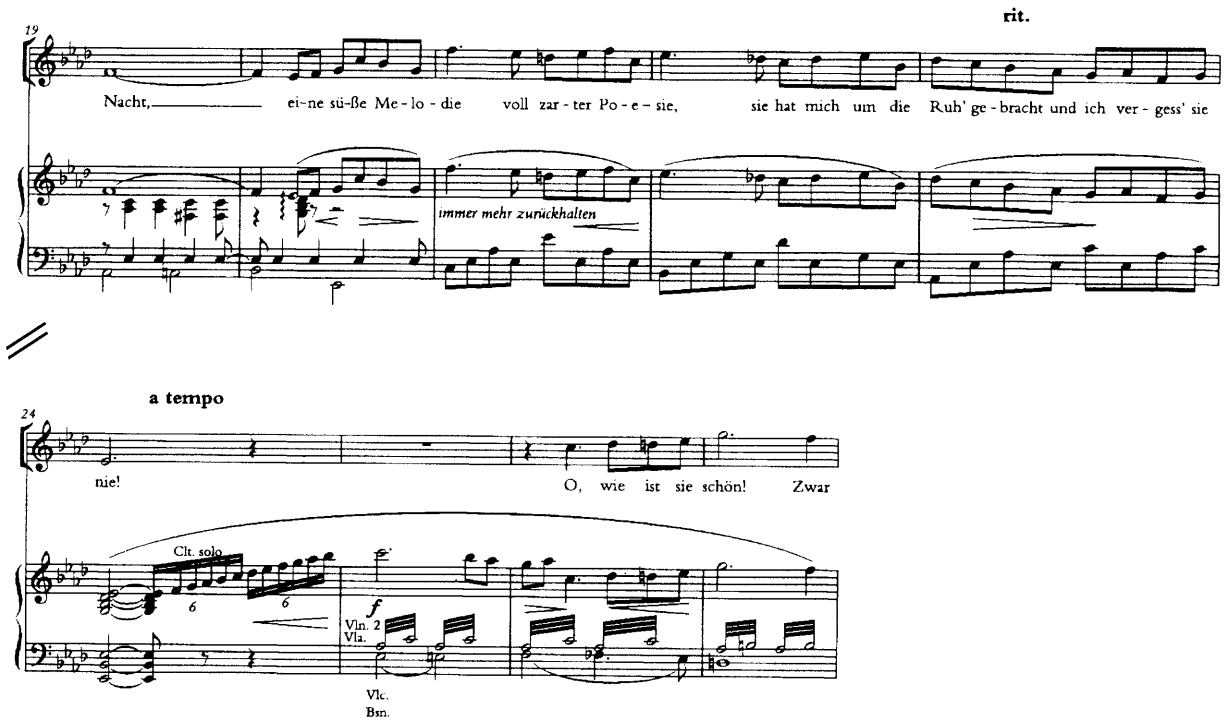
Example 13. Franz Lehár, **Das Land des Lächelns**, *No. 11, mm. 36-40; full score.*



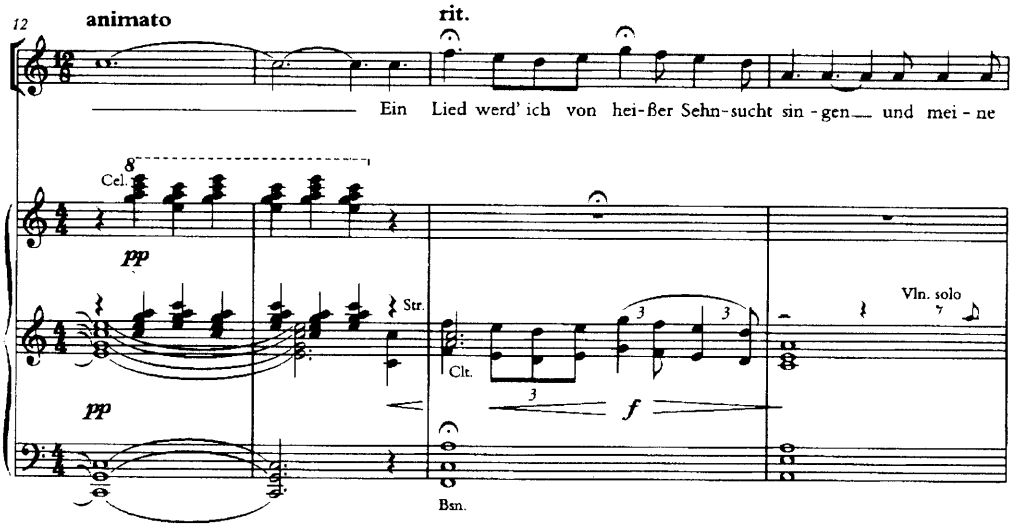
Example 14. Franz Lehár, **Das Land des Lächelns**, *Overture, mm. 202-205; full score.*



Example 15 (continued on page 46). Franz Lehár, **Das Land des Lächelns,** *No. 6, Finale I, mm. 1-27; piano-vocal score.*



Example 15 (continued from page 45). Franz Lehár, **Das Land des Lächelns,** *No. 6, Finale I, mm. 1-27; piano-vocal score.*



Example 16. Franz Lehár, **Das Land des Lächelns,** *No. 5, mm. 12-15; piano-vocal score.*

Appendix A Operettas of Franz Lehár

Title [English translation]: (number of acts, librettist); date of premiere; city, theater.

1. *Fräulein Leutnant* [*Miss Lieutenant*]: (1, Kolhapp); (Manuscript);1901; Vienna.
2. *Arabella, die Kubanerin* [*Arabella, the Cuban Girl*]: (G. Schmidt); 1901; (Incomplete).
3. *Das Club-Baby*: (V. Leon); 1901; (Incomplete).
4. *Wiener Frauen* [*Viennese Women*]: (3, O. Tann-Bergler, E. Norini); November 21, 1902; Vienna, Theater an der Wien.
5. *Der Rastelbinder* [*The Tinker*]: (Prelude, 2, V. Leon); December 20, 1902; Vienna, Carltheater.
6. *Der Göttergatte* [*The Husband God*]: (Prelude, 2, V. Leon, L. Stein); January 20, 1904; Vienna, Carltheater.
7. *Die Juxheirat* [*The Mock Marriage*]: (3, J. Bauer); December 22, 1904; Vienna, Theater an der Wien.
8. *Die lustige Witwe* [*The Merry Widow*]: (3, V. Leon, L. Stein, after H. Meilhac: *L'attaché d'ambassade* [*The Embassy Attaché*]); December 30, 1905; Vienna, Theater an der Wien.
9. *Der Schlüssel zum Paradies* [*The Key to Paradise*]: (revision of *Wiener Frauen*; 3, E. Norini, J. Horst); October 20, 1906; Leipzig, Stadttheater.
10. *Peter und Paul reisen im Schlaraffenland* [*Peter and Paul Traveling in Schlaraffenland*]: (1, F. Grünbaum, R. Bodanzky); December 1, 1906; Vienna, Theater an der Wien.
11. *Mitislaw der Moderne* [*Mitislaw the Modern*]: (1, F. Grünbaum, R. Bodanzky); January 5, 1907; Vienna, Die Hölle.
12. *Der Mann mit den drei Frauen* [*The Man with Three Wives*]: (3, J. Bauer); January 21, 1908; Vienna, Theater an der Wien.
13. *Das Fürstenkind* [*The Child Prince*]: (Prelude, 2, V. Leon, after *About*); October 7, 1909; Vienna, Johann Strauss Theater.
14. *Der Graf von Luxemburg* [*The Count of Luxembourg*]: (3, A. M. Willner, R. Bodanzky); November 12, 1909; Vienna, Theater an der Wien.
15. *Zigeunerliebe* [*Gypsy Love*]: (3, A. M. Willner, R. Bodanzky); January 8, 1910; Vienna, Carltheater.
16. *Eva: Das Fabriksmädel* [*Eva: The Factory Girl*]: (3, A. M. Willner, R. Bodanzky, E. Spero); November 24, 1911; Vienna, Theater an der Wien.
17. *Die ideale Gattin* [*The Ideal Spouse*]: (revision of *Der Göttergatte*; 3, J. Brammer, A. Grünwald); October 11, 1913; Vienna, Johann Strauss Theater.
18. *Endlich allein* [*Alone at Last*]: (3, A. M. Willner, R. Bodanzky); January 30, 1914; Vienna, Theater an der Wien.
19. *Der Sterngucker* [*The Stargazer*]: (3, F. Löhner-Beda, A. M. Willner); January 14, 1916; Vienna, Theater in der Josefstadt.
20. *Wo die Lerche singt* [*Where the Lark Sings/A Pacsirta*]: (3, A. M. Willner, H. Reichert, after F. Martos); January 1, 1918; Budapest, Kiraly-Szinhaz; Viennese premiere: March 27, 1918; Vienna, Theater an der Wien.
21. *Die blaue Mazur* [*The Blue Mazurka*]: (2, L. Stein, B. Jenbach); May 28, 1920; Vienna, Theater an der Wien.
22. *Die Tangokönigin* [*The Tango Queen*]: (revision of *Der Göttergatte*; 3, J. Brammer, A Grünwald); September 9, 1921; Vienna, Apollo Theater.
23. *La danza della libellule* (*Libellentanz; Die drei Grazien*) [*Dance of the Dragonfly* (Italian); *The Three Graces* (German)]: (revision of *Der Sterngucker*; 3, C. Lombardo, A. M. Willner); May 3, 1922; Milan, Lirico; Viennese premiere: March 31, 1923; Vienna, Stadttheater.
24. *Frasquita*: (3, A. M. Willner, H. Reichert); May 12, 1922; Vienna, Theater an der Wien.
25. *Die gelbe Jacke* [*The Yellow Jacket*]: (3, V. Leon); February 9, 1923; Vienna, Theater an der Wien.
26. *Cloclo* [*Lolotte*]: (3, B. Jenbach); March 8, 1924; Vienna, Bürgertheater.
27. *Paganini*: (3, P. Knepler, B. Jenbach); October 30, 1925; Vienna, Johann Strauss Theater.
28. *Gigolette*: (revision of *Der Sterngucker* and *La danza della libellule*; 3, C. Lombardo, G. Forzano); October 30, 1926; Milan, Lirico.
29. *Der Zarewitsch* [*The Czarevitch*]: (3, B. Jenbach, H. Reichert, after Zapolska-Scharlitt); February 21, 1927; Berlin, Deutsches Künstlertheater; Viennese premiere: May 18, 1928; Vienna, Johann Strauss Theater.
30. *Friederike* [*Frederica*]: (3, L. Herzer, F. Laner); October 4, 1928; Berlin, Metropol Theater; Viennese premiere: February 15, 1929; Vienna, Johann Strauss Theater.
31. *Das Land des Lächelns* [*The Land of Smiles*]: (revision of *Die gelbe Jacke*; 3, L. Herzer, F. Löhner); October 10, 1929; Berlin, Metropol Theater; Viennese premiere: September 26, 1930; Vienna, Theater an der Wien.
32. *Frühlingsmädel* [*Spring Maiden*]: (revision of *Der Sterngucker* and *Frühling*; 3, R. Eger); May 29, 1930; Berlin, Theater des Westens.
33. *Schön ist die Welt* [*How Lovely the World*]: (revision of *Endlich allein*; 3, L. Herzer, F. Uhner); December 30, 1930; Berlin, Metropol Theater; Viennese Premiere: December 21, 1931; Vienna, Theater an der Wien.
34. *Der Fürst der Berge* [*The Mountain Prince*]: (revision of *Das Fürstenkind*; Prelude, 2, V. Leon); September 23, 1932; Berlin, Theater am Nollendorfplatz.
35. *Giuditta*: (5, P. Knepler, F. Löhner); January 20, 1934; Vienna, Staatsoper.

