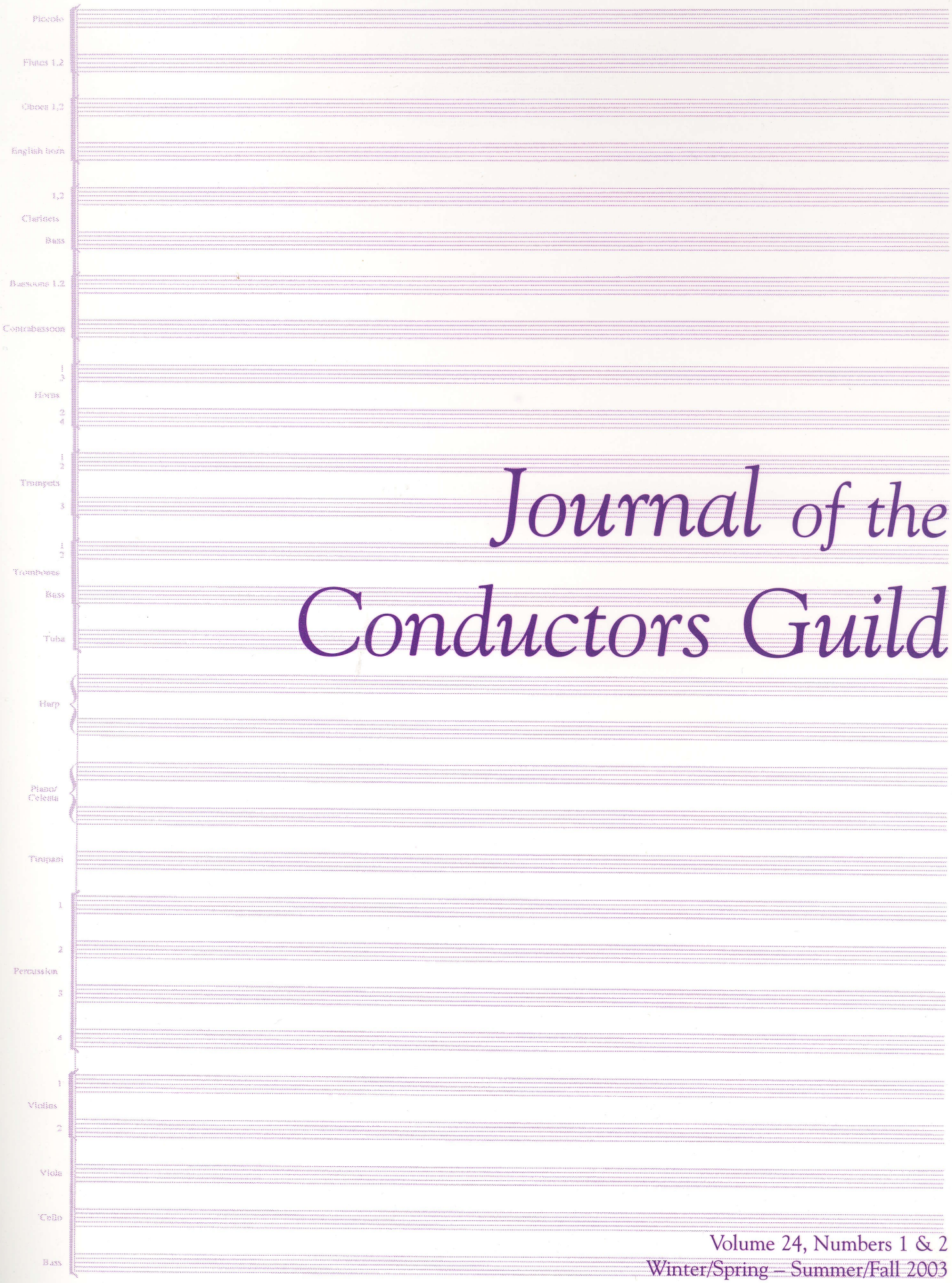

Journal of the Conductors Guild

Volume 24, Numbers 1 & 2
Winter/Spring – Summer/Fall 2003

Conductors Guild
...Advancing the Art and Profession

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The publication date of the present double issue of the Journal of the Conductors Guild *is November, 2003. Effective Volume 13, the* Journal of the Conductors Guild *has been published semi-annually, the two issues being numbered 1 and 2; the seasonal references remain unchanged, as is its length. The Conductors Guild reserves the right to approve and edit all material submitted for publication. Publication of advertising is not necessarily an endorsement and the Conductors Guild reserves the right to refuse to print any advertisement. Library of Congress No. 82-644733.* *ISSN: 0734-1032.*

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Commentary

Dear Friends:

I trust this finds many of you in the throes of rich music making. This issue of *JCG* presents in-depth examinations of a diverse array of subjects related to literalness, precision, and the impressions thereof.

Linda Fairtile does much to dispel the myths surrounding the widely believed, almost religious, adherence to the score associated with Arturo Toscanini, which is offered concurrently with a review by Thomas Erdmann of a text regarding a conductor whose strict commitment to the composers' indications is undeniable in *Dialogues with Boulez*. Henry Bloch reviews a fascinating history of one of the most carefully crafted branches of ethnic art music, the Zarzuela, and Kenneth Morgan reviews *Debussy and His World*. No other composer so well balanced attention for detail and a love of laissez-faire than this French master.

We also juxtapose examinations of very different detail-oriented works written at the end of the Romantic era: Schoenberg's *Kammersymphonie* No. 1 and Holst's *Planets*. As we all know, the latter work inspired by the mythological associations connected with Holst's musical solar system, is a highly refined orchestrational tour de force. Jon Ceander Mitchell has researched the fascinating early performance history of this now standard work and the conductor, Frederick Stock.

The Schoenberg, while infrequently heard on contemporary programs, is a beautiful work of watchmaker's precision that makes the most of considerably smaller forces. Kathleen McGuire's article, derived from her dissertation on the subject, examines the intricacies of this work's construction and the critical performance issues tied to its internal tempo relationships.

Apropos Holst's myth-based, astrological program, Alan Pearlmutter offers us a perspective from the world of myth for building concert programs. We have also reprinted "Once More With Feeling," which examines the intentions of the ever-vexing world of repeats.

With all of this essential attention to detail, we must remember that all of our pleas for accuracy and attention to minutiae must maintain as their goal the pursuit of beauty and clarity of expression. "The devil is in the details" rings good and bad, as it is easy to miss the forest for all of the glorious trees.

We must also keep the details of our work in perspective. I often bring up the axiom that only about ten percent of conducting is spent conducting. That's actually a remarkable bargain because we actually get that ten percent. It's a remarkable privilege that we too easily forget.

Good reading!

Jonathan Green

Kammersymphonie No. 1, Op. 9, by Arnold Schoenberg (1906): Considerations for the Conductor

By Kathleen McGuire, D.M.A.

The following considerations incorporate various aspects of Schoenberg's *Kammersymphonie* No. 1: available scores and discrepancies, formal and thematic structure, tempo problems, and brief references to beating patterns and balance concerns. Significant writings pertaining to the *Kammersymphonie* are examined, particularly those by Alban Berg, Walter Frisch, and Norman Del Mar.

Deepest gratitude is owed David Epstein, whose ineffably generous encouragement and imparting of wisdom contributed enormously to this article. His collegial mentoring and friendship are sorely missed.

The *Kammersymphonie*, composed now almost a century ago, has survived as an important and challenging work in the chamber orchestra repertoire. Scored for fifteen solo instruments, it was a turning point for Schoenberg:

> Students of my work will recognize how in my career the tendency to condense has gradually changed my entire style of composition; how, by renouncing repetitions, sequences, and elaboration, I finally arrived at a style of concision and brevity…In the *Kammersymphonie*, I was only at the beginning of this slowly growing process…If this work is a real turning-point of my career in this respect, it is that even more in that it presents a first attempt of creating a chamber orchestra (Schoenberg, Orchestra Concerts Pas de Loup recording, liner notes, 1949).

Scores

Five different versions of the *Kammersymphonie* are available. The musical content of each is not altered: no music is omitted from, or added to, the original.

Original Version

The original version was completed in 1906 and published in 1922 by Universal Edition. It is scored for fifteen solo instruments: flute/piccolo, oboe, English horn, 2 clarinets, bass clarinet, bassoon, contrabassoon, 2 horns, 2 violins, viola, cello, and contrabass.

Two-hand Piano Version

Transcribed by pianist Eduard Steuermann, the two-hand piano version was completed between 1906 and 1921, and published in 1922 by Universal Edition. Schoenberg emphasized that this is a "transcription" rather than an "arrangement."[1] Steuermann performed the transcription twice in 1921.[2] An unpublished two-hand piano version also existed, created by Schoenberg himself. Alban Berg, who studied under Schoenberg, indicated this when he wrote to Schoenberg: "Please may I borrow your piano reduction?" (*Berg-Schoenberg Correspondence*: 198, 1913).

Smaller Chamber Version

Anton Webern, another of Schoenberg's students, completed this version after 1911. It was published by Universal Edition in 1956. Duncan Druce suggests that Webern's instrumentation, consisting of piano, flute, clarinet, violin, and cello, was selected to duplicate the instrumentation Schoenberg used in *Pierrot Lunaire*. The score also suggests that the flute may be replaced with a second violin, and the clarinet may be replaced with a viola.

> Webern's arrangement follows the original exactly…but the presence of the piano…led him to recast the instrumental distribution completely. The

> effect is to emphasize the classical and chamber-musical qualities of Schoenberg's work (Druce, The Fires of London recording liner notes, 1973).

Four-Hand Piano Version

The four-hand piano version, attributed to Schoenberg, was published in 1973 by Belmont Music. It is possible that this version may have been created, at least in part, by Berg. Berg completed a four-hand piano version in late 1914 or early 1915, and correspondence about the arrangement ensued:

> Schoenberg: I'll tell you now that you are definitely to do the 4-hand reduction (*The Berg-Schoenberg Correspondence*: 177, November 1913).
>
> Berg: I'm slowly working on the Chamber Symphony reduction. I find it excruciatingly difficult to make it easy to play (*The Berg-Schoenberg Correspondence*: 219, October 1914).
>
> Berg: If I may trust Webern's and Steuermann's judgment, I believe I did well with the piano score of the Chamber Symphony, i.e., arranged something so that it is relatively easy to play and sounds good (*The Berg-Schoenberg Correspondence*, November 1915).
>
> Berg: For a while we tried to work up a four-hand performance of your Chamber Symphony (*The Berg-Schoenberg Correspondence*, October 1920).
>
> Schoenberg: I'd like to know exactly why the four-hand performance of the Chamber Symphony was not done. Is the reduction usable? Easily playable? Whose reduction was used? (*The Berg-Schoenberg Correspondence*, November 1920)

Full Orchestra Version

Arranged by Schoenberg for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, and strings, the full orchestra version (known as Opus 9B) was published in 1935 and again in 1962 by G. Schirmer. Schoenberg felt that it was necessary to create this version in order to make the work more accessible for audiences. The first edition of Opus 9B was originally published as a printed facsimile of the composer's manuscript; the later, 1962 edition, was edited by Erwin Ratz and Karl Heinz Fuessl.[3] Ratz, another student of Schoenberg's, organized a series of ten open rehearsals of the *Kammersymphonie* that were conducted by Schoenberg in 1918.[4]

Structure

The *Kammersymphonie* is an extremely complex work, and instrumentalists can easily become mired in the intricacies of simply playing the notes. For the conductor, a thorough understanding of the formal and thematic design is vital to a successful rendering.

Formal Design

The *Kammersymphonie* was the last work of the first period that consisted of only one uninterrupted movement. In approaching the piece for performance, it is critical that its formal design be understood. Four different interpretations of the form have been published (Table 1). They concur that the piece consists of five major divisions. Berg created a "Thematic Guide" of the *Kammersymphonie* in 1921 at Schoenberg's request.[5] In the guide, Berg proposes two interpretations of the *Kammersymphonie's* form. The first is an extended sonata form (with the scherzo and slow movement interpolated); the second is a multi-movement symphonic form in five divisions. The three additional versions (including one by Schoenberg) also incorporate these ideas. The most recent version, by Walter Frisch, contains a more detailed coverage of the thematic material and climactic points within the major divisions, which may be of particular interest for conductors.

Thematic Design

In preparing the *Kammersymphonie* for performance, a decision must be made as to whether the piece is late-Romantic, or pre-serial, or both. A detailed study of the thematic construction is required in order to address this issue incisively.

Schoenberg's oeuvre may be divided into three periods.[6] The music of the first period was tonal, or at least tonal-centric. *Kammersymphonie* No. 1 was completed in 1906, towards the end of the first period, and is a pivotal composition. With the *Kammersymphonie,* Schoenberg created a work of concision and brevity in contrast to earlier works, such as *Verklärte Nacht, Pelléas und Mélisande,* and the D minor Quartet, which were influenced by

Wagner, Brucker, and Mahler. Schoenberg said: "I had become tired—not as a listener—as a composer of writing music of such length" (Orchestra Concerts Pas de Loup, LP recording, liner notes, 1949).

Although the *Kammersymphonie* is essentially a tonal work, Schoenberg employs compositional devices that are unquestionably idioms of the twentieth-century post-tonal era, including the use of limited intervals, whole-tone scales, and extreme chromaticism. Several of the themes contain all twelve pitches, anticipating Schoenberg's twelve-tone method that would develop in later years. Schoenberg stated in 1948:

> When I had finished my first *Kammersymphonie*, Op. 9, I told my friends: "Now I have established my style. I know now how I have to compose." But my next work showed a great deviation from this style; it was a first step toward my present style. My destiny had forced me in this direction—I was not destined to continue in the manner of [my earlier works]. The Supreme Commander had ordered me on a harder road. (*Style and Idea*: 212-213, 1948)

Surprisingly little has been written about the thematic material of the *Kammersymphonie*.[7] Berg's "Thematic Guide" is comprehensive, but his methods are somewhat dated. Particular aspects of the work lend themselves to a late-Romantic ideology, but there are other ideas that unmistakably look towards Schoenberg's dodecaphony. The following is a critical examination of Berg's findings, and additional discoveries are elucidated.

Berg identifies in his "Thematic Guide" major key areas at important structural points, which are shown in Table 2. The fact that Berg identifies some key areas and not others is an indication of the harmonic complexity of the *Kammersymphonie*. Berg's analysis is based on a tonal perspective, but a post-tonal viewpoint provides further insight. Writing as early as 1911, Schoenberg said:

> Fashioned out of a stormy, upward-surging horn theme [Ex. C], the fourth-chords are spread architecturally over the whole work and leave their mark on everything that occurs. Thus they appear not just as something more than melody, nor as purely impressionistic chord effects; rather, their individuality penetrates the whole harmonic construction—they are chords just like all others.[8]

Apparently, Schoenberg had a non-traditional harmonic structure in mind when he wrote the *Kammersymphonie*. It is therefore the task of the analyst to determine how the composer reconciled traditional triadic harmony with music built on quartal harmonies.

Part One: Exposition

Section 1

Berg identifies four themes as the main structural components of the work. The first of these he calls the fourth-chord (Ex. A). This is a six-note chord (hexachord) built on fourths from G (Ex. B). The first statement of the hexachord immediately undergoes a transformation, resolving via half-step motion to an F-major chord in measure 4.

The second of the themes identified by Berg is the "fourths theme" (Ex. C). This theme, also containing six notes, is based on a hexachord different from (although overlapping) the first theme. Should this be considered a transposition of the fourth-chord or simply a different hexachord? This time we find resolution to E^{b}, again taking the harmony away from the home key.

The third theme Berg labels the "Cadencing Theme" (Ex. E). Berg asserts that this theme occurs when there is a strong cadence, especially in E major. In this instance, resolution occurs in measure 9, beat 3. Schoenberg has approached the home key from above and below in half steps: from F major in Ex. A and E^{b} in Ex. C (see Ex. D).

The fourth theme is the "Main Theme" (Ex. F). Berg notes that the first part of the theme is built on whole-tone harmony. By examining the rest of the theme, we find that all twelve pitches are used (Ex. G). This occurs because of a combination of structural ideas:

- E-major tonality
- Whole-tone harmony
- Quartal intervals
- Half-step motion (resolving to E at the end of the theme)

The combination of structural ideas within a theme is a common occurrence in the *Kammersymphonie*.[9] Schoenberg's use of twelve tones in this instance is not an example of dodecaphony, but it is most certainly an indication of his interest in moving away from traditional harmonic forms.

Ex. H is a continuation of the Main Theme. Most of this excerpt is based on whole-tone relationships, and the other notes have intervallic relationships (fourths). The music has again moved away from the home key. Ex. J also has whole-tone relationships, and this time keys can be identified: F minor and $F^{\#}$ minor. The combined ideas within the theme once more provide a series of pitches beyond traditional triadic harmony (Ex. K).

More key relationships appear in subsequent material. A minor (Exx. L, M) and A major (Exx. N, O) are overlapping phrases. The juxtaposition of major and minor tonalities is a common occurrence in the *Kammersymphonie*, as the following discussion will show. As a pitch center, A is important as the subdominant of the home key of E.

The final theme of Section 1 brings the harmony back to E, with both major and minor implications. The second part of the theme is Phrygian, but it is unlikely that this was intentional, as the Second Viennese School was not often concerned with the modes. More likely is the major/minor relationship (as in the paragraph above).

Ex. R shows a rising figure that accompanies the final theme. This is almost entirely based on a whole-tone scale, resolving to F. From rehearsal numbers 12 to 13, harmonies move from F to E and from $D^{\#}$ to E (Ex. S). This harmonic progression also occurred at the beginning of Part One, leading to measure 9.

The Transition

The *Schwungvoll* Theme (Ex. T) is predominantly in E major. This leads to the *Energisch* Figure (Ex. U), which has a more transitional (and traditional) role, outlining a C seventh chord (V7) followed by F major (I). Within this context we can still find the combined elements of some of the previous themes: twelve different pitches and whole-tone relationships (Ex. V).

Ex. W contains fourth-intervals, alluding to the fourths theme from the beginning of the movement. The Transition section reaches a climax on a B^{b} minor chord (Ex. X). Once again the harmony is distant from the home key. Berg's explanation is:

> B^{b} minor has the function here of a cadential chord for A major [the key of the next section], and relates to A major somewhat as a Neapolitan sixth. That relationship should be noted because at the analogous place in the Recapitulation in E major, the mechanical repetition is avoided in the following way: where the corresponding cadential chord for E major would be F minor, at the place mentioned the "transition" is changed so that its sudden rupture occurs on an E^{b} minor chord (Berg, translated by DeVoto: 247).

The harmonic transition at measure 82 does in fact occur at other points in the *Kammersymphonie*, such as the opening and between rehearsal numbers 12 and 13. The E^{b} mentioned by Berg provides further evidence that Schoenberg uses both F and $E^{b}/D^{\#}$ to move to E. Also note that the position of the B^{b} minor chord is a second inversion, with F in the bass. This is part of a chromatic progression descending to E as the bass note of an inverted A-major chord at rehearsal number 21. Berg's explanation of the B^{b} chord is not necessarily incorrect, but there are possibly factors to consider beyond functional harmony.

Subsidiary Section

The Subsidiary Theme (Ex. Y) is yet another example of a fully chromatic theme (Ex. Z). It is a complex theme comprising elements of major and minor tonality as well as whole-tone implications. A major and D major seem to dominate, and Berg recognizes A major as the presiding key in this section. Berg states that the climax of the section is in D major. It seems that, in this instance, Berg is mistaken. The section climaxes at rehearsal number 25 in a tutti *fortissimo* F-major chord, resolving the tension of the previous 24 measures.

Closing Section

A is not present in the theme of this section (Ex. AA), although the music is most certainly in A major. This is achieved by tutti A-major chords that punctuate the theme, along with A and E pedal notes provided in the accompaniment (horn and bass clarinet). The accompanimental figures also strengthen A major (Ex. BB). The second idea of the section has a stronger delineation of *A*, combined with whole-tone implications. The combination of major scale with whole-tone relationships results in a major/minor mixture (Exx. CC and DD).

The third and final idea of this section features D^{b} (or $C^{\#}$) major (again, this is distant from the work's home key). It is interesting to note that each of the important musical ideas in this section is progressively shorter than the previous one:

- First idea 3 measures
- Second idea 2 measures
- Third idea 1 measure

This, along with the increased tempo throughout the section, creates momentum and climax. The actual climax features a series of block chords with a progression that leads back to E major (Ex. FF). A transition passage follows, with another chord progression taking the harmony to A major (Ex. GG). The melodic material features woodwind "skips" (Ex. HH) that are characteristic of the Scherzo that follows.[10] Once more we find whole-tone relationships. The transition passage comes to a close via a paraphrased version of the Main Theme (Ex. II). It, too, is fully chromatic (Ex. JJ).

PART TWO: SCHERZO

First Scherzo Theme

The first theme in the Scherzo features a three-note chromatic cell, ascending and descending, that is an important compositional element throughout the *Kammersymphonie*. It appears in many of the thematic ideas (Exx. A, E, F, N, W, II, MM, NN, BBB, CCC, DDD, EEE and FFF), and is also used as a harmonic device.[11] Schoenberg employs a "filling in" effect in both instances, approaching a note or a key center from above and below. In essence, the three-note cell is a structural building block that is adopted by Schoenberg as an alternative to traditional harmonic structure.[12] The "filling-in" method was later used by other twentieth-century composers. It is a prime example of Schoenberg's forward thinking in this piece, where elements of the old and the new come together.

Throughout the first Scherzo section, whole-tone relationships abound, with various tonal implications. Ascending and descending fourths (Ex. QQ) refer to the beginning of the piece.

Second Scherzo Theme

Tonal implications are even stronger here (Exx. RR and SS), although there is some ambiguity surrounding the string pizzicato chords. Berg said:

> Corresponding to the C-minor chord that unexpectedly follows the A^{b}-minor tonic at the end of the antecedent phrase, there is a pizzicato chord on the dominant of C minor at the dominant cadence, E^{b} minor, of the consequent phrase (Berg, translated by DeVoto: 251).

The root notes of each of these chords, G, C, A^{b}, and E^{b}, occur in the hexachord from the beginning of the *Kammersymphonie*. These chords, therefore, are not necessarily "unexpected," except in Berg's tonal context. Schoenberg may be implementing the hexachord as a structural device, as a means of departure from a traditional context.

The Scherzo is brought to a close with a restatement of the fourth-chord and an inverted fourths theme (Ex. UU) resolving to a unison F. The fourth-chord stated contains different pitches from the first fourth-chord. This again begs the question: is this a transposition or is it a different hexachord?

PART THREE: DEVELOPMENT

First Developmental Passage

Berg wrote:

> The beginning of this section, F minor…is delayed a measure in the woodwind harmony and is then finally established by the Cadencing Theme. The woodwind harmony here once more contains the first three notes of the First Scherzo theme, thus accounting for the simultaneous F-minor and E^{b}-minor chords at this place (Berg, translated by DeVoto: 253).

This statement further supports the suppositions made above regarding the three-note cell. Here, Berg has identified the cell ("the first three notes of the First Scherzo theme") in order to account for the harmonic construction. In the larger scheme, F and E^b are also found in the fourth-chord. It is possible that the key structure of the work may be connected with the fourth-chord. This will be examined more closely below.

The First Developmental Passage consists of imitative entrances of the Subsidiary Theme (Ex. Y) in its original form and inverted. A short episode follows, formed from the *Energisch* Figure (Ex. U) and the Main Theme (Ex. F). Material from the opening of the section returns, this time in a condensed form.

A "screaming" figure for the oboe is added in the course of further development. (Ex. VV) This figure is then combined with the Cadencing Theme (Ex. E), the *Energisch* Figure (Ex. U) and the Fourths Theme (Ex. WW), culminating in a sudden *fortissimo*. This statement of the Fourths Theme contains the pitches from the original hexachord.

Second Developmental Passage
Stated homophonically, the Transition Theme (Ex. T) is subsequently treated canonically in triple counterpoint. A fourth voice is added, derived from the Main Theme. This section ends in a similar fashion to the First Developmental Passage, with a sudden *fortissimo* break.

Third Developmental Passage
An extended build-up is constructed around the development of ideas from the Main Theme (Ex. F). *Pianissimo* entrances in the cellos are joined by a double counterpoint stretto of material from the Scherzo (Ex. NN). This is followed by imitative entrances of the Transition Theme (Ex. T) and the Cadencing Theme (Ex. E). Whole-tone phrases underpin the complicated thematic material. (Ex. XX)

Dramatic statements of the Fourths Theme bring the Development to a close. Berg writes that "the repeated entries of the Fourths Theme overcomes more and more the whole-tone harmony of this great crescendo, finally vanquishing it completely with the highest *fff* in the quartal harmony of the climax." Schoenberg's purpose here is almost certainly not to "vanquish completely" the whole-tone harmony. In his *Harmonielehre*, Schoenberg describes the relationship between the six-part whole-tone chord and the six-part fourth chord, particularly regarding the *Kammersymphonie*[13] The strong connection between the chords would scarcely enable one to "vanquish" the other.

Berg notes that the most important themes of the Development occur in succession: Subsidiary Section (Ex. Y), Transition (Ex. T), and the Main Section (Exx. F and C). This is the exact reverse order of the succession found in Part One.

An interlude serves as a transition between the Development and the Slow Movement. The transition is ultimately made by a poignant passage, with chords resolving firstly to F major, then to G major (the key of the Slow Movement, Ex. ZZ). Resolution is achieved via half-step motion that is decidedly Wagnerian, and the three-note cell is featured once more.

PART FOUR: SLOW MOVEMENT, QUASI ADAGIO

First Main Theme Group
G major is established at the outset by the first motif (Ex. AAA). Following immediately is the *Sehr Ausdrucksvoll* Melody (Ex. BBB). Here G major is combined with whole-tone relationships, along with the three-note cell. This idea is continued further in Ex. CCC. The three-note cell is even more-strongly felt in the "Going Way Up" Figure (Ex. DDD).

The Fourth Chord appears at the end of the section (in its original pitch configuration) resolving to F major and then to B major (Ex. EEE). All of Schoenberg's structural elements are present: Fourth Chord, whole-tone relationships, and the three-note cell.

Second Main Theme Group
Berg identifies the Second Main Theme (Ex. FFF) as having transitional characteristics. Its key, B major, is the dominant of the home key of E. Once more we find whole-tone relationships, fourth intervals, and the three-note cell.

PART FIVE: QUASI FINALE

Recapitulation
Completely re-orchestrated and compressed, this is, for the most part, a recapitulation of material from Part One. The thematic material occurs as follows:

Transition (Exx. T, U, W)
Components of Part Four (Exx. FFF, CCC)
Subsidiary Theme (Ex. Y) in counterpoint with Ex. L
Main Section (Exx. Y, F)
Main Section (Exx. C, H)

Coda
The Coda brings the music finally to E major. Many themes are recapitulated here:

Continuation of the *Sehr Ausdrucksvoll* Melody (Ex. AAA)
Sehr Zart Melody (Ex. W)
Energisch Figure (Ex. U)
Continuation of *Sehr Ausdrucksvoll* Melody (Ex. AAA)
Continuation of Main Theme (Ex. J)
Main Section's Last Theme (Ex. P)
Closing Section Themes

The Coda comes to a close with a firm statement of the Fourths Theme (Ex. GGG), with the pitch material coming directly from the Fourth Chord.

Final Coda
Berg labels this section "a last coda within the Coda." It begins in a conclusive E major, and the thematic material is the Main Theme (Ex. F) and the Fourths Theme (Ex. C). The Cadencing Theme (Ex. E), featuring the three-note cell, brings the *Kammersymphonie* to a close, in E major.

SUMMARY, THEMATIC MATERIAL
Schoenberg provides key signatures throughout the *Kammersymphonie*, but there are many keys represented that are not presented via key signatures. Is there a relationship between the key structure and the fourth-chord? Table 3 shows the main keys of each major section, and the key areas of the predominant thematic material. From a broad viewpoint, the dominating key structure begins in the tonic of E, moves away from the tonic, then returns to the tonic via the dominant at the recapitulation or finale:

Exposition		Scherzo	Development	Slow Movement		Quasi Finale/Recap	
E	A	G minor	F minor	G Major	B	B	E
I	IV	iii^{b}	ii^{b}	III^{b}	V	V	I

Within this broad structure, however, Schoenberg has incorporated key areas that are most unexpected. Berg was struck by Schoenberg's choices:

> I'm slowly continuing my work of the Chamber Symphony [piano] reduction. I find it excruciatingly difficult to make it easy to play. At present I'm completely reworking the Scherzo again. But though it's causing me a lot of trouble, I'm literally reveling in the beauties of the work itself, which become ever more apparent. Only now am I beginning to know and understand it. The way the individual sections are connected is mysteriously beautiful. The incredible power of the beginning of the 1st recapitulation! This A! There's not a theme in the world with the power of this one note. In that harmonic context!

> Likewise the entrance of the descending-fourths motive at the end of the Scherzo! But it doesn't end there!: the incredibly expressive theme beginning with the descending sixth A^{b} to C, the harmony: everything leading to f minor. And then entering upon this f minor, as if to postpone it (until the bass theme reaches the bass note F), the E^{b}-minor chord that itself, with great force—as if on its own—leads deceptively to F over the augmented 5/6 chord on the same scale step. But no respite before that loveliest of all themes experiences the same hesitation, postponement of the f minor and only then, after the strongest outburst, finally, finally, to be released and glide into f minor.
>
> Was there ever such a triad? I could listen to this passage for hours—And it's like that on every page! I only cited 2 passages here that caught my attention most recently. Otherwise it would be practically sacrilegious to speak of "lovely passages." This isn't a work like any other. It's a milestone in music, sufficient for an entire generation. One shouldn't even dare approach the later works until familiar with this one (Berg writing to Schoenberg, September 1914, *Berg-Schoenberg Correspondence*: 215).

The utter complexity of the harmonic relationships in this work suggests that innovative methods have been implemented. In his *Theory of Harmony*, Schoenberg declares that fourth-chords are "like all others" and can function within the triadic system (Schoenberg, *Theory of Harmony*. 1978 translation: 404). By examining the pitch material of the fourth-chord, one may ascertain if a relationship exists between it and the keys.