36. *Garabonciás Diák* (revision of *Zigeunerliebe* in the Hungarian language, new text by Ernö-Innocent Vincze); February 20, 1943; Budapest, Königliche Oper.

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Scores & Parts

Hansel and Gretel by Englebert Humperdinck

compiled by Kristi Sloniger

The following errata list for the complete orchestration of *Hansel and Gretel* was derived from Kalmus's orchestral materials, which are a reprint of the original Schott edition. Subsequently, the errata list was proofed against a Dover score, also a Schott reprint. Finally, for additional reference, Schott's vocal score was used.

The errata list is presented in the standard *JCG* format, in accordance with the abbreviations key regularly used in this publication (see p. 51). Most of the entries are labelled according to measure numbers either before or after the nearest rehearsal number; e.g., "25+2" reads "two measures after Rehearsal #25" and "26-4" reads "four measures before Rehearsal #26." Beat numbers, when given, appear after a slash that follows the rehearsal number and bar indicators.

The *JCG* is indebted to Kristi Sloniger, who retired in May 1998 from her position as Music Librarian of the Houston Grand Opera, to her successor, Tim Tull, for his assistance in proofreading the *JCG*'s version of the list, and to Clinton F. Nieweg of the Philadelphia Orchestra's Music Library for bringing the existence of this list to the attention of the *JCG* staff.

* * * * * * * *

Score Corrections

Reh.#/Beat..... Inst:correction

D ..... Tpt: + *f*
E+7 ..... Vln 2: del. *p*
F-7 ..... Tbn 1&2: + *f* and *decresc.* sign on beats 3 and 4
F+13 ..... Ob: s/r Ob 2, not Ob 1
K+6/4 ..... Vln 1: note s/r B-flat
N+9 ..... Fl 1&2: + *p*
N+7 and 8 ..... DB: + *decresc.* hairpin sign, as in Vc
P+3 and 4 ..... Tbn 1: + 2-bar slur
P+5/2 ..... DB: + *fp*
P+7 and 8 ..... Tbn 1: + two-bar slur
P+10 ..... Fl 1+2: + slur to 1st 2 notes
1-11 ..... Cl 2: last note s/r B
9+4 ..... Hn 2: 4th note s/r q.n.; + e.n. rest: del. tie (as in rest of winds)
9+5 ..... Hn 2: del. note
12+3 ..... Vln 1: last note s/r F
16-6 and 5 ..... Hn 2: + two-bar slur
18/1 ..... Bsn 2: + accent
25-3/2 ..... Vln 1&2: + *stacc.* dot
26-8/2+ ..... Bsn 1&2: + *fp*
28-3 ..... Vln 2: last note s/r B-flat
28+10 ..... Hn 2: + *decresc.* sign and *p*
33+5 ..... Vla: + *cresc.* sign for entire bar
36-2/1 ..... Vln 1&2: + *stacc.* dot
40-1/2 ..... Vln 2: + *tr* to 1st note
46-2/1 ..... Vln 1: + accent
46+6/4 ..... Tbn 1&2: + slur into 1st note of 46+7
47-1/4 ..... DB: + accent
47+8 ..... Hn 3: all notes s/r articulated as in Hn 1
49-3/1 ..... Fl 2: + *stacc.* dot
51-5 ..... Tbn 3: note s/r G nat.
51-4/2 ..... Vln 2: last note s/r G-flat
56-4 ..... Cl 2: note s/r F#
57+2 ..... Hn 3: + e.n. G at end of bar with *p dolce*, and slur into 57+3
57+3 ..... Hn 3: + notes C — G — G (up an octave from Hn 4 in 57+4)
58-1 ..... Vc, Hn 1&2: + *decresc.* sign for entire bar
62-8 ..... Cl 1&2: 3rd note for both s/r F
62+5/4 ..... Tbn 3: + accent
62+7 ..... Tbn 1: E continues on beat 3 for an e.n.; + e.n. rest after that

62+8 ..... Tbn 1: C nat. continues on beat 1 for an e.n.; + e.n. rest after that
64-2 ..... Tpt 2: + *p*
64/1 ..... Ob 1: + *fp*
64/3 ..... Ob 2: + grace note as in previous figure
66-4/1 and 2 ..... notes s/r A
68+10 ..... Fl 1&2: last 2 notes s/r even e.n.
75-5 ..... Hn 3: + *cresc.-decresc.* hairpin for 3 bars as in Bsn 2
79-3/3 ..... Bsn 1: note s/r A-flat
79-5 and 4 ..... Hn 1&2: continue B and G through beat 3 in 79-4
79-4 ..... Hn 1&2: add *fp* on beat 1 followed by *decresc.* sign through beat 3
80-2 ..... Bsn 2: + *cresc.* sign for entire bar
83 ..... Tmp: del. 3 ^{e}
84-3 ..... Fl 1: + slur to 4th and 5th notes
87-2 ..... Bsn 1: + augmentation dot to 1st note
88-1/3 ..... Vln 2: del. lower octave
88+7/1 ..... Hn 1&2: + *mfp*
90-5 ..... Harp: 12th note s/r A nat.
90+4/1 ..... Harp: + missing ^{o} (L.H.)
94-2 ..... Bsn 1&2: + *cresc.* sign for entire bar
111+5 ..... Hn 1&2: + *ff*
120-4/4 ..... Hn 3: + *decresc.* sign
121-3/1-3 ..... Bsn 1&2: + *decresc.* sign
121-3/4 ..... Bsn 1&2 + *cresc.* sign
121-4 ..... + *p* and *decresc.* sign for entire bar
121-2/1 ..... Vln 2: lower note s/r D, not E
122-1 ..... Fl 1: note s/r D#
123-1 ..... Bsn 1: + *cresc.* sign for entire bar
127+4 ..... Hn 3&4: + *cresc.* sign for entire bar
128+9 ..... Bsn 1&2: + *cresc.* sign for entire bar
129-7 ..... Ob 1: + "*dim.*"
129-3/2 ..... Fl 1&2: 1st note s/r F
129 ..... Fl 1&2: + *p*
129+3 ..... Cl 1&2: + slur to last 2 notes into 129+4
132-4 ..... Vln 1: last note s/r B-flat
136-1 ..... Vla: s/r e.n.
141+5/1 ..... Hn 4: + *fp*
144 ..... Vla: + *p*
146 ..... Hn 1&2: + *p*
150-7 ..... Fl 1: + *decresc.* sign for entire bar
150-2 ..... Ob 1: last note s/r G nat.
151+14 ..... s/r "Reh. #152"
153+6/2 ..... DB: note s/r E nat.
154-1 ..... Fl 2: + *stacc.* to all but 1st note
155-3 ..... B Cl & Hn 1&2: + *decresc.* sign for entire bar
158 ..... Fl 2: + pp
160-4 ..... Bsn 1&2: + *cresc.* sign for entire bar
160+4 ..... Vc: note s/r dotted q.n.
166-3 ..... Vln 1: note s/r B nat, not #
166+4 ..... Ob 1: 1st note s/r D nat.
168+3 ..... Vla: 3rd note s/r A
171+5-7 ..... All Str: + accent on 3rd note
174+9 ..... Fl 1+2: + *stacc.* dot on last note
175+2/2 ..... Hn 3: + accent
175+6/2 ..... Tbn 3: + accent
175+8 ..... Tbn 3: note s/r G-flat
178-4 ..... Vla: + *cresc.* sign for entire bar
185+3 ..... Cl 1: last note s/r C nat., not flat
187-1/1 ..... DB: + missing e.n. rest
190-2 ..... Vla: + accent on last note
190-1 ..... Cl 1: + *stacc.* dots to last 2 notes
191+5 ..... Hn 1&2: + *decresc.* sign for entire bar
193-7 ..... Vln 2: + *stacc.* dot
194-4/3 ..... Picc: note s/r E
193+5 ..... Tuba: mislabeled as "Becken"
193+7/1 ..... Vla: + F under A to chord
197 ..... Bsn 1&2: + *f*
203+11 ..... Tpt 1&2: + "*cresc.*"
206 ..... Hn 1&2: *p* s/r on beat 2, not 4
210-8/1 ..... Tbn 3, Tuba: + accent
210-1 ..... Tbn 3, Tuba: + accent
212+4/3 ..... Vln 1&2: + *stacc.*

Parts Corrections

Reh.#/Beat ..... correction

Violin 1

M, M+2/1 ..... + *stacc.* dot
M+5/1 ..... + *stacc.* dot
12+3 ..... last note s/r F
18+4 ..... last note s/r *stacc.*
28 ..... + *stacc.* dot
32-1 ..... s/r *f*, not *ff*
39-1/3 ..... s/r *sf*, not *ff*
44+7 ..... s/r "Reh. 45"
46-3/4 ..... + *tr* on 1st note
55-4/1+2 ..... articulation s/r 
57-4/1 ..... + *stacc.* dot
58-3 ..... del. *f*
58-2 ..... + *mf*
64 ..... + *fp*
64+8 ..... + slur from last note of beat 3 to 1st note of beat 4
65+5 ..... + *decresc.* hairpin sign over A
78+3 ..... + *p*
91-7 ..... upper *divisi*: del. bottom octave for 3 bars
92-7 ..... s/r *p*, not *pp*
95-1 ..... + tie into 1st note of Reh. #95
109-4 ..... + *dim.*
113-13 ..... s/r "Reh. 112"

Abbreviations Key

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

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 = P Cl
- Bass Clarinet = B Cl
- Oboe = Ob
- English Horn = EH
- Bassoon = Bsn
- Contra Bassoon = C Bsn

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

129-7 ..... 4th note s/r G for both divisi
132-4 ..... last note s/r B-flat
135-9 ..... del. *decresc.* hairpin sign
135+4 ..... + *dim.*
137+3 ..... + *stacc.* dot
148+5 ..... + *cresc.*
156-1 ..... + *cresc.*
158 ..... + rests under cue notes
162+6 ..... + *cresc.* hairpin sign over last 3 notes
168-2 ..... 16th note beam should be on 3rd note, not 2nd note
176-4/1 ..... + *stacc.* dot
182-1 ..... last note s/r *stacc.* dot
192-1/1 ..... + *fermata*
203+6 ..... 2nd note s/r A, not F
212+2/3 ..... + *stacc.* dot
212+4/3 ..... + *stacc.* dot

Violin 2

E+11 ..... last note s/r G nat.
H-1 ..... + *decresc.* sign over bar
M/1 ..... + *stacc.* dot
M+1/ ..... + *stacc.* dot
N-3/1 ..... + *stacc.* dot
P+5/1 ..... + *p*
4-6 ..... s/r *sf*, not *sfp*
5-3 ..... + slur over 3rd and 4th notes
7 ..... del. *stacc.* dot
9-5 ..... del. note; s/r bar of rest
21-1 ..... last note s/r *stacc.* dot
28-3 ..... last note s/r B-flat
28/1 ..... + *stacc.* dot
36/2 ..... + accent
42-2 ..... + *mf*
45 ..... darken articulation and staff lines for 3 systems
51-4 ..... last note of beat 2 s/r G-flat
54+3 ..... + *stacc.* dot(2x)
54+6 ..... + *stacc.* dot (2x)
54+7 ..... del. *stacc.* dot (3x)
54+8 ..... + *stacc.* dot (2x)
55-1/3 ..... + *stacc.* dot
57-4/1 ..... + *stacc.* dot
88-1 ..... + *stacc.* dot (2x)
92-7 ..... s/r *p*, not *pp*
110-1 ..... + *più p*
127+7 ..... + *fp*
137+5 ..... + *stacc.* dot
140+2 ..... + "*stacc.*"
141-7 ..... + "*stacc.*"
145+4 ..... + *stacc.* dots (5x) after downbeat
151+7 ..... top note of last chord s/r G
152 ..... bottom note s/r E-flat
156 ..... + *f*
171 ..... + accent on 3rd note
175-6 ..... + accent on 1st note
201 ..... + *pp*
212+2/3 ..... + *stacc.* dot
212+4/3 ..... + *stacc.* dot

Viola

M-2/1 ..... + *stacc.* dot
O-2/3 ..... continue slur into O-1/1
4-6 ..... s/r *sf*, not *sfp*
7+7 ..... + "*cresc.*"
7+9/1 ..... + *p*

17 ..... + *p*
25-2/1 ..... continue slur from 25-3
25+2/2 ..... bottom note s/r C
30 ..... + "*pizz.*"
49 ..... + *f*
49+3/2 ..... bottom divisi notes s/r A-flat and B-flat (refer to score)
49+3/4 ..... bottom divisi notes s/r A-flat and B-flat (refer to score)
51-5/1 ..... + *p*
51+5 ..... 1st 3 notes s/r *stacc.*
59+4 ..... + *pp*
65-2 ..... + *ff*
73-1/2 ..... notes s/r B-flat—D—B-flat
78+6 ..... + *pp*
88/2 ..... + *p*
92-7 ..... del. *pp*
109-4 ..... + "*dim.*"
111 ..... + *f*
113+9 ..... + "*cresc.*"
122-3 ..... + *pp*
136+4/2 ..... top divisi s/r dotted quarter note
165-6 ..... 3rd note s/r *stacc.* dot
178-3 ..... + *p*
179-2/2 ..... + *mf*
186+4 ..... + *cresc.* hairpin sign on 2nd half of bar
204-1 ..... + *stacc.* dot (2x)

Cello

D-7/1+2 ..... + *decresc.* hairpin sign
K/1 ..... note s/r A-flat
K+9 ..... + "*poco cresc.*"
L-2 ..... + "*cresc.*"
L/1 ..... note s/r C below the staff
Q-2/1 ..... + *p*
4+8/1 ..... + *pp*
12+6 ..... + *p*
15+5 and 6 ..... + *cresc.* hairpin sign over 2 bars
17-2 ..... s/r *f*, not *p*
50-4/1 ..... + *f*
52+2 ..... del. *cresc.* hairpin sign
54-3 ..... del. Tbn cue
57-3 ..... + *cresc.* hairpin sign on 3rd & 4th notes
58+11 ..... + *p*
58+13 ..... s/r "Reh. #59"
62-14 ..... s/r "Reh. #61"
62-4 ..... + F [an octave higher, i.e., F below middle C]
64/1 ..... + *stacc.* dot (2x)
64 ..... bottom divisi A's s/r *stacc.* dot (2x; i.e., on 2nd and 3rd notes)
70-5 ..... + harmonic to 1st and 2nd notes
70-2/1 ..... + *f*
75-1 ..... del. Hn cue
77+5 ..... del. Bsn 2 cue
83 ..... + *p*
91 ..... del. Bsn 2 cue for 9 bars
92-7 ..... s/r *p*, not *pp*
92-4 ..... del. Hn 3 cue
106 ..... del. "*dim.*"
110 ..... + *pp*
110+6 ..... + *cresc.* hairpin sign over bar
124 ..... + *p*
125-5 ..... del. Bsn 2 cue
128-3 ..... + "*cresc.*"
139 ..... + *ffp* on 2nd note
143-2 ..... del. Bsn 2 cue
145+2/1 ..... + *stacc.* dot
153+4 ..... s/r 3-bar rest
156-1 ..... + *cresc.* hairpin sign
156+8 ..... del. cues for 11 bars
163+4/1 ..... + *p* and *stacc.* dot
166/3 ..... bottom divisi: + *p*
172-6 ..... + accent on 3rd note
172-5 ..... + accent on 3rd note
172-4 ..... + accent on 3rd note
186-3 ..... del. Bsn 2 cue
187+3 ..... del. B Cl cue
203+11 ..... + *stacc.* dots on last 2 notes
205/3 ..... + *ff*
205+1/1 ..... del. *f*
206/3 ..... del. *stacc.*; s/r slur on 5th and 6th notes

Double Bass

M ..... + *ff*
11-4 ..... + *p*
27 ..... + *decresc.* hairpin sign
29-1 ..... 2nd note s/r *stacc.* dot
46+3 ..... + *fp* on 1st note
52 ..... del. *cresc.* hairpin sign
55-1 ..... + *pp*
57-2 ..... s/r *f*, not *mf*
64 ..... last note s/r *stacc.* dot
65-7/1 ..... + *f*
65-3 ..... 2nd note s/r *stacc.* dot
65-2 ..... 2nd note s/r *stacc.* dot
78+4 ..... extend *cresc.* hairpin back to start on 78+3/3
85-1 ..... last note s/r *stacc.* dot
86+3 ..... del. *cresc.* hairpin sign (s/r only in 86+4)
92-7 ..... + *p*
95 ..... del. Bsn 2 cue
97-2 ..... del. Bsn 2 cue for 2 bars
98 ..... del. Bsn 2 cue for 4 bars
118-4 ..... + *pp*
124-1 ..... s/r *cresc.* hairpin sign, not *decresc.*
139 ..... + *ffp on 2nd note*

149+10 ..... + *p*
155 ..... + *ff*
161 ..... del. B Cl cue
172-6 ..... + accent on 3rd note for 3 bars
185+3 ..... del. Bsn 2 cue for 2 bars
188 ..... + *stacc.* dot on 5th note
205+2/1 ..... + *ff*
208+5 ..... + *ff*
212+10 ..... del. *stacc.* dot