The fourth-chord, in its first appearance, contains the notes G, C, F, B^{b}, E^{b} and A^{b}. Supposing that this is an individual hexachord, it will be labeled H1. These pitches encompass half of the chromatic series. The remaining pitches, continuing with the progression of fourth intervals, are D^{b}, $F^{\#}$, B, E, A, and D. This group will be labeled H2. It has already been established that the notes of H1 are well represented throughout the *Kammersymphonie*. As Table 3 shows, the notes of H2 find representation as the root notes of various key areas. B, E, and A are more prevalent than the others, but it is undeniable that all six notes are depicted.

G, F, and E^{b} are key areas whose root notes are from H1. The keys of F and E^{b} are unavoidable as they are part of the cadential system that has already been discussed (that is, approaching the home key of E from above and below by half-steps). The key of G may be accounted for because it is the root note of the fourth-chord. As such, Schoenberg has given greater importance to this note as a means of connecting H1 to H2.

Another means of connection between the two hexachords may be found in the various occurrences of the fourth-chord and the ascending and descending fourths themes. Instead of seeing these as transpositions of H1, they could be viewed as combinations of H1 and H2. The first time the fourths theme occurs, for instance, the notes are mainly from H1, but overlap with H2: D, G, C, F, B^{b}, E^{b} (Ex. C)

In the Scherzo, we can find the fourth theme, descending, containing all the notes of H2: D, A, E, B, $F^{\#}$, $C^{\#}$ (Ex. UU)

The fourths theme in the Development includes H1 and combinations of H1 and H2:

- A^{b}, E^{b}, B^{b}, F, C, G (Ex. WW)
- G^{b}, D^{b}, A^{b}, E^{b}, B^{b}, F (Ex. YY)
- F, C, G, D, A, E
- E, A, D, G, C, F
- C, G, D, A, E, B

The conclusion of the Slow Movement brings the fourths theme back to H1: G, C, F, B♭, E♭, A♭ (Ex. EEE) In the Recapitulation and Coda the fourths theme contains all the notes of H1: A♭, E♭, B, F, C, G (Ex. GGG)[14]

These findings are summarized below:

	Fourths theme	Key root note
Exposition:	mainly H1	mainly H2
Scherzo:	H2	mainly H1
Development:	H1 & H2	H1 & H2
Slow Mvt:	H1	H1 & H2
Quasi Finale:	H1	mainly H2

H1 and H2 are present in either the fourths theme or the key structure in all sections of the *Kammersymphonie*. As such, Schoenberg has incorporated all twelve pitches into the structural design of the work. Essentially, quartal harmonies and thematic material create unity throughout the work.

Schoenberg also included fully chromatic melodic material, thereby making the incorporation horizontal as well as vertical. In the *Kammersymphonie*, Schoenberg's fully chromatic themes occur within a tonal outline. This is achieved by combining traditional scales with whole-tone relationships.[15]

Is it possible that Schoenberg was experimenting with dodecaphony? It is probably more likely that, at this stage in his development, he was simply exploring the possibilities of extending tonal composition to its limits. The *Kammersymphonie* is a complex work, a fact also recognized by Berg. It has been well established that Schoenberg was exceedingly methodical in his composing, and the *Kammersymphonie* certainly provides evidence of this fact. Around the time he wrote the *Kammersymphonie,* Schoenberg was concerned with the "Emancipation of the Dissonance." His *Theory of Harmony* also provides evidence of his attention to detail, particularly in this work. Schoenberg, writing about himself, said:

> What I believe is that if one has done his duty with the utmost sincerity and has worked out everything as near to perfection as he is capable of doing, then the Almighty presents him with a gift, with additional features of beauty, such as he never could have produced by his talents alone. (Schoenberg, quoted by W. Reich, translated by L. Blach: 24)

TEMPO PROBLEMS

There are significant tempo problems in the *Kammersymphonie.* Despite Schoenberg's meticulous attention to detail regarding the organization of pitch material, many inconsistencies arise from the tempo markings in the various scores. The conductor is faced with a number of decisions to make in order to interpret these indicators.

TEMPO INDICATORS

Schoenberg provides two types of tempo indicators:descriptors (German and Italian words and phrases that describe the tempo), and metronome markings. There are sixty-five descriptors provided in the original version of the *Kammersymphonie*, but Schoenberg gives only eight metronome markings. The dearth of metronome markings is problematic for the conductor. Schoenberg includes, as a preface to the score, a page of German terms translated into Italian, which suggests that clarity of tempo was important to the composer.

Studying the different versions of the score provides a fuller picture of Schoenberg's tempo scheme. Table 4 depicts the tempo indicators as they occur in three different versions. The tempo indicators in the two-hand piano version are virtually identical to those in the original version, as are those in Webern's smaller chamber orchestra version. Consequently these are not shown in the table. The full orchestra version, however, has several significant additions. In particular, the full orchestra version contains more metronome markings than the original edition. Since the 1962 edition was published eleven years after Schoenberg's death, the validity of the additional tempo markings must be established before they can be incorporated into further study. An introductory note in the later (1962) edition provides insight as to the source of the tempo indicators. It states:

> This version for large orchestra…was made by the composer after he came to the United States in 1935.

> […] It was originally published in a facsimile print of the composer's particell. The publication of this score has been prepared on the basis of all available source material for both versions [Opp. 9 and 9B] of the Kammersymphonie under the supervision of Dr. Erwin Ratz and Karl Heinz Fuessl in Vienna, 1962 (*Kammersymphonie*, Op. 9B, 1962; author not cited).

In the 1962 edition some indicators are provided in square brackets, implying that the editors found these indicators in sources other than the 1935 arrangement. We may assume, therefore, that all tempo indicators not in square brackets are from Schoenberg's 1935 arrangement. Editor Erwin Ratz knew Schoenberg for many years, and it is likely that he had access to other sources, such as unpublished manuscripts.[16] It is reasonable to conclude that the additional tempo indications in the 1962 edition came directly from sources supplied by Schoenberg. The tempo indicators in square brackets consequently are also included in the study.

DURATION

Herein, the term "duration" describes the total (performed) length of the *Kammersymphonie*. The durations suggested in the various scores, and in various publications, provide further clues useful to the interpretation of the tempo indicators. A duration of twenty-two minutes is printed in the original version of the score. Schoenberg further states in his correspondence that the duration of the two-hand piano version should also be twenty-two minutes:

> I should allow Steuermann to play his two-hand arrangement (transcription) of my chamber symphony…In this way you will gain rehearsal time for the orchestral stuff, and with the chamber symphony alone will have filled 22 minutes of the program (Schoenberg to Paul Pella, *Letters*: 95, 1923).

The 1956 publication of Webern's arrangement also gives the duration as twenty-two minutes. A discrepancy occurs, however, in the 1962 edition of the full orchestra version, which indicates twenty-six minutes.

The *Kammersymphonie* has been recorded many times and provides information about how various conductors have interpreted the work's tempo indicators. Below is a list of recordings that spans fifty years. The recordings are listed in order of duration from fastest to slowest.

Conductor, Artists, Version (Year of Recording), Duration
Pierre Boulez, Ensemble Intercontemporian, Op. 9 (1980), 19:37
No conductor, Fires of London, Webern arrangement (1973), 20:51
Eliahu Inbal, Frankfurt Radio Symphony Orchestra, Op. 9B (1975), 20:57
Heinz Holliger, Chamber Orchestra of Europe, Op. 9 (1989), 21:03
No conductor, Orpheus Chamber Orchestra, Op. 9 (1989), 21:05
No conductor, Marlboro Music Festival Orchestra, Op. 9 (1983), 21:09
Gerard Schwarz, Los Angeles Chamber Orchestra, Op 9 (1980), 21:20
Kathleen McGuire, University of Colorado Chamber Orchestra, Op. 9 (1997), 21:45
Pierre Dervaux, Orchestra Concerts Pas de Loup, Op. 9 (1949), 22:38
Hermann Scherchen, Vienna Wind Group & European String Quartet, Op. 9 (1964), 24:24
Jascha Horenstein, Southwest German Radio Symphony Orchestra, Op. 9 (1968), 26:51

The difference between the fastest and slowest recordings is more than seven minutes; a discrepancy of seven minutes in such a short piece is significant. There are eight recordings, however, whose durations are relatively close (approximately +/- one minute) to the 22 minutes duration recommended by Schoenberg. These will be studied more closely to determine the accuracy of Schoenberg's metronome markings relative to the recommended duration.

Using a stopwatch, sixty-five time segments (as defined by the tempo indicators) were measured for each piece. The stopwatch measured time to one hundredth of a second (two decimal places). A series of trials

showed that the stopwatch measurements were accurate to five one-hundredths of a second.[17] In order to determine further the accuracy of the stopwatch, the sum of the accumulated time-segments for each recording was calculated; the totals were compared with the actual duration of each recording. The differences ranged from -0.5% to +0.6%, a discrepancy that may be considered negligible.

A method was developed to compare the metronome markings from the recordings with those provided by Schoenberg. Because metronome markings are not given by Schoenberg for every time-segment, it is difficult to compare all sixty-five measurements. It is possible, however, to make some reasonable comparisons by reducing the number of segments under scrutiny. By enforcing certain criteria, a subset of samples was extracted from the full set.

Criteria for sample selection:

1. The segment must include a metronome marking supplied (or implied) by the composer. This could include "Tempo 1" or "*a tempo*" if the original tempo is supplied.

2. The duration of the segment must be at least ten seconds, or ten measures in length in very fast tempos. This criterion is designed to reduce the margin of error.[18]

Table 5 lists the metronome markings that fit these criteria, calculated from the segment measurements. Comparing the tempo indicators in the scores with the tempos of the recordings, we find that none of these recordings of the *Kammersymphonie* is performed exactly at the tempos indicated by the composer. As depicted in Figure 1 (below), the tempos for the most part are significantly slower than Schoenberg's. Each of the recordings examined, however, has a duration approximating that prescribed by Schoenberg. The implication is that, if Schoenberg's metronome markings are followed verbatim, the resulting duration will be considerably shorter than twenty-two minutes. The conductor must therefore decide whether to follow Schoenberg's metronome markings, or to follow the duration recommendation and take the piece at slower tempos than indicated. The conductors and ensembles of the recordings examined here have elected to take tempos slower than those recommended by Schoenberg's metronome markings.

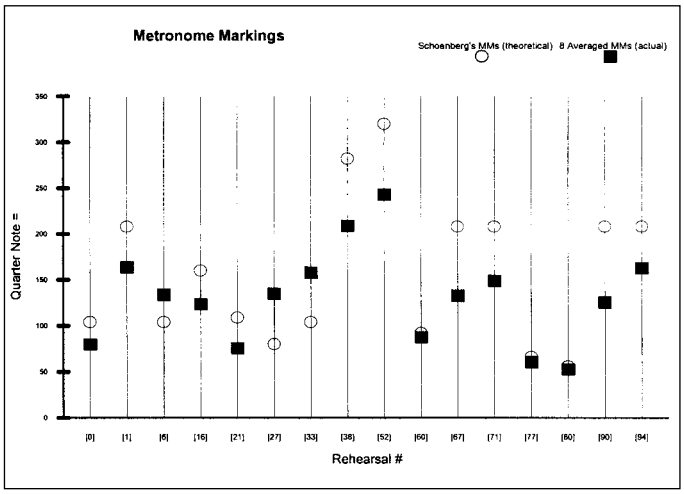


FIGURE 1

Boulez's recording, as shown in Table 5, is the only one that approaches Schoenberg's faster tempos, and it is considerably shorter than the twenty-two minutes Schoenberg suggests. The Horenstein recording is only thirty seconds slower than the 1962 edition's suggested twenty-six minutes duration, and the tempos are sometimes twice as slow as Schoenberg's metronome markings.

Are Schoenberg's tempos impossible to perform? Boulez's recording is faster than all of the others, which suggests that Boulez attempted to reach Schoenberg's tempos. If one were to assume that Boulez chose the fastest tempos he felt were practicable, one may surmise that Schoenberg's faster tempos are not achievable in performance. These tempos might be playable on the piano, but Schoenberg's correspondence (as quoted earlier) tells us that he intended the two-hand piano version to be twenty-two minutes in length.

Regarding the slower duration of twenty-six minutes, Schoenberg's writings intimate that he did not intend for the work to be played that slowly. "Scherchen performed my Chamber Symphony […] the performance was quite good, although rather bourgeois in interpretation (temperamental

and sweet)." (Schoenberg, *Berg-Schoenberg Correspondence*: 177, 1913) Although the Scherchen recording examined in this study was recorded in 1964 (i.e. not the same performance to which Schoenberg refers), its duration of more than twenty-four minutes is likely to indicate that Scherchen had a tendency to over-romanticize his interpretation of the *Kammersymphonie*. Schoenberg's comments almost certainly lead us to conclude that the twenty-six minutes duration printed in the 1962 edition is a misprint.

There is evidence that accurate rendering of the tempo was important to Schoenberg. In an account of rehearsals of Opus 9 conducted by Schoenberg, Erwin Ratz wrote: "Tempo was always important—to decide about it correctly […] For Schoenberg, the tempo was very important." (Cited by J.A. Smith, *Schoenberg and His Circle*: 73) Unfortunately, this does not explain how to interpret Schoenberg's metronome markings or the tempo descriptors, nor does it explain the discrepancies in the scores.

What we do know about Schoenberg's ideas in relation to the *Kammersymphonie* is his strong desire for clarity. "The work is really *very difficult* and I should not like to have a success on account of unclarity, but would prefer a failure on account of clarity. […] Up to now (owing to bad performances!!) it has hardly been understood by anyone." (Schoenberg, *Letters*: 51-52, 1914) The following year he wrote: "[The *Kammersymphonie*] has never yet been sufficiently rehearsed and brought out in all its clarity." (Schoenberg, *Letters*: 52, 1915)

Schoenberg wrote many books and articles on the subjects of composition and harmony. Some titles include *Fundamentals of Music Composition, Preliminary Exercises in Counterpoint, Theory of Harmony*, and *Structural Functions of Harmony*. His authorship indicates that his principal musical interests were thematic and harmonic aspects. It is reasonable to surmise that he was more concerned with the clarity and understanding of thematic material than accurate rendering of metronome markings. Schoenberg wrote: "All musical terminology is vague and most of its terms are used in various meanings." (*Style and Idea*: 48)

Walter Frisch, in *The Early Works of Arnold Schoenberg 1893-1908*, examines two recordings different from the ones studied in this paper. The durations of these are 21:33 and 20:06. Frisch writes:

> It should be noted that neither recording comes anywhere near the fast tempi suggested by Schoenberg's metronome markings for the first movement in the 1922 edition of the Chamber Symphony. At the "sehr rasch" of m. 5, Schoenberg indicates that a half note should equal about 104. Reinbert de Leeuw, whose tempi seem very fast indeed here, takes the half note somewhere between 80 and 84. Although de Leeuw's tempi in the fast parts of the piece are noticeably quicker than Guiseppe Sinopoli's, his slow movement takes almost half a minute longer. (Frisch: 220, endnote)

Frisch does not focus on the issue of tempos in his discussion of the *Kammersymphonie*, and does not make any conclusions about the tempo discrepancies and the differences in the durations of the recordings. His identification of inconsistencies, however, supports the notion that Schoenberg has either erred in his calculation of the metronome markings, or in his estimation of the work's total duration. Given the evidence provided here, it seems more likely that the metronome markings are in error. How, then, should a conductor determine the most appropriate tempos?