Flute 1

M+2/3 ..... + *stacc.* dot
Q-9/1 ..... continue slur from Q-10
20-1 ..... all notes s/r *stacc.* dot (4x)
21-1 ..... + *stacc.* dot
29-7 ..... all notes s/r *stacc.* dots for 4 bars (16x)
41 ..... + *cresc.* hairpin sign on beat one and *f* on beat 2
48-4/1 ..... + *p dolce*
49-1 ..... + *p*
59-4 ..... + *f*
66-8 ..... + *stacc.* dot on last note
68+7/3 ..... + *a tempo*
68+10/4 ..... s/r even 8th notes
69-2 ..... last 3 notes s/r *stacc.* dots
76+5 ..... + *p*
88-3 ..... + *pp*
92-7 ..... 3 bars are missing
128-6/3 ..... + *cresc.* hairpin sign to beat 3
128-5/3 ..... del. *cresc.* hairpin sign
122-3 ..... + *pp*
140-5 ..... + *pp*
141+6/1 ..... + accent
180-2 ..... + *p*
190-6 ..... s/r *p*, not *f*
190-5/1 ..... + accent
191-1/1 ..... + *stacc.*

Flute 2

P+10 ..... + slur to 1st 2 notes
1-5 ..... del. accent
25-8/2 ..... + accent
36-3 ..... + notes for vocal cue
46+3 ..... + accents on beats 2 and 4
46+4 ..... + accents on beats 2 and 4
49/4 ..... + accent
53+4 ..... + *stacc.* dot on 3rd note
58-2 ..... + *p*
59+8 ..... + *cresc.* hairpin sign for entire bar
62+5 ..... + *ff*
68+10 ..... + *stacc.* dots on last 3 notes
75+5 ..... +1st note s/r F
82+3 ..... + *p*
88-3 ..... + *pp*
92-9 ..... + *decresc.* hairpin sign for entire bar
122-3 ..... + *pp*
128 ..... + *f*
129-4 ..... + *cresc.* hairpin sign for entire bar
152-1 ..... + *p*
155-5 ..... + *pp*
155-2 ..... + *pp*
167-2 ..... + tie to 1st and 2nd notes
173-1 ..... + slur into 1st note from 173-2
178 ..... 1st note s/r *stacc.* dot
181-2 ..... + *f*
187+5 ..... + *p*
191-2 ..... 5th note s/r *stacc.*
206-2 ..... 1st 2 notes s/r *stacc.* dots
211-6 ..... + *decresc.* hairpin sign for 2 beats

Piccolo

83-1 ..... last note s/r E-flat
162-2 ..... + *cresc.* hairpin sign for 2 bars
169+1 ..... del. accent on 1st note; s/r *stacc.* dot
174-4 ..... 3rd note s/r *tenuto* dash
189+2 ..... last 2 notes s/r *stacc.* dot
192+9/1 ..... + *p*
207-8 ..... + *pp*
212+10/2 ..... + *ff*

Oboe 1

I+4 ..... + *p*
K+6/1 ..... s/r B-flat
4-6/2 ..... s/r *sf*, not *fp*
8-8 ..... + *p*
12/2 ..... *decresc.* sign starts here
14-2 ..... + *decresc.* sign for entire bar
20 ..... + *decresc.* sign on last 2 notes
38+3 ..... last note s/r C
40+3/2 ..... + accent
41-1 ..... 3rd note s/r accent, not *dim.*
45+3 ..... del. slur into 1st note
47+6 ..... + *pp*
49/4 ..... + accent
56+8 ..... slur continues into this bar
59-4 ..... + *f*
64/3 ..... note s/r G#, not G nat.
64+2 ..... + "*cresc.*"
82-1/2 ..... + *dim.* hairpin sign for 3 beats
119-1 ..... + *cresc.* sign for entire bar
129-5/1 ..... + *p*
136-5 ..... + *cresc.-descresc.* signs
149 ..... + *f*
150-2 ..... last note s/r G nat.
174+9/1 ..... + accent
181-2 ..... mark cue as "Fl."

190 ..... + accent on last note
196 ..... + *p*
202+8 ..... + *mf*
210-8 ..... + *f*
210+4/4 ..... + *dolce*
210+7/4 ..... continue slur to 210+9

Oboe 2

C ..... + *p*
E+9 ..... + *decresc.* sign on beats 3 & 4
H-2 ..... *cresc.* only on beats 1 & 2; *decresc.* starts on beats 3 & 4 and continues into H-1/3
N+2/3 ..... + *stacc.*dot
Q+8 ..... del. *cresc.* hairpin sign
Q+9 ..... del. *dim.* hairpin sign
8+10 ..... + *p*
27-7 ..... + *p*
43+5 ..... + *p*
49-1 ..... + *p*
51-3 ..... + *decresc.* sign for entire bar
74-3/4 ..... + *cresc.* sign
79+2/3 and 4 ..... + *cresc.*
82-1 ..... + *dim.* hairpin sign for entire bar
82+3 ..... + *p*
92-7 ..... + *p*
210-1/1 ..... + accent

Clarinet 1

D-2 ..... + "*dim.*"
L+11 ..... del. *decresc.* sign
1-7 ..... + *stacc.* dots to 2nd and 3rd notes
4-6 ..... s/r *sf*, not *fp*
6-2 ..... + *cresc.* hairpin sign for entire bar
6-1 ..... + *decresc.* hairpin sign for entire bar
8-3 ..... triplet s/r *ff*, not *f*
8+9 ..... + slur to 1st 3 notes
9-6 ..... 1st note s/r D
10+6 ..... + *fp*
13-8/2 ..... + *f*
18-2 ..... + slur to 1st 2 notes only
24+9/2 ..... + accent
26-7 ..... 2nd note s/r E nat.
28-9/1 ..... + accent
47-1/3 ..... + *dim.* hairpin sign for 2 beats
49/4 ..... + accent
50-3/1 ..... + *p*
53+3 ..... del. *cresc.* sign
56-6 ..... + *p*
56-3 ..... *p* s/r on 1st beat, not 2nd beat
56+14 ..... + augmentation dot to 1st beat
62-8/1 ..... + accent
62+3 ..... 3rd note s/r B-flat, not C
63-3 ..... del. *cresc.* sign
64-6 ..... del. q.n. rest; + h.n. rest instead
65+6 ..... + augmentation dot to 7th note; triplet s/r 32nd notes, not 16th notes
67-2 ..... + slur from 2nd note through 67-1
67+2 ..... del. *dim.*; move to 67+3
70-5 ..... last note s/r D
87-2 ..... + *cresc.* sign for entire bar
91 ..... + *pp*
92-7 ..... del. *pp*
101+3 ..... del. cue notes; + Cl 2 cues
101+4 ..... + ff
105+10 ..... s/r "Reh. #106"
111+6 ..... + slur to last 2 beats
111+7 ..... + slur to last 2 beats
111+8 ..... + slur to last 2 beats
117-10 ..... *piu p* should appear in 117-11
118-3 ..... + "*cresc.*"
118+4/3 ..... + *decresc.* sign for 2 beats
118+5/1 ..... + *p*
120+2/4 ..... + *cresc.* sign in parentheses
120+3/1 ..... + *fp*
121-3/1 ..... + accent
121-1/1 ..... + accent
121 ..... + *f*
122-4 ..... slur continues into 122-3
122-3 ..... wrong notes for 3 bars
125+7 ..... + "*cresc.*"
128+8 ..... del. *cresc.* sign for entire bar (s/r only in 128+9)
133 ..... + *f*
133+7 ..... + augmentation dot
139+2 ..... + *ffp* on 2nd note
142-10 ..... + *p*
154+3 ..... + *stacc.* dot to 2nd note
161 ..... tie 1st 2 notes; del. augmentation dot on 3rd note
166/4 ..... + *f*; also+ stacc. dots to last 3 notes
178-6 ..... s/r *tacet* for 11 bars (only Cl 2 plays)
184+2 ..... last 2 beats: + *cresc.* sign to 5th and 6th notes; + *decresc.* sign to 7th note
189 ..... + *cresc.* sign
190-2 ..... + "*cresc.*" on 3rd note
196-10 ..... + *cresc.* sign for entire bar
203-7/1 ..... + *stacc.* dot

Clarinet 2

G-3 ..... + eighth note flag to last note
M ..... last notes s/r D and E
8-5 ..... + *stacc.* dots to C and B
8+9 ..... + slur to 1st 3 notes
21+4 ..... slur continues from 21+3
24+9 ..... + accent
30-1 ..... + missing augmentation dot
32-1 ..... s/r *f*, not *p*

32+2 ..... del. "*dim.*"; move to 32+3
45+3 ..... + *stacc.* dot to E-flat
48-5 ..... + *stacc.* dot to next to last note
49/4 ..... + accent
49+4/2 ..... + accent
52-3 ..... + *p*
52-2/1 ..... + *f*
57-9 ..... 2nd note s/r G
57+6 ..... last note s/r articulated, not in slur
59-5 ..... + "*cresc.*"
62-8 ..... + *p*
62+5 ..... + *ff*
63-5 ..... + *stacc.* dot to 2nd note
63+3 ..... + *stacc.* dot to 2nd note
64 ..... + *p* to 2nd note
65+5 ..... + *ff*
65+8 ..... next to last note s/r D
72 ..... + *cresc.-decresc.* hairpin sign
72+5 ..... + *cresc.-decresc.* hairpin sign
76-2/2 ..... + accent
76-2 ..... + triplet sign on last beat
101+6 ..... tie continues
103-5 ..... s/r *p*, not *f*
103-4/1 ..... + *f*
107+14 ..... + *cresc.* sign over whole bar
108+5 ..... + "*cresc.*"
109-1 ..... + "*cresc.*"
111+ 7 ..... slur last 2 beats together
111+ 8 ..... slur last 2 beats together
112+5/3&4 ..... + *stacc.*
121/2 ..... s/r all *stacc.*
125-4 ..... + *p*
128+10 ..... 6th note s/r D, not C
133+5 ..... + *p*
136-2 ..... + *pp* and *cresc.* sign
136-1 ..... + *decresc.* sign for entire bar
137-8 ..... + *fp*
139+2 ..... + *ffp*
141-2 ..... + grace note E-flat
141-1 ..... + grace note E-flat
143-4 ..... + "*dim.*"
145+2 ..... last note s/r *stacc.*
148-4 ..... + missing augmentation dot
154+4 ..... + *ffp*
155-2 ..... + *pp*
156 ..... + *decresc.* sign
169-4 ..... + *stacc.* dot to 3rd note
169-3 ..... + *stacc.* dots to 1st and 3rd notes
181-8 ..... + *p*
194+2 ..... last note s/r G
196/3 ..... + *stacc.*
196+2 and 3 ..... + *stacc.*
198+3/1 ..... note s/r B