Tempo Ratios

One may argue that music itself has inherent tempos – very fast tempos, for instance, are restricted by the physical ability of a musician to perform the music satisfactorily. This may account for the wide variation in tempos found in the eleven recordings cited here; there has been little uniformity in the interpretation of Schoenberg's tempo indicators.

Calculating the tempo relationships implied by Schoenberg may provide a more deliberate and accurate result, rather than simply allowing the level of difficulty of the music to dictate the tempo. In his article "Tempo Relations: A Cross Cultural Study," David Epstein proposes a case for universality in tempo pro-

portions and low-number ratio relationships. As shown below, Schoenberg's metronome markings produce low-number ratio relationships. [19] The relationships occur throughout the *Kammersymphonie* and also within each of the five sections.

Exposition						
Rehearsal #	[0]	[1]	[13]	[16]	[21]	[27]
Metronome	52	104	104	80	104	80
Ratios	**1:**	**2**		**1:**		**1**
		1:	**1:**		**1**	
	2:			**3**		

Scherzo					
Rehearsal #	[38]	[45]+	[50]	[52]	[54]
Metronome	96	160	116	160	92
Ratios		**1:**		**1**	
	1:				**1**
	5:	**3:**	**2:**	**3:**	**5**

Development			
Rehearsal #	[60]	[67]	[71]+
Metronome	92	104	104
Ratios		**1:**	**1**

Adagio			
Rehearsal #	[77]	[78]	[79]
Metronome	66	44	56
Ratios	**3:**	**2**	
		4:	**5**

Recap/Finale			
Rehearsal #	[94]	[96]+	[110]
Metronome	104	104	104
Ratios	**1:**	**1:**	**1**

This information may be useful to the conductor. Although the faster tempos of the piece are most likely unplayable, once a tempo has been established for these faster sections, the slower tempos may be calculated accordingly by using the ratio relationships created by Schoenberg. More importantly, the "Tempo 1" that must be established at the onset of the piece (measure 5) should be treated as a point of reference for the entire piece. Schoenberg suggests a tempo of half-note = 104; the eight recordings closest to 22 minutes in duration average between half-note = 60 - 70 beats per minute for their versions of "Tempo 1."

Summary Of Tempo Problems

Schoenberg's metronome markings are probably incorrect. It is also likely that strict adherence to the metronome markings throughout the piece is impracticable. In order for the *Kammersymphonie* to be heard with the clarity Schoenberg so desired, it must be performed, for the most part, at slower tempos than those indicated. The slower tempos, nevertheless, should not be overly exaggerated. As discussed earlier, the duration of twenty-six minutes is likely to be a misprint; Schoenberg is adamant that the *Kammersymphonie* not be performed in a manner that is "temperamental and sweet." Clarity is paramount, without succumbing to the music's romantic qualities.

The tempo ratio relationships provide evidence of how to interpret Schoenberg's tempo indicators. Tempo 1, established at rehearsal number [1], produces low-number ratio relationships at various points throughout the work. Other relationships can also be established within each section. The true character of the *Kammersymphonie* lies in the proportional nature of these tempo relationships. The integrity of a performance of this work is a question of balance: balance between and within the tempos of the five sections that define it as a symphony. It is the tempo relationships, rather than the tempos themselves, that provide a key to finding that balance.

Further Considerations: Norman Del Mar

The British conductor Norman Del Mar (1919-1994) authored several books discussing the conducting methods for specific works of the orchestral repertoire. *Conducting Favourite Concert Pieces* includes Schoenberg's *Kammersymphonie* No. 1, and Del Mar's is probably the first book that deals with the conducting methods of this work. Several of his findings support the ideas above, and there are a number of additional points raised.

Instrumental Balance

Del Mar begins by discussing the discrepancies between the original version and the full orchestra version (Opus 9B). One of the problems he perceives with the original version, for fifteen instruments, is the balance between the five string players and the larger group of winds. This problem is solved with the

larger orchestration, but the chamber intimacy of the original is lost.

Metronome Markings

Del Mar discusses the various scores that are available, and the additions made to the later scores. He discusses the problems associated with the metronome markings. In Del Mar's words, "Unfortunately many [of the metronome markings] are so crazily fast that they defeat their own object, turning much of the piece into a veritable furor." Del Mar is of the opinion that if these markings are followed verbatim, the result is a loss of the "harmonic subtlety" of the work.

Seating Of Players

Another inconsistency he identifies is with the seating of the orchestra, with more than one seating arrangement suggested by the composer. No tradition has been established, with decisions generally being made by the performers according to their circumstances. The necessity of a conductor has also come into question, and some modern orchestras, such as the Orpheus Chamber Orchestra, perform the work without conductor. There are, however, advantages to having a conductor, such as the need to control the complicated tempo changes, frequent rubato and general interpretative decisions.

Beating Patterns

Once more turning to the tempo problems of the piece, Del Mar points out that the 'Sehr rasch' half-note = *ca*. 104 tempo at measure 5 is ridiculously fast. He notes that the opening tempo, 'Langsam' half note = *ca*. 52, is half as slow as the subsequent tempo. Del Mar suggests that half- note = 104 is too fast for the complexity of the music. What he does not say is whether the slower tempo for the 'Sehr rasch' should maintain a relationship with the 'Langsam' tempo, such as the double speed suggested by the composer. It would seem that, although Schoenberg clearly does not require the performers to deliver his suggestions to the letter, the tempo relationships should be respected and executed.

With this in mind, one may question Del Mar's recommended beats-per-measure for the conductor. He prefers two-beats-per-measure for the opening, which can be problematic in measures 2 and 3 (because of the syncopated entries), and the fourth measure almost certainly must be conducted in quarter notes (or subdivided) due to the fermata on beat two. Another advantage of conducting the opening in quarter notes is the ensuing relationship with the faster, double-speed tempo. If the latter tempo is conducted in half notes, the physical beat will remain unchanged (i.e. quarter-note = *ca*. 104*:* half-note = *ca*. 104). One may reasonably assume that the tempo ratio of 52:104, or 2:1, is significant. Indeed, there are many instances in this section of the work that are most successfully conducted in two rather than four. The theme at measure 16, for instance, should undoubtedly have a half-note pulse. As such, Del Mar's statement that "the music was overtly composed with a crotchet pulse in mind" is far from conclusive. Indeed, in the piano version for four hands, the indication is: "*Molto allegro* quarter-note (*moderato* half-note)."

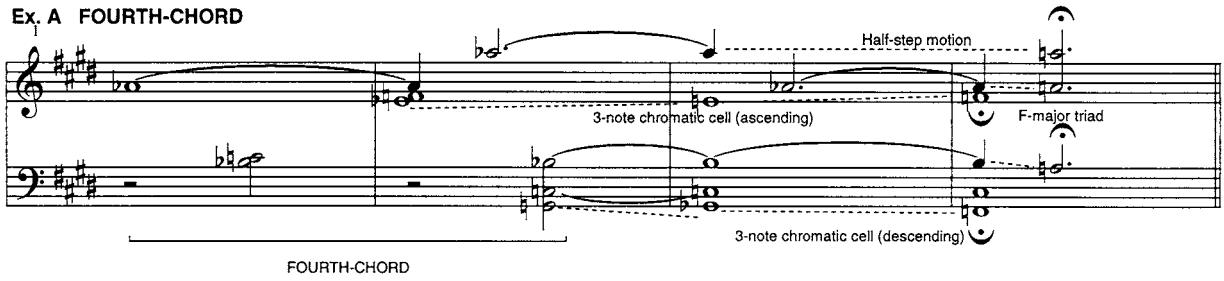
Other Conducting Problems

The remainder of Del Mar's chapter addresses complicated tempo changes, irregular measures, dynamics and balance. The problem of balance is one that is constant throughout the work, with the strings often overwhelmed by the winds. In spite of the problems inherent in this work, he concludes by saying "as with many of [Schoenberg's] works, this is beyond doubt one which, with all its problems and miscalculations, has come to be recognized as an undying masterpiece in full classical tradition." (Norman Del Mar, *Conducting Favourite Pieces*: 227)

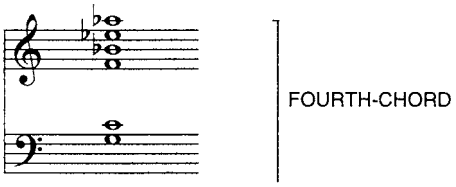
EXAMPLES

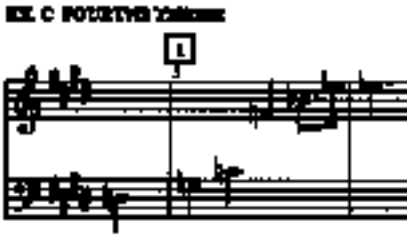
Part One: Exposition Section 1

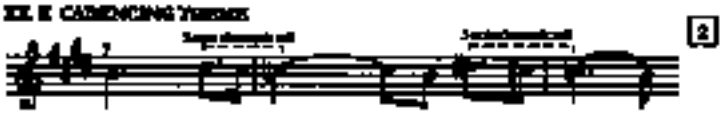
Ex. A FOURTH-CHORD

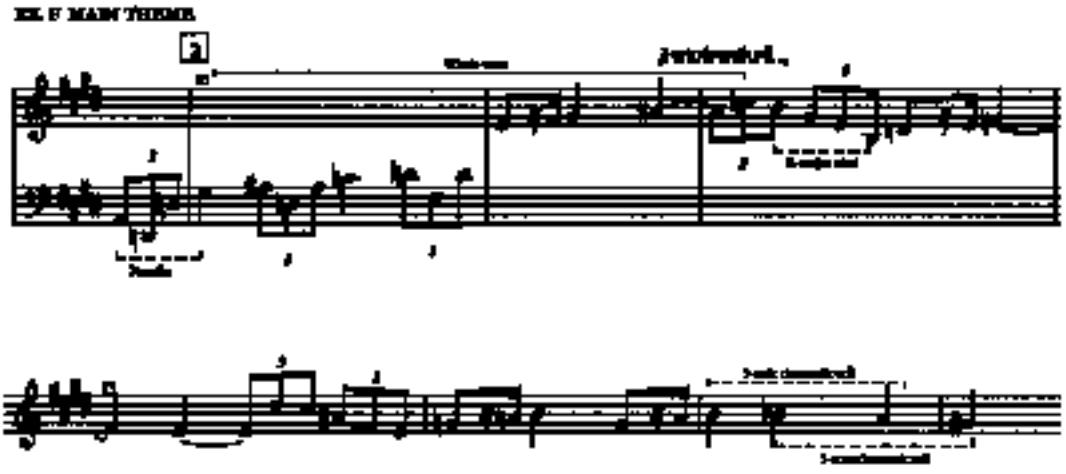


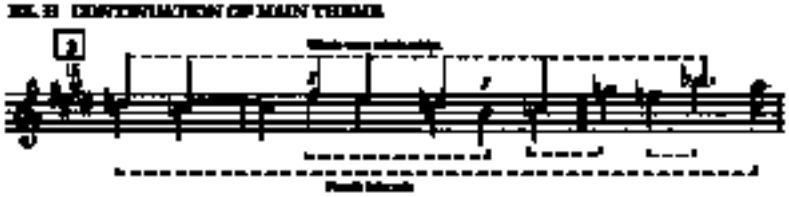
Ex. B Hexachord built on Fourths

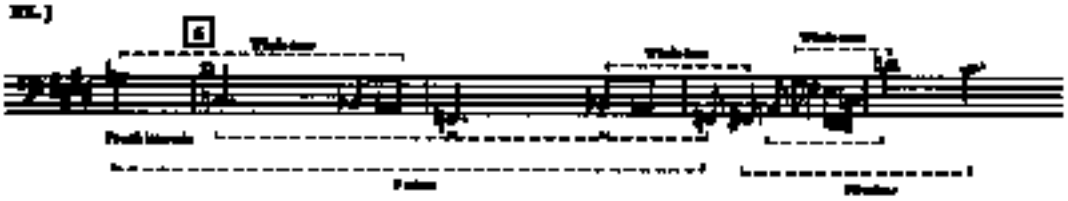


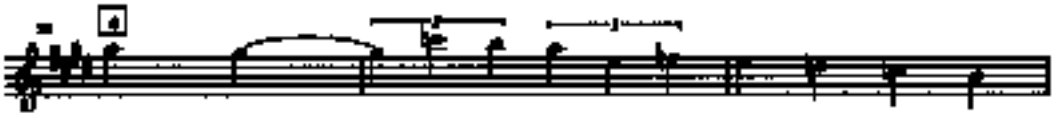


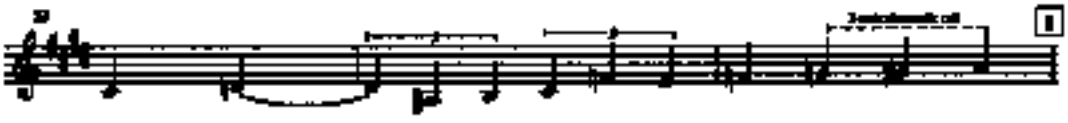


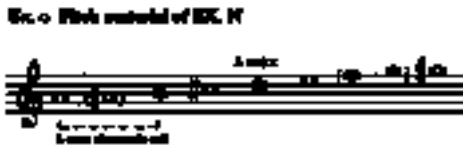


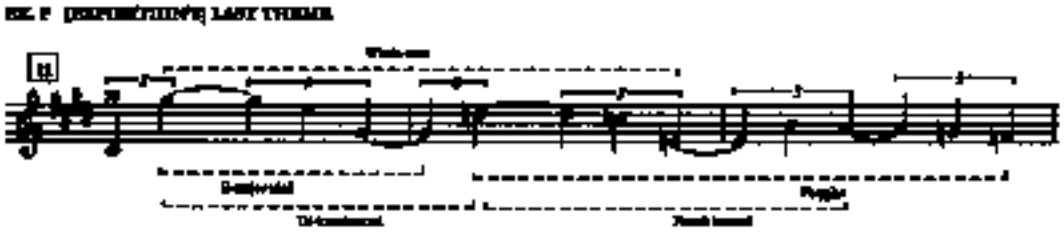


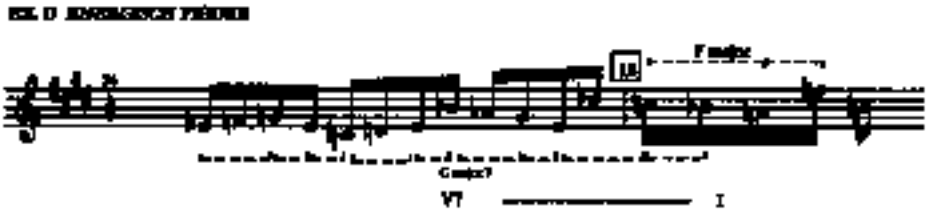


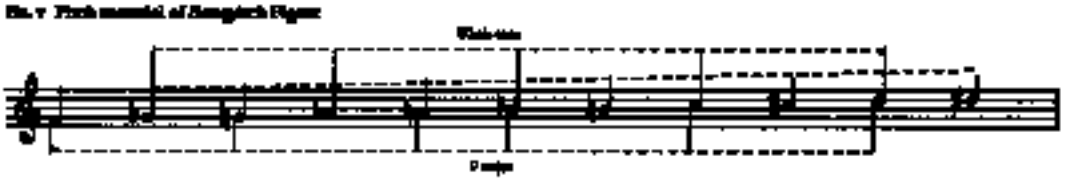




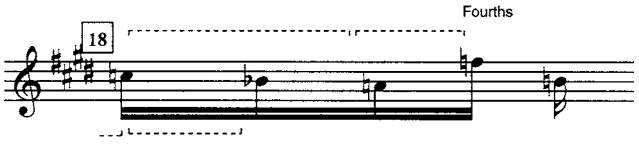


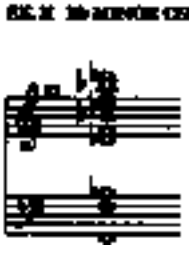




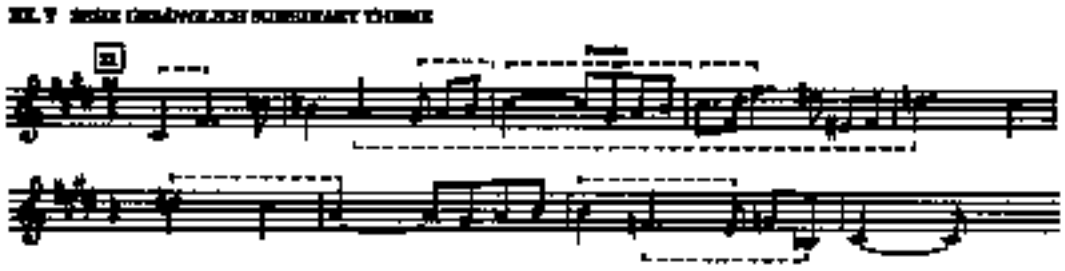


Ex. W *SEHR ZART* MELODY (FOR OBOE)

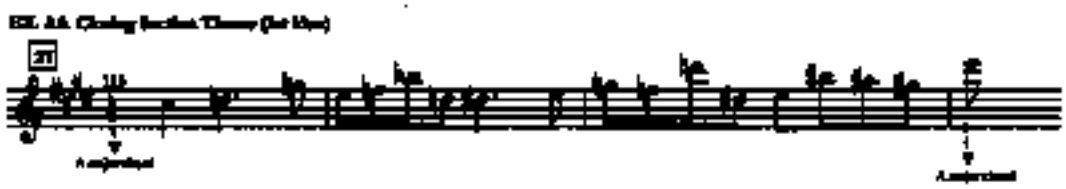


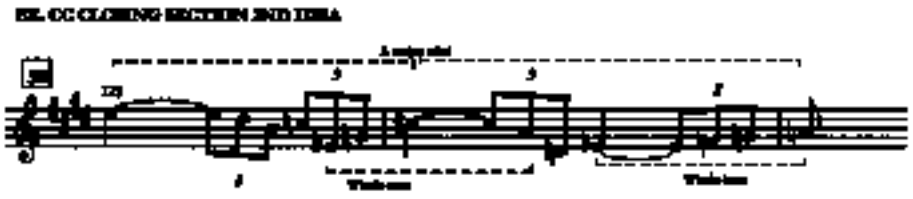


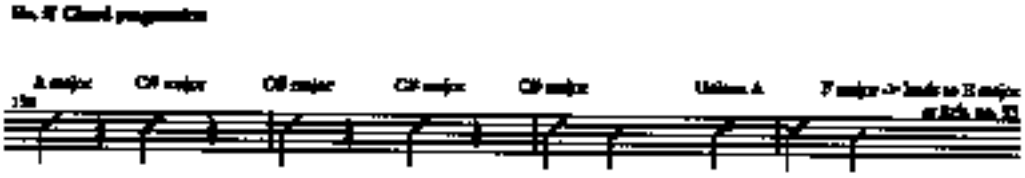
Subsidiary Section

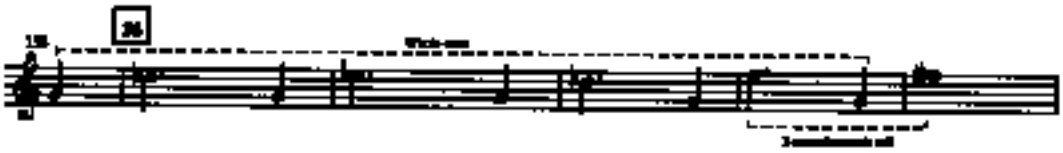


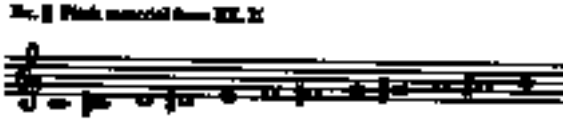
Closing Section

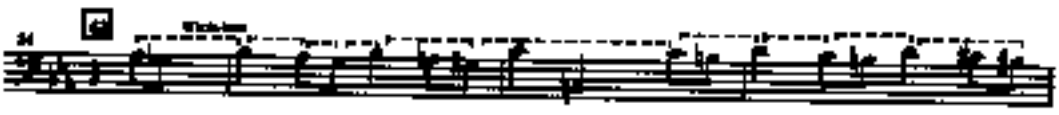


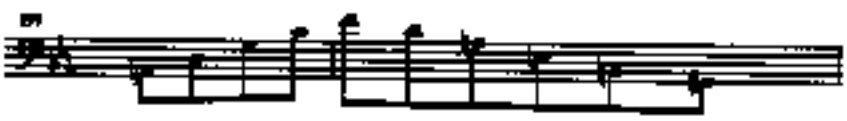




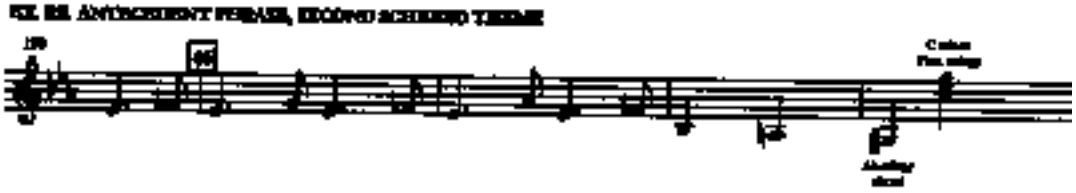


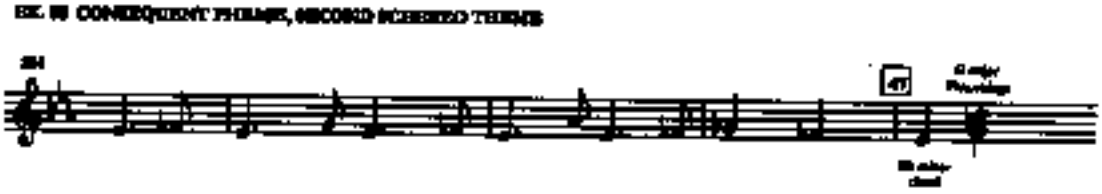


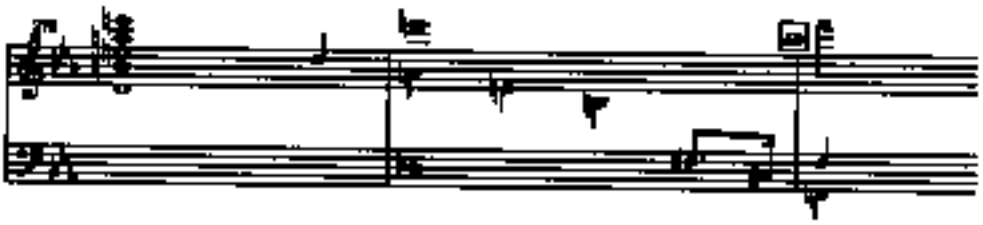




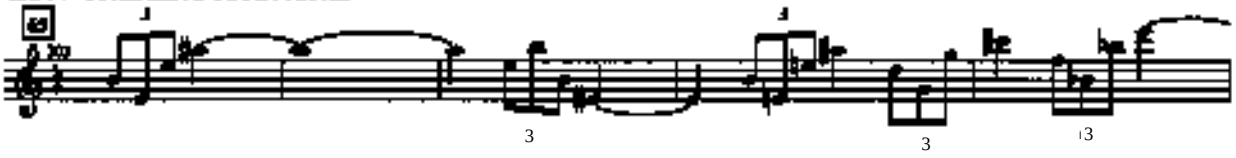
SECOND SCHERZO THEME

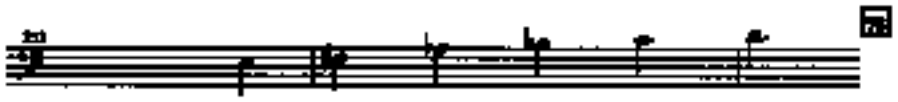


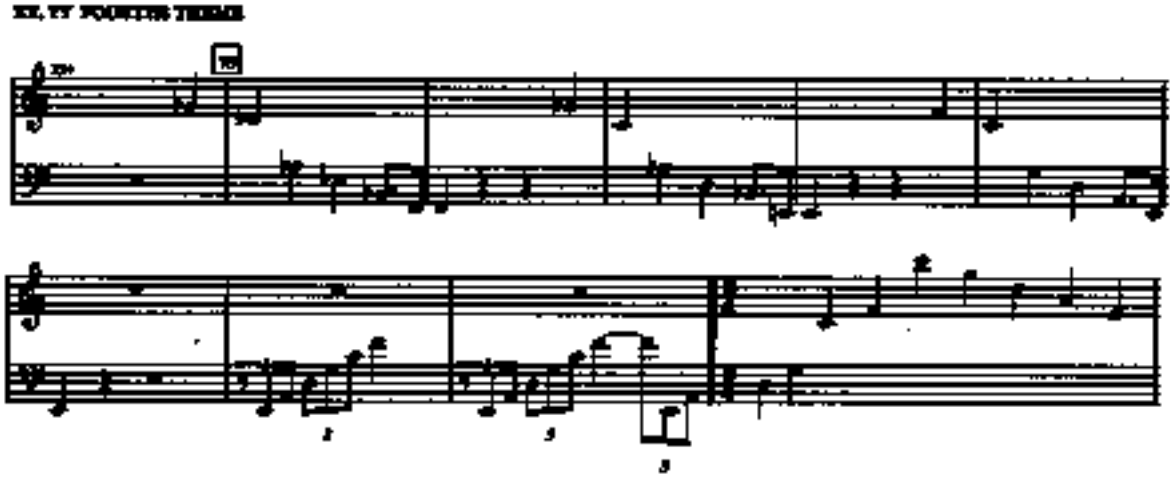


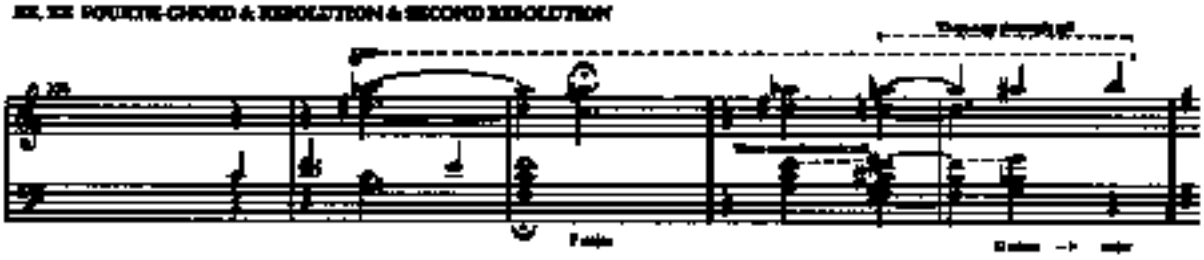


Ex. VV SCREAMING OBOE FIGURE



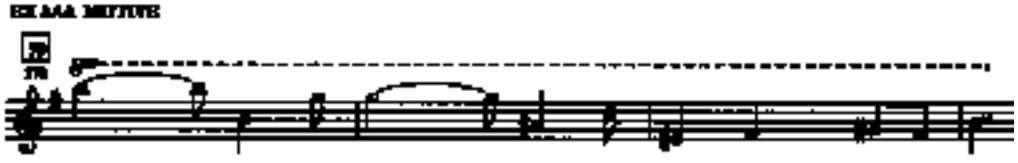


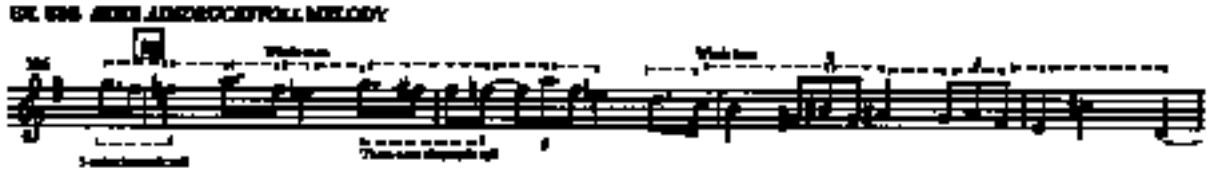


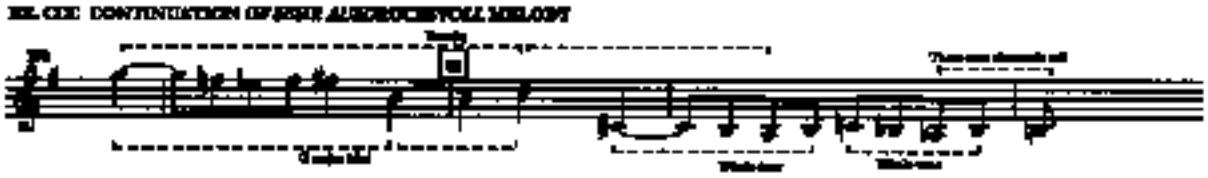


PART FOUR: SLOW MOVEMENT, QUASI ADAGIO

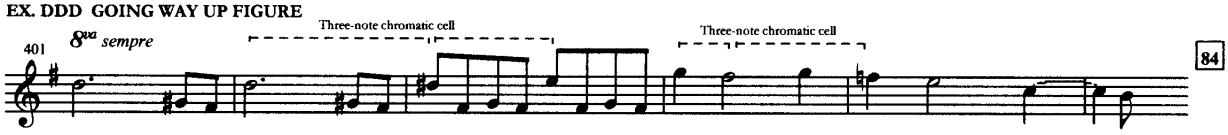
FIRST MAIN THEME GROUP

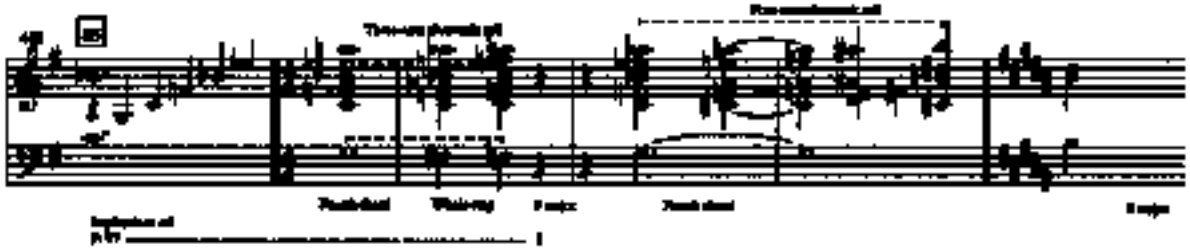




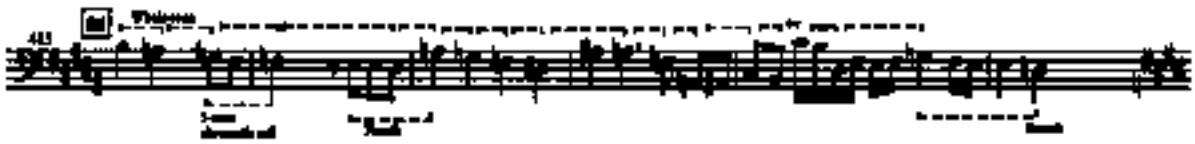


EX. DDD GOING WAY UP FIGURE





SECOND MAIN THEME GROUP



TABLES

Table 1: Interpretation of the Form

Reh. #	BERG *Thematic Guide* 1924	SCHOENBERG Sleeve notes of recording, 1949	SCORE No author given, Philharmonia, 1956	FISCH *The Early Works of Arnold Schoenberg*, 1985
	Part One	Sonata-Allegro	Part 1 (Exposition)	First Movement/ Exposition
0	Section 1		Principal Section	
[2]				Exposition I
[13]				Exposition II
[16]	Transition	Transition	Intermediate Section	
[21]	Subsidiary Section		Subsidiary Section	
[27]	Closing Section		Closing Section	Coletta
[30]		Closing Section		
[32]			Transitory Passage	Transition
[34]		Transition to Scherzo		
	Part Two (Scherzo)	Scherzo	Part 2 (Scherzo)	Scherzo
[38]	First Scherzo Theme		First Section	Theme I (scherzo)
[43]				Transition
[46]	Second Scherzo Theme	Trio	Second Section (Trio & Development)	Theme 2 (trio)
[48]				Development
[50]		Elaboration		
[54]	Re-entrance of beginning of Scherzo	Recap	Third Section(Recap)	Recapitulation (scherzo)
	Part Three (Development)	Elaboration (Development)	Part 3 (Development)	Development
[60]	1st Developmental Passage		First Section	Part I
[67]	2nd Developmental Passage		Second Section	Part II
[71]	3rd Developmental Passage		Third Section	Part III
[77]		Transition Episode	Part 4 (Slow Movement)	Transition
	Part Four (Slow Movement)	Adagio		Slow Movement
[79]	First Main Theme Group			Introduction/Cadenza
[80]				Main theme
[81]				Contrasting theme
[82] - 1				Main theme (variation)
[83] - 2				Contrasting theme (variation)
[83]				Intro/Cadenza (variation)
[84]				Main theme
[85] - 3				Coda
[86]	Second Main Theme Group			Episode/Transition
	Part Five (Grand Finale)	Recapitulation & Finale	Part 5 (Finale)	Finale/Recapitulation
[90]	Recapitulation		Recapitulation	Recapitulation I
[96]		Finale (proper)		
[100]	Coda		Coda	Recapitulation II
[110]				Coda I
[114]	Final Coda			Coda II
		Final Sonata (no measure given)		

Table 2: Berg- Key Areas at Major Structural Divisions

Major Division	Minor Division	Measure #[1]	Bpk. #	Key area
Part 1: [Exposition]	Section 1	1		E major
	Transition	68	16	E major
	Subsidiary Section	84	21	A major
	Closing Section	113	27	A major
Part 2: Scherzo	First Scherzo Theme	160	38	G minor
	Second Scherzo Theme	199	46	(not identified)
	Re-entrance of beginning of Scherzo	249	54	(not identified)
Part 3: Development	First Developmental Passage	280	60	F minor
	Second Developmental Passage	312	67	(not identified)
	Third Developmental Passage	355	71	(not identified)
Part 4: Slow Movement, Omni Adagio	First Main Theme Group	378	79	G major
	Second Main Theme Group	415	86	B major
Part 5: Omni Finale	Recapitulation	455	90	(not identified)
	Coda	497	100	E major
	Final Coda	576	114	E major

[1] Berg does not provide measure numbers with the many musical examples to which he refers; Mark DeVoto, in his English translation of 1993, added measure numbers to Berg's references. DeVoto's measure numbers are adopted here.

Table 4: Key Areas of Predominant Themes

SECTION	KEY	THEME	KEY
PART ONE: EXPOSITION First Section	B major	Fourth-Chord Cadencing Theme Main Theme Continuation of Main Theme Initiative Sentences (Main Theme) Last Theme of Main Section	resolves to F major B major B (fully chromatic) F minor/F# minor A major E major/minor
Transition	E major	Transition Theme *Energetic Figure* Climax of Transition	E major F major B♭ minor
Subsidiary Section	A major	Subsidiary Theme	D (fully chromatic)
Closing Section	A major	1st idea 2nd idea 3rd idea Final chord progression Transition Passage Paraphrase of Main Theme	A major A major/minor D♭ major C# major to F to B D♭ major to A major C (fully chromatic)
PART TWO: SCHERZO	G minor	First Scherzo Theme Continuation	G minor D♭ minor
	G minor	Second Theme—antecedent Second Theme—consequent Fourth Chord	G minor to A♭ minor (*C*) G minor to E♭ minor (*G*) resolves to F
PART THREE: DEVELOPMENT	F minor	Screaming Oboe Figure Descending Fourths motive Fourth-Chord resolutions	G minor/B♭ minor resolves to D minor F major to G major
PART FOUR: SLOW MVT., QUASI ADAGIO	G major	First theme *Solo Accompanied* Melody Fourth-Chord	G major G (fully chromatic) resolves to F & B major
	B major	Second theme	D minor (whole-tone)
PART FIVE: QUASI FINALE Recapitulation	B major	Transition themes Part Four themes Subsidiary themes Exposition themes	
Coda	B major		
Final Coda	B major		

Table 4: Tempo Indicators in Scores

Rehearsal Number	Measure Number	Original Version, Opus 56 (1938) Universal Edition (published 1922)	Full Orchestra Version, Opus 56 (1938) G. Schirmer edition (published 1962)	Piano Four-Hand Version, Opus 9, Universal edition (published 1923)
[0]	1	Lento ♩= ca 52	(♩= 52)	Lento ♩
[1]	5	Molto allegro ♩= ca. 104	(♩= 104)	Molto allegro ♩ (moderato
[3]	16	Molto con slancio	Poco ritenuto	Molto con slancio
[5]+4	30	Pesante		
	31		Pesante	
[6]	32	Tempo	stesso [as original version, reference 1)	stesso (as original version, reference 1)
[11]	51	Pesante rit.		
[12]+2	56		Rit.	
[13]	58	Tempo 1	(♩= 104)	
[15]+1	65	Molto slargando	stesso	stesso
[16]	69	Tempo, con slancio	Tempo [♩= 80]	stesso
[18]	75	Poco più lento	Poco meno mosso	
[19]+1.5	79	Tempo	Tempo I[mo]	
[20]+1	82	Molto slargando	stesso	Rit.
[21]	84		Meno mosso [♩= 104 -114]	
[21]+0.5	84.5	Molto più lento che il tempo 1.	stesso	Un poco più lento che il tempo I.
[24]	100	Allargando (intensify)	stesso	
	104.5		Poco ritenuto	
[25]	106	Tempo 1	Tempo I[mo]	
[25]+3	109	Ritardando	stesso	stesso
[25]+4	110			Più allargando
[27] -1	113			Rit.
[27]	114	Con moto (flowing)	[Con moto ♩= 80]	stesso
[32]	133	Con fuoco	[con fuoco]	stesso
[33]	136	Tempo 1	[Tempo I[mo]]	
[34]	142	Poco più tranquillo	[Poco meno mosso	Poco più tranquillo
[35]	146	Ancora più tranquillo (still more tranquil)	[stesso] poco meno	Ancora più tranquillo