Bass Clarinet

149-2 ..... + "*dim.*"
154-2 ..... + *cresc.* on last 3 notes
154+4 ..... + *ffp*
155 ..... + *ffp* and *decresc.* sign
188-1 ..... *descresc.* starts in this bar
189+2 ..... + accent
191+3/2 and 3 ..... s/r *marcato* accents, not *staccs.*

Bassoon 1

H-8/2 ..... + *stacc.*
H-6/2 ..... + *stacc.*
6-1 ..... 2nd and 3rd notes s/r stacc.
9-3 ..... slur through 1st note of beat 2
9 ..... slur through 1st note of beat 2
17+2 ..... + *p*
19 ..... + *f*
23+6/2 ..... + *p* and *stacc.* dot
29-7/2 ..... + *p*
40-1 ..... + "*cresc.*"
45-2 ..... + *p*
45+3/2 ..... + accent
48+3/3 ..... s/r accent on 1st note, not *stacc.*
49/3 ..... del. accent; s/r all *stacc.*
51-2/1 ..... + *p*
52-3 ..... + "*cresc.*"
57-18 ..... + *stacc.* on 4th note
57-17 ..... + *stacc.* on all notes
62-2 ..... + *stacc.* on last 2 notes
62+7 ..... 2nd note s/r *stacc.*
63-4 ..... 1st note s/r *stacc.*; del. *stacc.* from 2nd note
66-3 ..... + *cresc.* hairpin sign for entire bar
66-2 ..... + *f*
66 ..... + *p*
70+4/2 ..... + "*cresc.*"
75-2/3 and 4 ..... + *cresc.* sign
75-1 ..... + *decresc.* sign
80-1/1 ..... + *f*
87-2 ..... + *cresc.* sign for entire bar
87+4/1 ..... + *p*
88+5 ..... + *p*
102/1 ..... + *p*
107+3 ..... + "*cresc.*"
109-5 ..... + "*cresc.*"
118+4/3 and 4 ..... + *decresc.* sign
119-1 ..... + *cresc.* sign for entire bar
121-1 ..... del. *decresc.* sign
134+2 ..... + "*dim.*"
137-2 ..... + *f*
143/3 ..... + *p*
145+4/1 ..... + *f*

146-7 ..... + slur on last beat into 1st beat of 146-6
149-7/1 ..... + *p*
152+5 ..... slur starts on 2nd note, not 1st
155 ..... + *ffp*
168-5 ..... triplet slur should continue into 1st note of 168-4
185+3 ..... + *p*
190 ..... 3rd note s/r *stacc.*
191+12 ..... triplet slur should continue into 1st note of 191+13
197 ..... last note s/r *stacc.*
197+1 ..... last note s/r stacc.
203+2/4 ..... + *p*
206-2 ..... + *f*
208-12 ..... + *f*
211-6/1 ..... + *cresc.* hairpin sign to 211-6/4
211-6/4 ..... + *decresc.* sign into 211-5/2

Bassoon 2

L-1/4 ..... + *stacc.*
L+3/1 ..... + *fp*
L+7/1 ..... + *fp*
L+11 ..... + *fp*
9-3 ..... slur from 1st beat should continue to 1st note of 2nd beat
14+3/1 ..... + accent
16+3/1 ..... + *f*; also, 2nd note s/r *stacc.*
26+11 ..... s/r "Reh. #27"
31-3/1 ..... + missing augmentation dot
44+7 ..... s/r "Reh. #45"; del. "Reh. #45" 4 bars later
51-3 ..... + *decresc.* sign for entire bar
52 ..... + *decresc.* sign for entire bar
54 ..... + *pp*
57-7 ..... + accent to last note
59-4 ..... + *cresc.* hairpin sign to 1st beat.
60 ..... + slur to 1st 2 notes
66-3 ..... + *cresc.* hairpin sign or entire bar
70 ..... + *cresc.* sign for entire bar
79+4 ..... + *decresc.* sign for entire bar
80-1/3 ..... note s/r A-flat
91+13 ..... del. *pp*
104-4 ..... + *marcato* accent
104-3 ..... + *marcato* accent
120 ..... + *decresc.* sign on D
124 ..... 1st note s/r dotted h.n.
126-7/1 ..... + accent
126-5 ..... + *decresc.* sign for 3 bars
128+9 ..... + *cresc.* sign for entire bar
134+2 ..... + "*dim.*"
137+4 ..... slur continues from 137+3
154+8 ..... s/r *f*, not *ff*
155/1 ..... + *ffp*
160-3 ..... + triplet symbol for 3 bars (6x)
161/3 ..... + *decresc.* sign
167+3 ..... s/r *decresc.* sign, not accent
168-4/2 ..... + accent
174-4 ..... s/r all *stacc.*
178-5 ..... + accent
184 ..... + *cresc.* sign on beat 2 and + *decresc.* sign on beat 3
184 ..... 2nd note s/r C-flat
196-8 ..... + *p*
203+2/4 ..... + *p*
212-4/3 ..... + *cresc.* sign through 212-3

Horn 1

L+11 ..... del. *decresc.* sign
9+7 and 8 ..... + *cresc.* sign through the F#
20+3 ..... + *p*
21+6 ..... + slur from 2nd note through 1st note of 21+7
25-8/2 ..... + *f* and *decresc.* sign
32-4 ..... + *stacc.* to 2nd note
34-15/1 ..... + accent
50+5 ..... + *p*
52-5 ..... note s/r D, not C
54+4 ..... + *cresc.* sign for entire bar
60+2 ..... + *ff*
66-3/4 ..... + *cresc.* sign
71-3/3 ..... + *f*
73+3/4 ..... + *cresc.* sign
74+1 and 2 ..... del. *cresc.-decresc.* hairpin sign
75-1 ..... + *dolce*; also + *decresc.* sign on 3rd and 4th beats
77 ..... + *dim.* sign for 3 beats
78+5 ..... + *fp* and *decresc.* sign for 3 beats
82-3 ..... + *pp*
92-7 ..... 5 bars are missing notes
100+5 ..... + *p*
102-1/4 ..... + *p*
115/1 ..... + *p*
138+7 ..... + "*cresc.*"
141 ..... 3rd note s/r G#
143+8 ..... s/r "Reh. #144"
148+6 ..... slur continues from 148+5 into 1st note
164 + *p*
174-1/2 ..... + *stacc.* dot
175-7 ..... accent s/r on 3rd note, not 2nd
175-2 ..... + *fp*
179+3 ..... del. accent
183+5 ..... del. augmentation dot
193-8/2 ..... + *f*
208-1 ..... + *stacc.* dot
209-4/4 ..... + *stacc.* dot

Horn 2

M-6/1 ..... slur should continue from M-7
20+3 ..... + accent to 4th note
25-3 ..... + *stacc.* dot
27-5 ..... + *f*
29-4/2 ..... del. slur
31+3 ..... + *stacc.* dot
31+4 ..... + *stacc.* dot
32-4/2 ..... + *stacc.* dot
46-13 ..... + tie to 1st 2 notes
54+3 ..... + *pp*
62-5 ..... + *stacc.* dot
62+4/1 ..... + accent
64-5 ..... accent s/r on 8th note, not 7th
67 ..... + *decresc.* sign to last 2 notes
77-1 ..... + "*dim.*"
84-3 ..... + "*dim.*"
98+6 ..... + "*cresc.*"
100 ..... + *f*
103-4 ..... + *f*
126-4/2 ..... + *ff* and *stacc.*
129+4/2 ..... + augmentation dot to 3rd note
135 ..... + *sf* and *decresc.* sign for 2 beats
143+8 ..... s/r "Reh. #144"
148+7/1 ..... + *p*
157 ..... tie notes in bar and also in 157+1
164+4/3 ..... del. augmentation dot on 2nd note
175-4 ..... + *fp*
184 ..... + *cresc.* sign on beat 2 and + *decresc.* sign on beat 3
184+2 ..... del. *decresc.* sign
190-2/1 ..... rhythm s/r
190+4/1 ..... *stacc.* dot
192+9 ..... + *p* "*cresc.*"
204-5 ..... + *ff*
206 ..... move *p* to beat 2
209+9 ..... + *fp*
210+9 ..... + missing dot to h.n.

Horn 3

G/3 ..... + *stacc.* dot
G+2/1 ..... + *stacc.* dot
1-14 ..... + *pp.*
6 ..... s/r "in F"
10-4/2 ..... + *p*; also del. 1 e.n. rest
28+14 ..... del. *fp*
30-7 ..... s/r "Reh. #29"
32-1 ..... + *f*
47-2 ..... + *stacc.* dots on last 3 notes
48-5/4 ..... + *dim.* sign
60-2 ..... + *ff*
60+2 ..... + *ff*
62+5 ..... + *ff*
64-5/2 ..... + *cresc.* sign for 3 beats
65-6 ..... + *f*
66-5/3 ..... + *sf*
67 ..... + accents on beats 1 and 3
68-8 ..... + *pp*
73+3 ..... del. *fp*
77-6/3 ..... + *mfp*
77 ..... + tie
95+5 ..... + *p*
98+5/1 ..... + *mf*
99 ..... del. accents
99+1 ..... del. accents
104-5 ..... + *ff*
112+14 ..... s/r "Reh. #113"
126-2 ..... + accent
129-8 ..... + *f* and *decresc.* sign for entire bar
159 ..... + *p*
169-3 ..... + *stacc.* on 1st and 3rd notes
174-1 ..... 1st beat s/r slur without *stacc.*
188-1 ..... + accent on 2nd note
190-3 ..... + accent on 4th note
190+3 ..... + *ff*
191-1 ..... + accent on 5th note
191+13 ..... + *f*
192-6 ..... + *stacc.* dot
203/3 ..... + accent
206+8 ..... + *decresc.* sign for entire bar
210-4 ..... + *stacc.* on all notes after 1st note

Horn 4

Q-4/1 ..... s/r q.n. followed by a q.n. rest
2-3 ..... + *decresc.* sign through 1st beat to *p* on 2nd beat; del. from 2-2
50-3/1 ..... + *p*
63+8/2 ..... + *cresc.* sign through rest of bar
65-7/1 ..... + *fp*
66/1 ..... + *p*
67+3 ..... + "*dim.*"
75-2 ..... + *cresc.* sign for entire bar
88+5 ..... del. *cresc.* sign
90+5/3 ..... + *fermata* sign
102+6 ..... + *p*
127-5/1 ..... s/r q.n.
139+3 ..... + *pp*
154+4 ..... + *ffp*
155 ..... del. augmentation dots for 4 bars
156 ..... del. augmentation dots for 2 bars
161/3 ..... + *cresc.* sign on beat 2 and + *decresc.* sign on beat 3
168-3 ..... del. *cresc.* sign
190+2/1 ..... s/r q.n. and e.n. rest
196-10/1 ..... + *p*
196-8 ..... del. *cresc.* sign
206 ..... + *decresc.* sign for entire bar

Trumpet 1

46+3/1 ..... + *fp*
47-5/2 ..... del. accent
48+3 ..... + *pp*
49+4 ..... + *stacc.* dot on 1st 2 beats (4x)
51 ..... s/r: h.n. rest - e.n. rest - e.n. - q.n. rest
62-11 ..... + *stacc.* dot
62-10 ..... 2nd note s/r *stacc.* dot
62-1 ..... + *stacc.* dot
62 ..... + tie
63-6/2 and 4 ..... + *stacc.* dot (4x)
63-5 ..... all s/r *stacc.* dot except 1st beat
63-4 ..... + *stacc.* dot
63-3 ..... + *stacc.* dot
63-2 ..... + accents on beats 1 and 3; +*stacc.* dots on beats 2 and 4 (4x)
63-1 ..... + accents on beats 1 and 3; + *stacc.* dots on beats 2 and 4 (3x)
64-5/4 ..... + *stacc.* dot (2x)
64-4/1 ..... + tie; also slur last note into 1st beat of 64-3
64-3 ..... + accents on beats 1 and 3; also slur last note into 1st beat of 64-2
64-2 ..... + accents on beats 1 and 3; also slur last note into 1st beat of 64-1
64-1 ..... + accents on beats 1 and 3
64 ..... + *stacc.* dot
65-4 ..... + *stacc.* on 1st note for 3 bars
65+3 ..... + slur for 2 bars
79-1 ..... s/r Tpt 2 cue only
102-5 ..... +*f*
102+5 ..... + *mf*
107+5 ..... + *stacc.* dot
107+6 ..... 2nd note s/r *stacc.* dot; 3rd & 4th notes s/r slurred; 5th note s/r *stacc.* dot
107+7 ..... 2nd note s/r *stacc.* dot; 3rd & 4th notes s/r slurred; 5th note s/r *stacc.* dot
120 ..... + tie
139-6 ..... + *stacc.* dot
139-3 ..... + tie
154+3 ..... 2nd note s/r *stacc.* dot
190+2 ..... + slur to 1st 2 notes; also + *cresc.* sign under notes 4-6
191 ..... continue slur from 191-1 into this bar
191+2 ..... + espr.; also+ slur for 2 bars
191+4 ..... + slur for 2 bars
194-7 ..... + slur through 3rd note; + *stacc.* to 4th note
198+4 ..... + slur
202+5 ..... + *stacc.* dot (4x)
202+6 ..... + *stacc.* dots to all except 1st note (5x)
202+7 ..... + *stacc.* dot (4x)
206-2 ..... + *f*

Trumpet 2

E+4 ..... + *stacc.* dot (4x)
E+5 ..... + *stacc.* dots to all except 1st note (5x)
46+3 ..... + *fp*
47-4/4 ..... + "*cresc.*"
47+7 ..... + tie to 1st 2 notes
49+4 ..... + accents on beats 1 and 3; + *stacc.* dots on beats 2 and 4 (4x)
49+5 ..... + accents on beats 1 and 3; + *stacc.* dots on beats 2 and 4 (4x)
49+6 ..... + accents on beats 1 and 3; + *stacc.* dots on beats 2 and 4 (4x)
55-2/1 and 3 ..... del. accents; replace with *tenutos*
55-1/1 and 3 ..... + *tenutos* with accents
60-5 ..... del. *stacc.* on 1st note
60-2 ..... + *stacc.* dot
62 ..... + tie
64-2 ..... + *p* and slur into 64-1/1
64+5 ..... + *f*
65-4/3 ..... + accent
65-2/3 ..... + accent
67-1 ..... + slur over 3 notes
137-2 ..... + *decresc.* sign for entire bar
138+9 ..... + *stacc.* dot
138+11 ..... + *stacc.* dot
172-3/1 ..... + accent
174-4/2 ..... + accent
175-3/1 ..... + accent
175-1/1 ..... + accent
175 ..... + *f*
176 ..... bar line missing at end of bar
190+2 ..... + accent on 4th note; + *stacc.* dots on 5th and 6th notes
191-1 ..... + *cresc.* sign
203-6 ..... + *stacc.* dots for 5 bars (15x)
206-1 ..... + *stacc.* dots to all except 1st note (3x)
206 ..... + *stacc.* dots to beats 1 and 2 (3x); + *decresc.* sign to beats 3 and 4
209-5 ..... + *stacc.* dots for 4 bars (13x)

Trombone 1

26+2 ..... + *stacc.* dot
27-5 ..... + tie
28-11/2 ..... + slur into 28-10
28-10/2 ..... + slur into 28-9; also + *cresc.* sign
28-9 ..... + accent
29 ..... + *stacc.* dot (3x)
32 ..... + *stacc.* dot (3x)
46-1/3 ..... + *rit.*
46/1 ..... + *a tempo*

47-6/4 ..... + accent; also slur to 1st note of 47-5
47-5 ..... + *stacc.* dots on beats 1 and 3(4x); + accents on beats 2 and 4
47-4 ..... + accent on beat 2; + *stacc.* dots to all other notes
47-3 ..... + *stacc.*
49 ..... + *staccs.* to all except beat 4
49+4/3 ..... + accent to 1st note
50-2 ..... + *staccs.* to all except 1st note
50-2 ..... s/r h.n. rest at start of bar
53 ..... s/r 4 bars rest
59+9 ..... s/r 4 bars rest
62/4 ..... + accent
62+3 ..... + accents to all notes
62+4/2 ..... + accent
64 ..... s/r 4 bars rest
65+3 ..... + "*cresc.*"
77-11 ..... *pp* s/r on beat 1
99-2 ..... + *mf*
99 ..... + *ff*
100+2 ..... + "*dim.*"
103-3/1 ..... + *p*
112-6 ..... + *p*
122 ..... + *gedämpft*
134-4 ..... + slur
139 ..... s/r Tbn 2 & 3 only
154+9 ..... + *p*
162-8 ..... + tie to 1st & 2nd notes
172-4 ..... + *stacc.* dot
172-3/2 ..... + *stacc.* dot
72-2 ..... + *stacc.* dots for 2 bars (4x)
174+7 ..... + *stacc.* dot
174+8/2 ..... + *stacc.*; same articulation for next 6 bars
205+7 ..... s/r 5 bars rest

Trombone 2

28-11/2 ..... + slur into beat 1 of 28-10
50-2/3 ..... + accent
53-8 ..... s/r f, not sf
63-6/1 and 3 ..... + accents
63-5/1 ..... + accent
63-1 ..... + *stacc.* on 1st 2 notes; + augmentation dot to 3rd note; + slur to 5th and 6th notes; + *f* to beat 3
64+5 and 6 ..... + *stacc.* dot — accent — *stacc.* dot
64+11 and 12 ..... + *stacc.* dot — accent — *stacc.* dot
65+3 ..... + "*cresc.*"
66-15 ..... s/r "Reh. #65"
134-4 ..... + slur
155-14 ..... + *p*
190-2 ..... + accent to last note
190+3 ..... + slur to 1st 2 notes

Trombone 3

52+3 ..... + *f*
63-3/4 ..... del. *f*
66-7/1 ..... + *decresc.* sign
79+3 ..... slur starts in this bar
82+7 ..... s/r "Reh. #83"
84-6 ..... + slur from beat 2 to end of bar
84-5 ..... + slur for 2 bars
85-1 ..... + *stacc.* to beat 2; + slur to beats 3 and 4
99+3 ..... + *ff*
134-3 ..... + *stacc.* dots to last 2 notes
141+7 ..... s/r no *cresc.* in this bar; it appears in 141+8 only
142-2/1 ..... + *f*
149-3/1 ..... + *pp*
149-2 ..... del. *dim.*
154+6 ..... s/r *p*, not *pp*
154+9 ..... s/r *p*, not *pp*
159 ..... + *pp*
168 ..... s/r 8 bars of rest, not 7
194-2 ..... del. *cresc.* sign
205+2/4 ..... + *p*
205+3 ..... + slur to beats 1 and 2; + *stacc.* dots to beats 3 and 4
205+4 ..... + slur to beats 1 and 2
208+4/4 ..... + *f*
208+5 ..... del. *f*
212+10 ..... + *ff*

Tuba

26+2 ..... + *sf* and *stacc.* dot
65+3/3 ..... + "*cresc.*"
67 ..... + *sfp*
99+3 ..... + *ff*

Harp

125+4/2 ..... + *cresc.* sign for entire bar
126/2 ..... + roll symbol (*arpeg.*)
127-4/1 ..... + *p*

Books in Review

Erich Leinsdorf, *Erich Leinsdorf on Music* (Portland, Oregon: Amadeus Press, 1997), 330 pp., $34.95; ISBN 1-57467-028-X.