[36]	151	Allargando ed accel. sin al tempo alla breve	stesso, e accel.	
[36]+1	155			Allargando ed accel.
[38]	160	Molto vivace ♩= ca 92-96 (♩più allegro che ♩	[♩ più allegro che ♩	stesso
[43]+4	190	Allargando ed accel.		stesso
[45]	196			Rit.
[45]+2	198		Rit.	
[45]+3	199	Rit.	stesso	
[45]+3.6	199.6	Tempo ♩= 160	Presto (subito) ♩= 160	Molto allegro, Presto alla breve
[46]*	200	Molto vivace, Presto, alla breve		
[48]	215	Passo più lento (non troppo!)	Poco meno mosso	Poco più lento
[49]+8	229	Poco a poco più vivo	Poco a poco accel. al . . .	stesso
[50]	237	Allargando, come prima molto vivace ♩= ca 126	Presto (♩= 116)	Allargando
[51]-1	252		Poco a poco accel.	
[52]	237	♩= ca. 160	♩= 160	
[53]+3	247	Pesante	stesso	Rit.
[54]	249	Molto con impeto (♩= ♩ ma poco più vivo)	Poco più mosso [♩= ca. 92]	Molto con impeto
	274			Più allargando
[59]+4	278	Rit.	accel	stesso
[60]	280	♩= 92 Molto più lento, ma sempre mosso (♩più largo che precedenti ♩)	Molto sempre mosso (♩= 92)	stesso
[64]	298	Poco a poco ritornare al tempo 1 (molto vivo)	[Poco a poco ritornare al Tempo I mo]	
	304		Poco a poco accel.	
[65]+2.5	305.5	Accel.		

TABLE 4: continued				
[66]+5	311	Rit.	stesso	
[67]	312	Molto vivo (Tempo I)	Tempo I^{mo} ♩ = 104	Molto (Tempo come prima)
[70]+2	333	Rit.	stesso	
[73]+0.25	354.75	Tempo	stesso	
	366.5		Rit.	
[76]+5	387	Rit.		stesso
[77]	388	Molto più lento (quasi lento)	Lento (♩ = 66)	stesso
[78]	372	Molto lento	Molto lento (♪ = 88)	Molto lento (♩)
[79]	378	Più mosso ♩ = ca 52	Più mosso (♩ = 60)	
[82]+5	384	Poco rit.	stesso	
[83]+4	395	Allarga	stesso	
[85]+5	401	Allarga		stesso
[86]	415	Poco più mosso (Flessibile)	Poco più mosso	Poco più mosso (Flessibile)
[89]+4	434	Molto rit.	stesso	stesso
[90]	439	Con slancio (Tempo sopra poco prima)	Tempo I^{mo} [con slancio]	stesso
	439.5		Poco rit.	
[91]	441	Tranquillo	Meno mosso	
[91]+1	442	Allarga		
	443		Poco a poco rallenta	
[92]	446	Molto rit.	Rit.	stesso
[92]+2	448	In tempo (quasi senza allargare)	A tempo	
[93]+3	457	Allarga	Allarga (poco a poco)	
[94]	463	Tempo I.	[Tempo I^{mo}]	
[96]	472	Rit.	stesso	
[96]+1.5	473.5	Tempo	stesso	
	476			Con slancio
[99]+5	492		Rit.	
[99]+6	496	Rit.		
[100]	497		Tempo	
[100]+1	498	Poco tranquillo		
[102] -1	507		Poco rit.	
[102]+1	509		Tempo (un pochettino meno allegro)	
[104]	516	Tranquillo		
[104]	521		Tempo I^{mo}	
[104]+3.5	524.5	Allarga	Allarga poco a poco	
[110]	535	Tempo I	[Tempo I^{mo}]	
[113]+4	574	Rit.	stesso	stesso
[114]	576	Molto allegro	Molto vivace	stesso

Table 5: Metronome Markings

Note: Metronome markings provided for each recording were calculated from stopwatch measurements. They are given in quarter-notes per minute.

Section	Sonata-Allegro							Scherzo			Development			Adagio		Ramp & Finale				Duration
Rehearsal Number	[0]	[1]	[8]	[16]	[21]	[27]	[33]	[38]	[46]	[52]	[60]	[67]	[71]	[77]	[80]	[88]	[90]	[94]	[114]	
Suggested Tempo (from score)	♩.= 52 ♪= 104	♪= 104 ♩ = 208	Tempo ♪= 104	♪= 80 ♩ = 160	♪=104-114	♪=80	Tempo 1 ♪= 104	♪= 92-96 ♪= 276-288	Presto, alla breve	♪= 160 ♩ = 320	♩.= 52	♩= 104 ♪= 208	Tempo ♪= 208	♩= 66	♩=52-60	Poco più mosso	Tempo 1 ♩ = 208	Tempo 1 ♪= 208	Molto allegro	26:00 22:00
SW German Radio	80	138	120	108	42	108	118	183	240	216	44	110	112	50	40	67	102	120	120	26:15
Vienna	80	144	152	144	64	122	111	160	272	208	46	120	112	76	30	34	132	142	180	24:00
Pas de Loup	104	132	136	94	168	130	130	177	168	172	76	118	[illegible]	76	48	44	104	132	138	22:30
CU Chamber	78	168	130	116	72	128	148	177	272	196	52	130	132	68	84	76	112	168	164	21:45
LA Chamber	68	178	132	132	72	136	166	234	272	272	84	128	160	67	62	78	148	177	[illegible]	21:38
Marlboro	78	172	148	148	74	142	168	216	272	264	[illegible]	142	160	44	52	[illegible]	138	[illegible]	[illegible]	21:40
Orpheus	66	180	120	120	78	140	174	231	282	272	76	148	138	66	48	88	130	176	132	21:45
Europe Chamber	104	174	132	130	68	144	178	220	264	[illegible]	88	136	132	66	84	88	124	176	138	21:08
Frankfurt	62	180	132	136	68	128	182	201	304	240	108	132	142	48	48	56	124	160	164	20:57
Phil of London	104	166	140	140	67	148	132	216	248	236	54	144	168	68	52	54	142	188	176	20:11
Boulez	54	170	128	116	108	144	160	240	272	260	91	138	152	58	52	72	132	168	160	19:37
Average of eight highlighted recordings	88	164	134	134	76	130	156	209	268	248	68	132	148	61	53	82	130	162	177	

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- *Kammersymphonie op. 9* für Klavier zu 2 Händen, transcribed by Eduard Steuermann (Universal Edition, 1922, renewed 1950)
- *Kammersymphonie op. 9* arranged by Anton Webern for Violin, Flute or 2nd Violin, Clarinet in A or Viola, Cello and Piano, Partitur (Universal Edition, Vienna, 1956)
- *Theory of Harmony* (1922), translated by W. Carter (University of California, Berkeley, 1983)
- *Style and Idea*, translated by Dika Newlin (Philosophical Library, NY, 1950)
- *Arnold Schoenberg Correspondence* (Scarecrow, NY, 1991)
- *Letters*, selected and edited by E. Stein (Mainz 1958; English translation 1964)
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RECORDINGS AND SLEEVE NOTES (listed chronologically)

Arnold Schoenberg, Chamber Symphony Op. 9

Orchestra Concerts Pas de Loup conducted by Pierre Dervaux, sleeve notes by Arnold Schoenberg (Dial Records, 1949)

South-west German Radio Symphony Orchestra conducted by Jascha Horenstein, sleeve notes by Peggy Glanville-Hicks (LP TV 34263, Turnabout, 1968)

Members of the Vienna Wind Group and the European String Quartet conducted by Hermann Scherchen (LP XWN-190 Westminster Recordings, 1964)

Fires of London (Webern arrangement), no conductor, sleeve notes by Duncan Druce (LP RHS 319 Unicorn Records, 1973)

Frankfurt Radio Symphony Orchestra conducted by Eliahu Inbal (Op. 9b), sleeve notes by Gerhard Schuhmacher (LP 6500 923 Philips, 1975)

Los Angeles Chamber Orchestra conducted by Gerard Schwarz (LP D-79001 Elektra/Asylum/Nonesuch Records, LA, 1980)

Ensemble Intercontemporain conducted by Pierre Boulez (recorded 1980, LP CBS 79349, 1982)

Marlboro Music Festival 40th Anniversary, no conductor, sleeve notes by Piero Weiss and Murray Dineen (Classical, 1983)

Chamber Orchestra of Europe conducted by Heinz Holliger (Teldec 1989)

Orpheus Chamber Orchestra, no conductor (1989)

University of Colorado Chamber Orchestra conducted by Kathleen McGuire (archival analogue recording, 1997)

ENDNOTES

1 See *Letters*: 95, 1923.

2 See *The Berg-Schoenberg Correspondence*: 313, 1921.

3 See introductory notes, 1962 edition, opus 9B.

4 See J. A. Smith, *Schoenberg and His Circle*: 73-76.

5 Berg also wrote guides for *Gurrelieder* and *Pelléas und Mélisande*. Schoenberg wanted the guides so that the audience would better understand his music. Ironically, the guides in themselves are almost useless without scores and are therefore of little assistance to the audience. See Schoenberg, *The Berg-Schoenberg Correspondence*: 198, 1920.