Reviewed by John Jay Hilfiger

Quite often, noted musicians are moved by a sense of obligation to pass on their accumulated musical wisdom to those who aspire to follow in their footsteps. Usually, this urge is fulfilled by teaching, either privately or in a college or conservatory. Sometimes, however, a renowned musician will choose instead to write about what he or she knows, thereby potentially reaching a much wider audience than does the teacher. For this reason, the publication of a book of musical insights by an acclaimed conductor is an important event. The recently released *Erich Leinsdorf on Music* makes the wit, wisdom, and vital musical knowledge of one of this century's venerable maestros available to those of us who were not fortunate enough to study with him personally.

The book is a collection of essays, grouped into ten chapters; it covers a wide range of topics, including advice to young conductors, musical interpretation, composers, musical criticism, the crises in classical music today, globe-trotting conductors, the power and perils of recorded music, and much more. The volume begins with an autobiographical chapter which establishes the context of the author's observations and his authority to make them. Leinsdorf was born to a Jewish family in Vienna but came to America as a young man on the eve of the *Anschluss*. Although he had conducted in public only once in his life, he was offered a position as an assistant conductor at the Metropolitan Opera. He writes, with great humility, that he "always felt infinitely grateful for that lucky break" (p. 26). From that not-too-humble beginning he went on to a remarkable career which included terms as music director of the Cleveland Orchestra, the Rochester Philharmonic, the New York City Opera, and the Boston Symphony as well as regular appearances at the Metropolitan Opera and the New York Philharmonic, and guest appearances with many of the other great orchestras and opera companies of the world. Although he justifiably writes with confidence and conviction, his tone throughout the book never approaches boastful.

Leinsdorf has a great deal to say about the present state of the musical world. Since his observations were written in the late 1980's and early 1990's, his book includes concerns about many of the hazards to the future of music in the symphonic and opera establishments we are seeing today. He writes of the musical illiteracy of audiences, composers who cannot compose and/or do not try to understand their audiences, managers who push young conductors into the limelight before they are ready, stage directors who mutilate the great operas in a misguided attempt to be "innovative," absentee music directors, and other equally lamentable developments in the music industry. His comments are not bitter harangues, however; they are thoughtful, informed analyses. The reader is less likely to feel outraged by an intolerable situation in concert life than to come to the realization that he now understands how that circumstance arose and what the consequences might be. Leinsdorf also assures the reader that certain predicaments are inevitable. He asserts that: "There will never be a shortage of such crises as long as there are opera singers" (p. 258).

The author also addresses some of the serious crises now facing American orchestras and offers some common-sense solutions. For example, he recommends that the repertoire be broadened to include baroque music performed by small subsets of the orchestra to give orchestral musicians some much-needed time off and to give audiences a break from the standard, large-orchestra fare. Another sugges-

tion is that orchestra boards should not settle for part-time, globe-trotting music directors who really serve themselves rather than the orchestra and the community to which it belongs. While a summary of his ideas may sound simplistic, Leinsdorf's ideas are so well argued as to convince the reader that the maestro's plan is not only the right thing to do but also might actually work quite well!

Those familiar with Leinsdorf's excellent previous book, *The Composer's Advocate: A Radical Orthodoxy for Musicians*, will probably expect more insights on musical interpretation; they will not be disappointed. There is a chapter that includes his thoughts on critical editions, cuts, and tempo and the metronome, together with thoughts about interpretation sprinkled liberally throughout the book. However, interpretation is not the volume's main theme but a counter subject to a view of human interactions in the musical world. Even so, Leinsdorf does not neglect the opportunity to reiterate the thesis of the earlier book: the performer's first obligation is to the composer.

Erich Leinsdorf on Music makes for fascinating reading. The author is a fine wordsmith in his second language and produces a prose that flows smoothly and naturally. He also uses many anecdotes from his personal experiences on the podium to illustrate his points effectively and colorfully. He names names when he has something good to say and, being a gentleman, usually makes the offenders in his stories anonymous, although this reviewer thought he could sometimes identify the unnamed culprit. Readers of this journal will likely find Leinsdorf's essays variously provocative or affirming but always engaging and pertinent. *Erich Leinsdorf on Music* is an unusually worthwhile book.

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Edward Heath, *Music. A Joy For Life* (London: Pavilion Books, 1997; Distributor: Trafalgar Square, N. Pomfret, VT 05053), 234 pp.; ISBN 1-86-2205-0902.

Reviewed by Henry Bloch

In Edward Heath's musical autobiography, the subject matter that professional conductors will find most interesting is found in the revelation of his genuine passion for music and its place in the life of civilized society. Of course, Heath distinguished himself foremost as a leader in British society, first as a Member of Parliament for the Conservative Party, then as Prime Minister. It is all the more remarkable, therefore, that his devotion to music was lifelong, and that he achieved a level of excellence as both conductor and pianist.

Many citizens of Great Britain who do not pursue music professionally attach great importance to the role it plays in their lives. One of them, Edward Heath, found music to be "a joy for life." He perceived the sharing of music's joy with the general population, in small communities as well as cosmopolitan cities, to be one of the primary responsibilities of the conductor's mission. Heath was introduced to the orchestral repertoire at London's famous Promenade Concerts, which were founded by the pioneering Henry Wood and later conducted by Malcolm Sargent (see *Journal of the Conductors Guild*, Vol. 15, No. 2, Summer/Fall 1994, pp. 127-129, for a review of Arthur Jacobs, *Henry J. Wood, Maker of the Proms*).

In 1939, Heath paid a political visit to the United States to debate the objectives of British policies. On that occasion, he attended concerts by American orchestras and their conductors; this experience made a deep impression on him. After his return to England, during the early years of the war, he attended some of Myra Hess's famous lunch-time concerts, which were presented in air-raid shelters in London so as to avoid "unwelcome" interruptions! These concerts gave a great boost to the morale of the brave

Britons during the brutal bombardments of their country.

After the war, in devastated German opera theaters and at Glyndebourne in England, Heath was introduced to the operas of Mozart, Rossini, Richard Strauss, and many others.

The author writes about his adventures in music with great enthusiasm. He clearly conveyed his joy to all who came in contact with him socially or professionally. Even at number 10 Downing Street, music remained important to Heath, not only in his private life — he practiced regularly on his personal Steinway and a clavichord — but also during the execution of his professional duties. During many official functions, the prime minister presented chamber or other tasteful music to his guests.

In London and elsewhere, Heath conducted several orchestras with some of the world's finest soloists. He remembers with special fondness the founding of the European Community Youth Orchestra in the 1970s, a project with which he was involved.

The book offers nothing of a technical nature as regards conducting, nor are there any in-depth references to interpretations of the music. The professional conductor may well find this book entertaining, if not revelatory in a professional sense.

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Henry Bloch is Artistic Director of the Overlook Lyric Theater, a chamber opera company in Woodstock, New York.

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Walter Frisch, *Brahms: The Four Symphonies* (New York: Schirmer Books, 1996), xiv + 226 pp., $35; ISBN: 0-02-870765-6.

Reviewed by Kenneth Morgan

Published in a series entitled "Monuments of Western Music" under the general editorship of George B. Stauffer, this is the first full-length English-language study of Brahms's symphonies since Julius Harrison's *Brahms and his Four Symphonies* was published in 1939. Walter Frisch, Professor of Music at Columbia University, is the author of *Brahms and the Principle of Developing Variation* (University of California Press, 1984) and the editor of *Brahms and His World* (Princeton University Press, 1990); he is, therefore, eminently qualified to write this book. Music students and conductors will find *Brahms: The Four Symphonies* a succinct, illuminating study of a major symphonic composer, one that not only pays attention to the structure and style of the scores but also provides sufficient contextual information about the nineteenth-century symphony to broaden the discussion.

The first two chapters survey symphonic composition during Brahms's lifetime and the direction taken by Brahms as a composer before his First Symphony was performed. Frisch demonstrates the difficulty that composers experienced while writing organic, large-scale symphonies in the shadow of Beethoven's Ninth. Indeed, he identifies a crisis that developed by the mid-nineteenth century, during which only Schumann's symphonies carried forth the mantle. A large number of contemporary Austro-German composers wrote symphonies in the period 1851-77 (a list appears in Table 1-1, pp. 7-10), but these had insufficient quality in their treatment of themes and structure to make a lasting impact. Many composers turned to programmatic music, satisfying their creative impulse by writing overtures, serenades, and orchestral suites. Brahms well knew that any attempt on his part to compose symphonies would occur in a very critical atmosphere. In this context, it is all the more remarkable that he managed to compose four symphonies that have remained staples of the repertoire ever since their premieres. Though his First Symphony was not performed until 1876, when Brahms was forty-three, Frisch shows how many of his earlier compositions displayed symphonic skills — for instance, the Piano Concerto No. 1 in D minor, the *Variations on the St. Anthony Chorale*, and

the Serenade No. 1 in D major. Even Brahms's chamber music displayed elements of symphonic style.

This contextual material illuminated the musical environment in which the young Brahms labored to compose symphonies worthy of the Beethoven tradition and indicates how his apprenticeship was a long and fruitful evolution partly devoted to adopting a symphonic style and structure in his other compositions. The central four chapters treat each symphony in turn to sustained musical analysis. Frisch is clear and insightful as he guides the reader through the key plans, motivic-thematic development, sonata form structure, and harmonic processes at work in the symphonies. He carefully analyzes each movement and provides sufficient examples from the score to illustrate his points. He is extremely perceptive on elements of metrical stability and instability in the music, ambiguities of key and harmony, and unifying devices used by Brahms; he also is able to convey the distinctiveness of each work as a musical entity. By making more extended use of Norman Del Mar's book *Conducting Brahms* (Oxford: Clarendon Press, 1993), he perhaps could have enlarged the discussion on orchestration, thereby demonstrating how structural and stylistic problems in the scores are realized in performance. Nonetheless, many readers will be grateful for the clarity of the analyses provided.