6 1: Early Tonal Works (1893-1908); 2: Expressionist Works (1909-19); Serial and Tonal Works (1920-36).

7 The two most recent, and most significant, writings include *The Early Works of Arnold Schoenberg 1893-1908* by Walter Frisch (University of California Press, 1993) and Norman Del Mar's *Conducting Favourite Concert Pieces* (Clarendon Press, Oxford, 1998). Both are discussed in the present article.

8 Arnold Schoenberg, *Harmonielehre*, 1911 edition, pp. 450-451; English edition, *Theory of Harmony*, pp. 403-404. Translations here adapted by Mark DeVoto, "Chamber Symphony Guide", *Journal of the Arnold Schoenberg Institute* XVI/1&2 (June & November 1993): 245

9 See also excerpts K, V, Z, and JJ.

10 See especially Ex. KK, Rehearsal # [39].

11 See First Developmental Passage (below) and Excerpts D and S.

12 Walter Frisch provides additional explanations based on Neapolitan relationships and cadence-types arising from quartal harmony used in conjunction with triadic harmony. See *The Early Works of Arnold Schoenberg*: 232-247

13 See Schoenberg, translated by Carter: 404-406

14 The fourths theme in the Recapitulation is located at measures 472-473

15 Frisch wrote: "In both theory and practice Schoenberg treats whole-tone scales or chords not as purely symmetrical, rootless phenomena, but as harmonically functional ones; he often derives whole-tone structures from, or relates them to, conventional dominants." *The Early Works of Arnold Schoenberg*: 233

16 Erwin Ratz studied and worked with Schoenberg from 1917 to 1925. In 1918 he organized ten open rehearsals of the Chamber

Symphony, conducted by Schoenberg, with the purpose of broadening the audience's understanding of the music. For further information, see J. A. Smith, *Schoenberg and His Circle*: 73-76

[17] Several time-segments were measured repeatedly to determine the accuracy of the operator (the current author) and the equipment. It was found that, by measuring the same segment three times, the operator could determine the duration with accuracy to one decimal place. In accordance with Epstein's evaluation of the Weber Fraction, this is within the realm of reasonable accuracy (see Epstein: *Shaping Time: Music, the Brain and Performance*, 1995)

[18] Through a series of tests prior to making the stop-watch measurements it was found that human error increases with shorter segments, particularly those less than ten seconds.

[19] Ratios have been calculated by rounding divisions to one decimal place. The results are not always exact, but most of Schoenberg's metronome markings are "circa." Therefore, the ratio estimates are plausible.

*****

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HOLST, STOCK, AND *THE PLANETS*

By Jon Ceander Mitchell

Gustav Holst (1874-1934) was nearing forty and had already completed no fewer than one hundred sixty-six original compositions by the time he started work on *The Planets*, Op. 32 [H125]. Prior to Adrian Boult's 27 February 1919 public premiere of five movements from *The Planets,* Holst's compositions were relatively unknown to the general audience. The success of this concert and that of some additional ensuing partial performances eventually led to Albert Coates's performance of the entire suite on 15 November 1920. The immediate and positive response to these early performances triggered a series of events over the next three years that included public premieres of such major works as *Savitri*, Op. 25 [H96], *First Suite in E Flat for Military Band*, Op. 28, No. 1 [H105], *Two Psalms* [H117], *Japanese Suite*, Op. 33 [H126], and *The Hymn of Jesus*, Op. 37 [H140], as well as the publication of the vast majority of Holst's larger compositions that had been written up to that point.

Among conductors who had suddenly become interested in Holst's music was the German-American Frederick Stock (1872-1942). Stock, conductor of the Chicago Symphony Orchestra since 1905, had become acquainted with *The Planets* through Holst's own two-piano reduction of the work and decided that he wanted to give its American premiere. Albert Coates had wanted to give the American premiere via a guest conducting appearance with Walter Damrosch's New York Symphony, but it was arranged that both performances could occur simultaneously. The Chicago premiere consisted of a pair of concerts spanning New Year's Eve, 1920 and New Year's Day, 1921:

Twelfth Program

Friday Afternoon, 31 December, 2:15 p.m.
Saturday Evening, 1 January, 8:15 p.m.

Soloist: Mrs. Fannie Bloomfield Zeisler

Overture: Leonore, Opus 72 No. 3.…….....Beethoven

The Planets, Opus 32.…….....Holst

Mars: The Bringer of War
Venus: The Bringer of Peace
Mercury: The Winged Messenger
Jupiter: The Bringer of Jollity
Saturn: The Bringer of Old Age
Uranus: The Magician
Neptune: The Mystic

(First Performance in America)

INTERMISSION

Concerto for Pianoforte No. 4.…….....…….....Rubinstein

Moderato
Moderato assai
Allegro assai

Materials used for *The Planets* were a non-autograph manuscript score and set of parts; the work itself would be published later in 1921. Holst had neuritis in his right hand for all of his adult life and needed assistance in copying music. Fortunately, he had a group of very dedicated and loyal amanuenses at his disposal—Helen Bidder, Nora Day, Jane Joseph, and Vally Lasker. All four were associates of his at St. Paul's Girls' School. The composer's daughter Imogen Holst also assisted as an amanuensis from time to time, though she would have been only ten to thirteen years old at the time of the copying of *The Planets*.

This set of parts is unusual in that most of the string parts were probably written a year earlier than the wind and percussion parts. Most of the string parts bear Holst's working title, *Seven Pieces for Large Orchestra*, without the words "The Planets." The first eight violin I parts, the first eight violin II parts, all six viola parts and the five string bass parts have this. The ninth violin I and violin II parts were added later, probably by someone connected with Chicago Symphony, and are titled *The Planets* (without "Seven Pieces…"). Nearly all of these parts also have the name of the composer spelled out as "Gustav *von* Holst." Holst had the "von" portion of his name legally removed in preparation for international fieldwork with the British YMCA during World War I. The first violoncello part, also written later, reflects this change:

The Planets
Seven Pieces for Large Orchestra
Gustave Holst
Opus 32

The other cello parts follow suit, although some do not have the extra "e" tacked onto "Gustav."

Although the title markings are not consistent, all of the wind and percussion parts have the composer's name without the "von." Likewise, all of these parts bear the penciled-in initials "HB," indicating that they were at least checked by (if not written by) Helen Bidder. The first part to be checked by her was actually the fourth string bass part with the note "29/10/20 HB". It was the only string part bearing her initials. She checked the wind parts during the subsequent eleven-day period, from 30 October to 9 November. Given transatlantic postal service in 1920, this set of parts would not have reached Chicago until close to Thanksgiving.

The manuscript score used by Stock for the Chicago premiere was not the first to be written. That score, much of it in Holst's hand, is located at the Bodleian Library at Oxford England; it was the one reproduced for the *Gustav Holst Collected Facsimile Editions*. As mentioned, the score used by Stock is a copied score that is the work of Holst's amanuenses. The score has the rehearsal letters in red ink (not unusual in British manuscript scores) and bar lines in indigo pencil. This particular score may have been made for the specific purpose of sending it overseas for pre-publication performances in North America. A tag on the inside of its title

page implies the authorization of this score by the eminent publisher: "Made in Manuscript & Bound by Goodwin & Tabb, Ltd., London, W." The title page is as follows:

The Planets
Seven Pieces for Large Orchestra
Gustav Holst
Op. 32

There is a list of the movements on the inside cover; Stock added the following in blue pencil:

I = 1-30
II = 31-44
III = 45-76
IV = 77-128
V = 129-148
VI = 149-180
VII = 180-198

The Planets is a very large work, and Stock wanted to have the location of each movement at his fingertips.

"I Mars. The Bringer of War" has the following note at the top of the page written in red pencil:

Red (Monteux)
Cuts (Boston)

Two years following the Chicago premiere, on 26 January 1923, the Boston Symphony Orchestra under the baton of conductor Pierre Monteux performed the work for the first time in Boston. This score was probably used for that occasion as well.

Stock's notations, mostly in blue pencil, throughout this manuscript score give us significant information about his interpretation in performance. At letter A (measure #17), "senza sord" is written above the trombone entrance, even though there is no indication either on this or the Bodleian score that Holst ever intended this part to be muted. At one measure before B (#39) "Hold back firmly" is written over the timpani and percussion staves. At the fourth measure of B (#43), Stock writes brackets over the two-measure phrases played by the trombones and tenor tuba and writes a single half note above. This change of pulsation indicated by Stock—from quarter notes to half notes—is what most conductors use for this passage. The same idea is notated at C (#58). At two measures before D (#66) a dotted half followed by a half note is written.

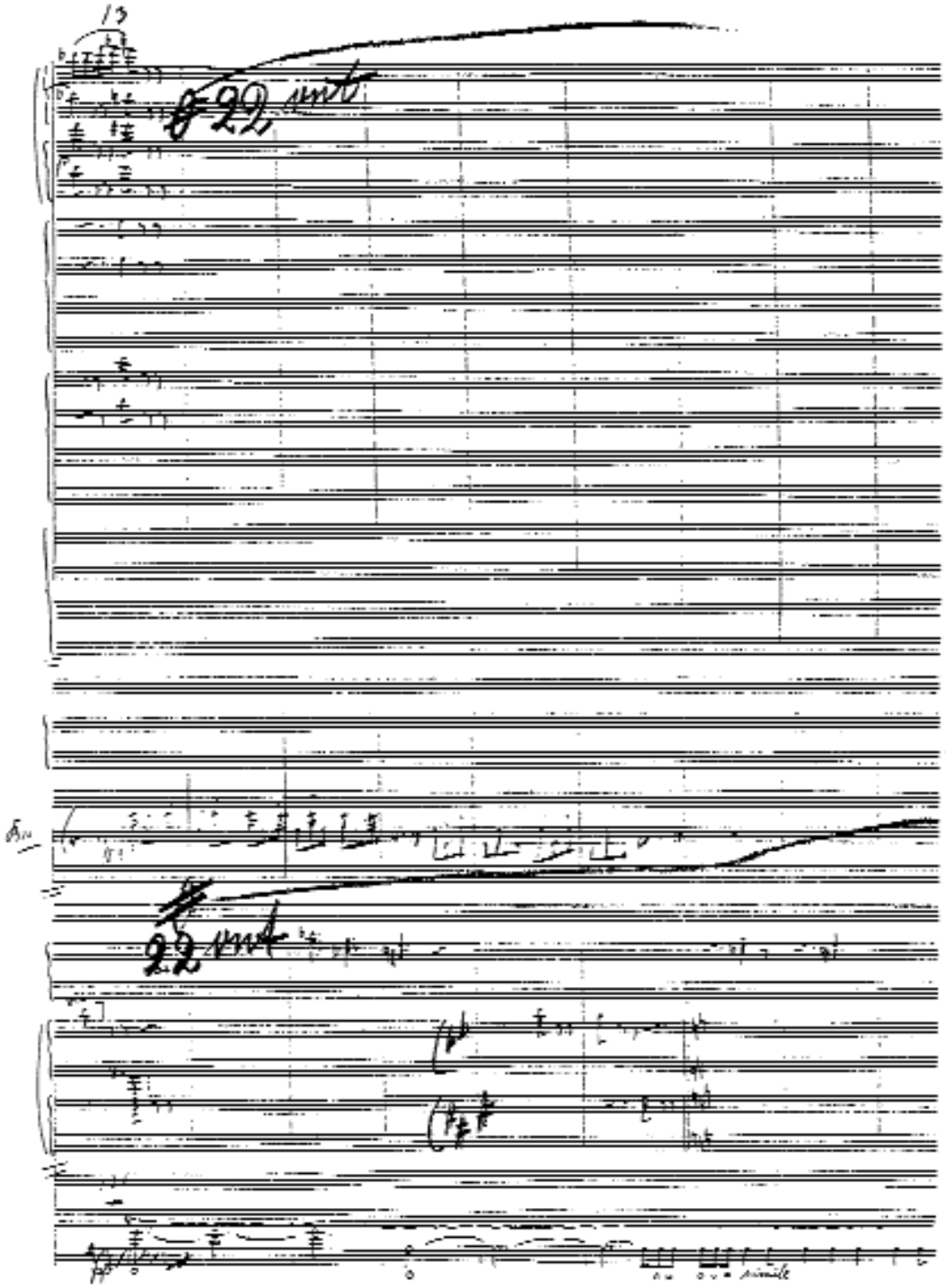
At letter D (#68) comes the first of a number of surprises. The six-measure long tenor tuba solo is cued in all six of the horns! This reassignment of the tenor tuba part to the horns recurs at four and five measures before F (#91-92), and at three before H (#131). Holst often allowed for instrument substitutions in his band and orchestral works, but such a drastic change would is not likely to have met with his approval. Stock was, of course, from the romantic school of conducting. He was not a literalist. He adjusted the score and instrumentation to suit his own needs (or the needs of the ensemble). Perhaps the Chicago Symphony had not contracted anybody to cover any tenor tuba parts. Still, it is hard to imagine that Stock could not find a competent euphonium player in the entire city of Chicago.

At letter E (#84) Stock adds a part for the snare drum, giving to it the string's rhythmic motif heard at the very beginning of the movement. Perhaps fearing (or experiencing) balance problems in Orchestra Hall, Stock gives the percussionists a *p* marking after letter H (#134) and writes "not too loud" over their lines at K. In the second measure of the 5/2 following letter L (#168), he changes the printed dotted whole note tied to a half followed by another half to dotted whole note tied to a quarter, followed by a quarter rest and then a half note. This was clearly done for acoustical purposes. Five measures before the end, Stock adds bass drum and gong tremolos.