The book is capped with two final chapters dealing with patterns of each symphony's reception and traditions of performance. Frisch's account of the public response to Brahms's symphonies contains a series of discussions that consider how this composer's symphonies compare with those of Beethoven; whether they are really large-scale chamber music; and whether they are overly intellectual — in their thematic and contrapuntal techniques — rather than sensuous and expressive. The answer to the latter old chestnut is, of course, that they are classically well structured but contain an emotional range rarely found in the classical symphony, works in which the heart and mind are inextricably intertwined. Interesting discussion occurs that is devoted to critics such as Hermann Kretschmar and Max Kalbeck, who attempted to provide extra-musical scenarios for Brahms's symphonies. Modern critics such as Susan McClary are also cited. Ms. McClary is the researcher who identified masculine and feminine themes in Brahms's music that can be related to issues of gender, as, for instance, in the A-flat/A-natural dichotomy at the opening of the Third Symphony.

The discussion of performance traditions looks at strict and free interpretations of Brahms from the time of Hans Richter and Hans von Bülow to the present. It is good to see books in this series taking performance history seriously, rather than as something that should be confined to journalism. Frisch, in fact, leaves the reader with two major aspects of performance that need further research. One is the question of whether the *portamenti* and tempo flexibility displayed in early recordings of Brahms's symphonies made by conductors such as Wilhelm Furtwängler, Oskar Fried, Otto Klemperer, and Hermann Abendroth exemplify a spirit of performance that had been carried on since the composer's day, and whether Brahms advocated this performance tradition. Secondly, Frisch detects a notable slowing of the timings in recorded performances of the symphonies since the 1930s. This finding may be of limited importance due to his small sampling of the available recordings. But if it is true, scholars need to explain the aesthetic and performing reasons for adopting slower tempi over time. Thus *Brahms: The Four Symphonies* concludes in an open-ended fashion that surely will stimulate even further research into the performing traditions of these symphonic masterworks.

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Kenneth Morgan is Professor of History at Brunel University. His recent publications include a survey of the recordings of the conductor Artur Rodzinski in the **International Classical Record Collector**, *and an article on the career of the tenor Georges Thill in* **The Opera Quarterly**.

Commentary (*continued from page 1*)

all membership applications and renewals and provided virtually all of the formatting, printing, publication, and distribution for the Guild's publications and member communications. Nevertheless, during this era CG volunteers worked on the preparation and presentation of conductor training workshops and conferences, prepared position papers, the newsletter, journal, and reports, attended board meetings, etc. When independence arrived in the fall of 1985, the late Paul Fran, a former NEA staff member, attempted to assume the membership and production services previously rendered by the League. Despite volunteer support, without a computer, database software, and standard secretarial equipment, Paul soon realized that he was incapable of fulfilling his job description and Guild expectations. In the summer of 1986, money to purchase computer equipment was secured from a private source, the "office" was moved from Paul's apartment in New York City to West Chester, PA, and Judy Voois became the CG's new part-time secretary. Then-president Sam Jones and this editor — both on academic sabbaticals — worked with Judy throughout the fall of 1986 to put the organization back on its feet, even though those feet remained small. Thankfully, many other volunteers were actively involved, and together we were able to reorganize the Guild and watch the membership gradually resume its upward growth after a decline to about 300. Those who assisted this effort and expended their energy can be justifiably proud; since achieving independence the Guild has grown 600%. As they say, the rest is history.

But nothing is forever. In the late '80s, the Guild office was moved from the Voois home to its present site, and an office assistant was hired; more recently a financial secretary and publications coordinator have joined the staff. What has *not* risen in proportion to the membership is the number of "productive volunteers." In my opinion, the cause for this disturbing development is the erroneous perception by a large segment of the Guild that the current staff is of a sufficient size to handle all or most of the organization's daily needs. Those serving on the Executive Committee and CG Board, together with the current cadre of volunteers, know better.

Unquestionably the present staff is most efficient and manages to keep our ship of state on course. It should be remembered, however, that the administrative director is the only full-time employee; the three remaining staff members work a total of 30-35 hours per week, the equivalent of only one additional full-time worker. If volunteerism continues to decline while the CG attempts to increase services and membership, the organization's ability to maintain existing and offer new programs and resources at a professional level will be sorely challenged as the millennium arrives. Together, let us reverse this trend which, if continued, will seriously compromise the Guild's future. This organization has survived serious challenges in the past, and I am confident that, with a significant increase in membership commitment, it can do so again.

One of my grade school teachers often reiterated the aphorism, "A word to the wise is sufficient." I genuinely hope so.

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The present issue of the *JCG* has as its general theme "Lives in Music." The lead article is an interview between Lukas Foss and David Thomas, a young composer in the Philadelphia region. The recollections, opinions, and insights provided by Maestro Foss are fascinating and, in effect, the article constitutes a transcription of several important Foss oral-history tapes. The second article contains personal and professional reminiscences by hornist and conductor Barry Tuckwell; it was originally presented as an address to this year's Annual Conference for Conductors in Washington, DC. This reader's interest was captured and held by a chronological narrative of the step-by-step professional advancement made by Mr. Tuckwell and by the author's light and breezy prose style.

The final article is one of the longest ever published in the *Journal*. It features a detailed survey of the musical career and an in-depth analysis of the compositions and musical style of Franz Lehár, the pioneer composer of quality light opera. In its original form it served as the doctoral dissertation of Edward Michael Gold at NYU and later was published as a monograph by Glocken Verlag, Ltd., London.

The "Scores & Parts" errata list of Humperdinck's *Hansel and Gretel* is also lengthy, and therefore quite valuable. We assume this list will assist many of the *JCG* readers, given the number of complete and partial performances this masterwork receives each year. The issue concludes with three excellent reviews by regular *JCG* contributors John Jay Hilfiger, Henry Bloch, and Kenneth Morgan. *Ed.*

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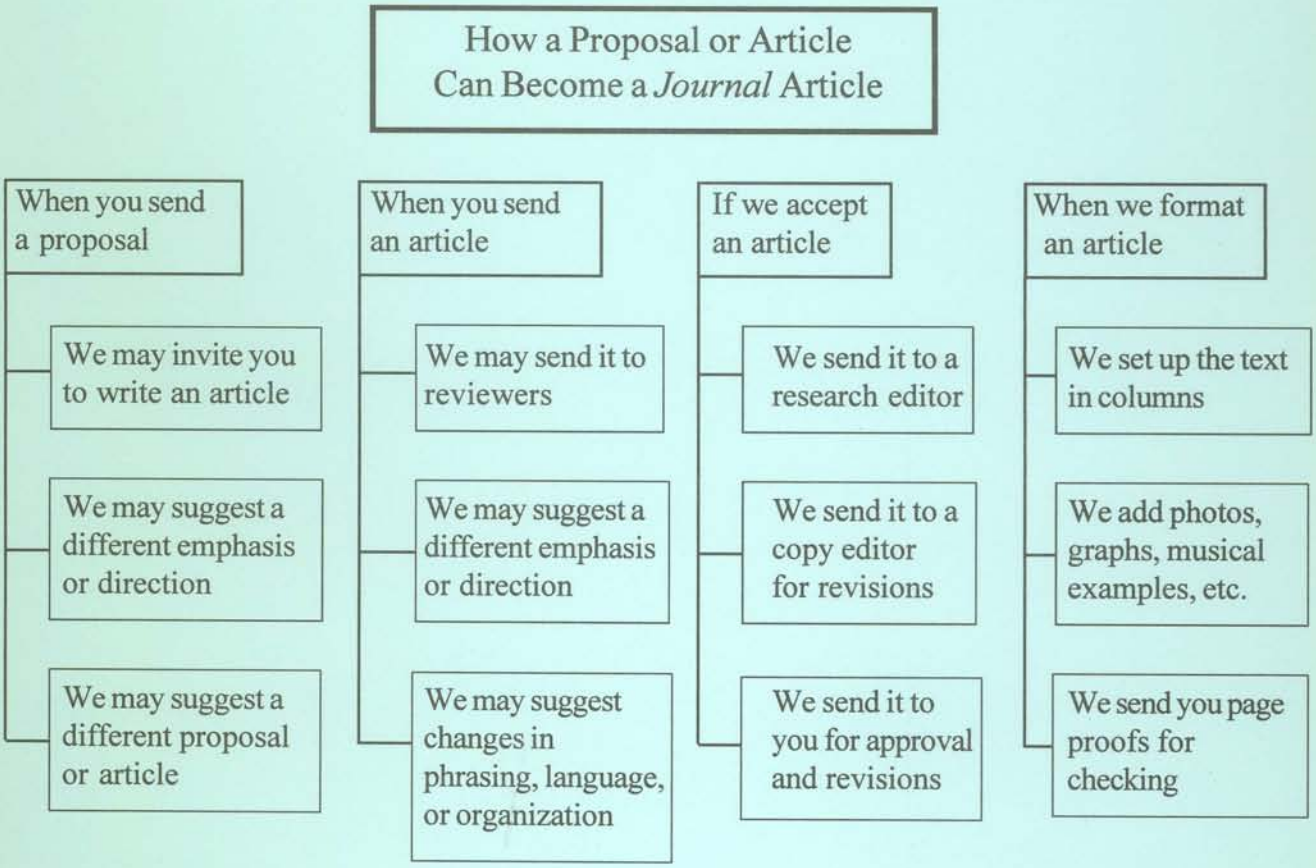

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Write for readers who have expertise in diverse areas of music and conducting, and are interested in broadening their knowledge of current research and writing in the field. Write in a readable, lucid style; avoid jargon and try whenever possible to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

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