"Venus: The Bringer of Peace," although more delicate in terms of orchestration than "Mars," did not entirely escape some editing by Stock. Three measures before I (#18), a *p* marking is added to the contrabassoon part, as opposed to the *pp* indicated by Holst on the Bodleian score. At VI (#116), undoubtedly for balance reasons, Stock changed the Harp I dynamic to *mf*. At four before VII (#126), he indicates 8va for Harp II. Stock also wrote himself a

couple of reminders on the score—a huge red line at the *Andante* after I (#29) and a blue circle with six sharps in it halfway down the page. On the following page he wrote (also in blue) a large "6#." One measure before III (#59) he added a reminder sharp before the printed F in the third and fourth flutes. At V (#92), where Holst indicated "con sordini 4 desks," for each of the violin staves, Stock writes "16 violins," which is, of course, the same thing.

In "Mercury" there is more audacious editing. Six measures' worth of blue-penciled Bell cues, marked pianississimo and meant to replace the Violin I harmonic "E," starts at the thirteenth measure of I (#36). This also occurs thirteen measures before the end.



Example 1: "Mercury," measures #36-44. ©G. & I. Holst, Ltd.

Fifteen measures before IV (#98), Stock indicates "*p meno;*" he does the same for the first clarinet part six before IV (#107). At three measures before VI (#154), perhaps not having access to a Heckelphone, Stock cued the part in Clarinet I and violas "*mf* 1 stand only!" The word "Alto" also appears here in blue pencil.

Four measures before the end of the movement, Stock indicates "1. Arco solo" over the string bass part, where Holst had indicated pizzicato. In the penultimate measure, the sustained bassoon chord is shortened, and then crossed out. Below this, on the vacant Horns II and IV line, he writes "Bassoon" and gives first bassoon dotted eighth-sixteenth "G's" below middle C; each preceded by "F" grace notes. For Bassoon II he writes the same, but down a minor third, with grace note "D sharps." Holst's chord in the last measure is entirely crossed out and moved to the first beat of the nonexistent measure that follows! In its stead are a two octave "1st Glock" glissando beginning on "E" above middle C on the "and" of the first beat and ending on the first beat of the nonexistent measure [editor's note: This would extend beyond the top range of the instrument.]. Also added on the last of Holst's measures is a *ff* chord for the celesta (Ex 2).

To this point, Stock's editing had been within the realm of what one might expect from a romantic conductor making accommodations for certain acoustical problems and instrumentation shortages, but his composing a new ending for "Mercury" unfortunately goes beyond the point of serving the composer. One has to ask, "Would Holst have approved of this?"

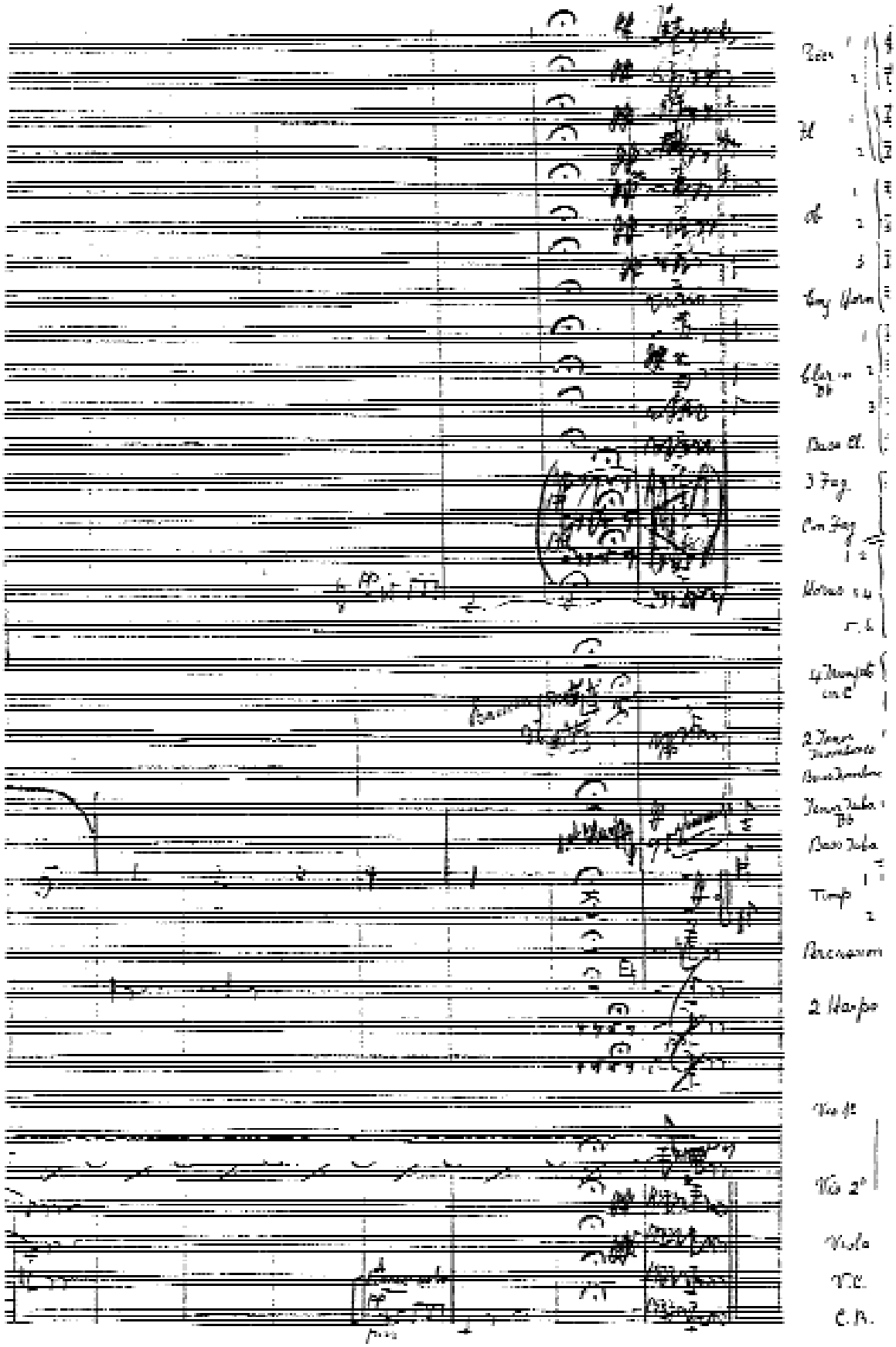
As expected, Stock wrote himself a number of reminders in "Mercury." At IV (#113), at the Violin II entrance, Stock writes "unisono (2.V!);" above this is written in regular pencil "Tutti." This, however, is a clarification, not an edit, by Stock. The previous entrance was marked "one desk" by Holst, but was not altered by him for the entrance at IV, which although p and *senza sordino*, should have been marked *tutti*. Stock writes the same thing for the Violin I and Viola entrances six measures later. Eight measures before six, he put in a blue phrase marking over four measures, with the measures numbered "1 2 3 4." Throughout VI (#157) he does the same thing.

In "Jupiter: The Bringer of Jollity," Stock writes "Rit" four measures before III (#61). This marking is also penciled into the Bodleian score, indicating that the composer may have contacted Stock about this. III (#65) has the expected "A Tempo" indication in pencil. Two measures before IV (#87), Stock corrected the first oboe line by making the first note a "G#." For the *cor anglais* solo line in the second measure of X (#236), he changes the *pp* dynamic to *p*, undoubtedly for acoustical purposes, and does the same for the clarinet solo three measures later. At XVII ("Lento marcato"—#388), he places the bass trombone line 8va onto the tenor trombones staff. This provides extra power, but adds a tenor tessitura to this bass line melody that the composer may not have wanted. Just the reverse happens in the fifth through eighth measures of the concluding "Presto" as Stock eliminates the rhythmic trombone chords altogether.

As in the case of "Mercury," Stock indicated phrase markings in "Jupiter" with measure numbers in blue pencil. There are also various visual aids. At V (#108), he writes a huge line in red and at VI (#132) a huge blue "Stringendo" reinforcement. The *Andante maestoso* indication twenty-three bars after VIII (#194) is encased in blue and underlined in red twice.

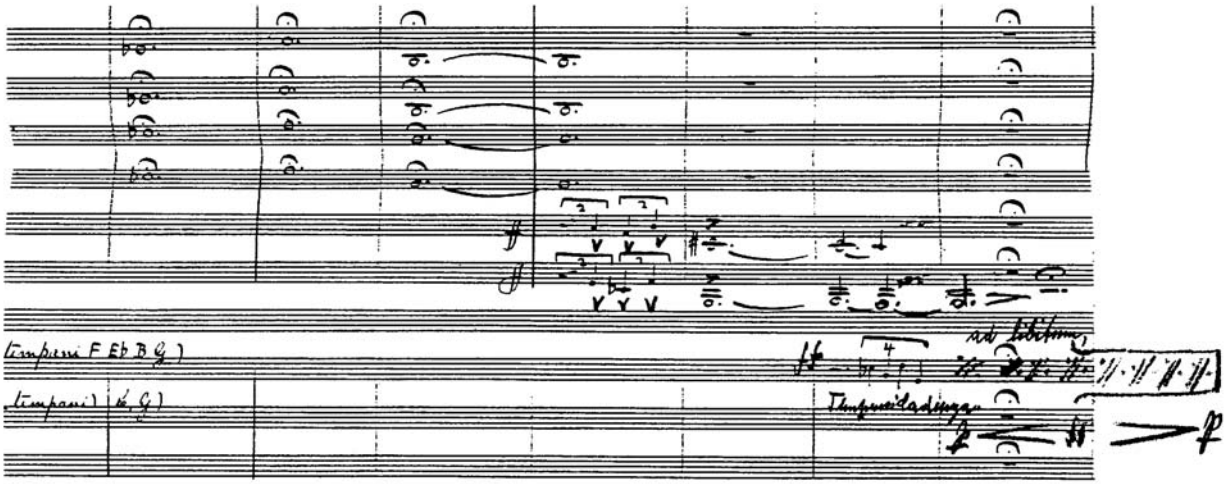
"Saturn: The Bringer of Old Age" also has its share of edits. The dynamic level of the trumpets' and horns' entrance at III (#70), indicated *f* by Holst is changed by Stock to *p*. At two measures before VII (139-140), he changes the first trombone whole notes to "B" and high "A," doubling the trumpets; this continues for the first two measures at VII (#141-142). In the final measure he adds a whole note E to the bells part, doubling the violins. As a reminder to himself of critical entrances at VI (#125), Stock writes "Organ" and "Bells" in blue.

In "Uranus: The Magician" Stock adds caret accents to the tubas' entrance in the fifth measure. Stock "recomposes" the timpani entrance in the seventh



Example 2: "Mercury," edited ending. ©G. & I. Holst Ltd.

measure, writing *ad libitum* with the interpolation of eight measures of repeat signs! He also indicates *f cresc. ff dim. f*, where Holst simply marked *ff* for his required four-note entrance.



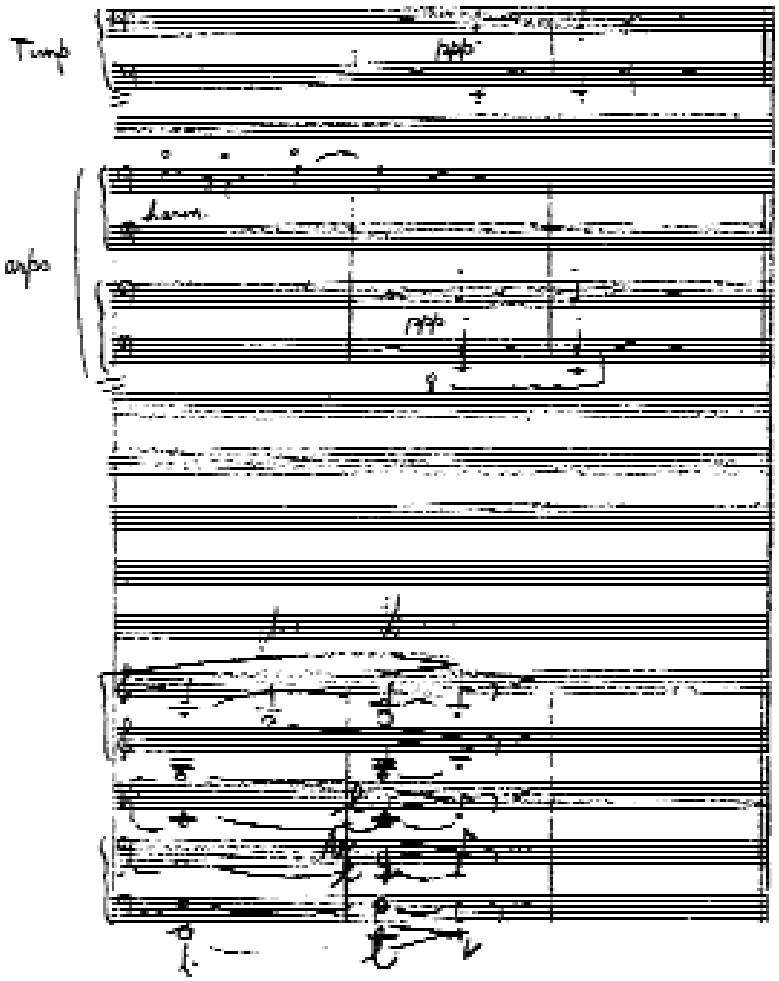
Example 3: "Uranus," #2-8. ©G. & I. Holst Ltd.

At eight measures before I (#13), Stock writes bass oboe cues into the bass clarinet part. Twelve measures before II (#34—at the xylophone entrance), he adds snare-drum quarter notes. These intrusions persist until the xylophone stops at four measures before II (#42). Stock also does some composing in this movement, simplifying the timpani part three measures before IX (#237) from twelve notes to eight, defying Holst's effort toward building suspense into the *ff* by using more notes in an equal amount of time. Even more egregious, however, is Stock's "correction" of the first string chord (on the half notes) in the penultimate measure to e minor, by changing the Violin I note to "B" below middle C, the viola note from "D" to "E," giving the violoncello a double stop on "B" and "E" (a ninth and a thirteenth below middle C, respectively) from its original "A," and by changing the string-bass note to a low "E." He sets this up by making two changes in the previous measure, changing the first violin's middle C whole note to a half note C followed by a half note B, and by changing the string bass note from a fourth-line tied-over "F" to a second-line "B." Such a dramatic change by a conductor at the end of a movement would be difficult for any composer (let alone most conductors) to fathom, particularly since the sought-after e minor resolution does appear in the original—with the two final *ppp* chords in the Harp II and timpani parts. This delayed resolution is one of the most effective endings that Holst composed—it sets up "Neptune" beautifully—one has to wonder why Stock tampered with it (Ex. 4).

In "Uranus," as elsewhere, Stock wrote himself reminders. He highlighted the tempo changes of 9/4 (#148) and 6/4 (#149) following V by marking in huge numbers: 3/2 and 2/2. He did the same for the 6/4 (2/2) at VII (#193) and "Lento" at VIII (#222).

The manuscript score of "Neptune: The Mystic" provided Stock with additional acoustical problems for dry Orchestra Hall. With a solo clarinet entrance twelve measures before VI (#58) that should match the volume of the ongoing horn entrances in the previous measure, Stock indicates "I. stand Violas with solo clarinet;" this lasts for nine measures.

Further notations made by Stock in "Neptune" give clear indication that there was no chorus for the Chicago premiere. Fourteen measures before VI (#56), where Holst indicates the Treble I entrances for both choruses, Stock writes for Trumpets I and III "Muted Trumpets, alternating," with Trumpets II and IV entering in

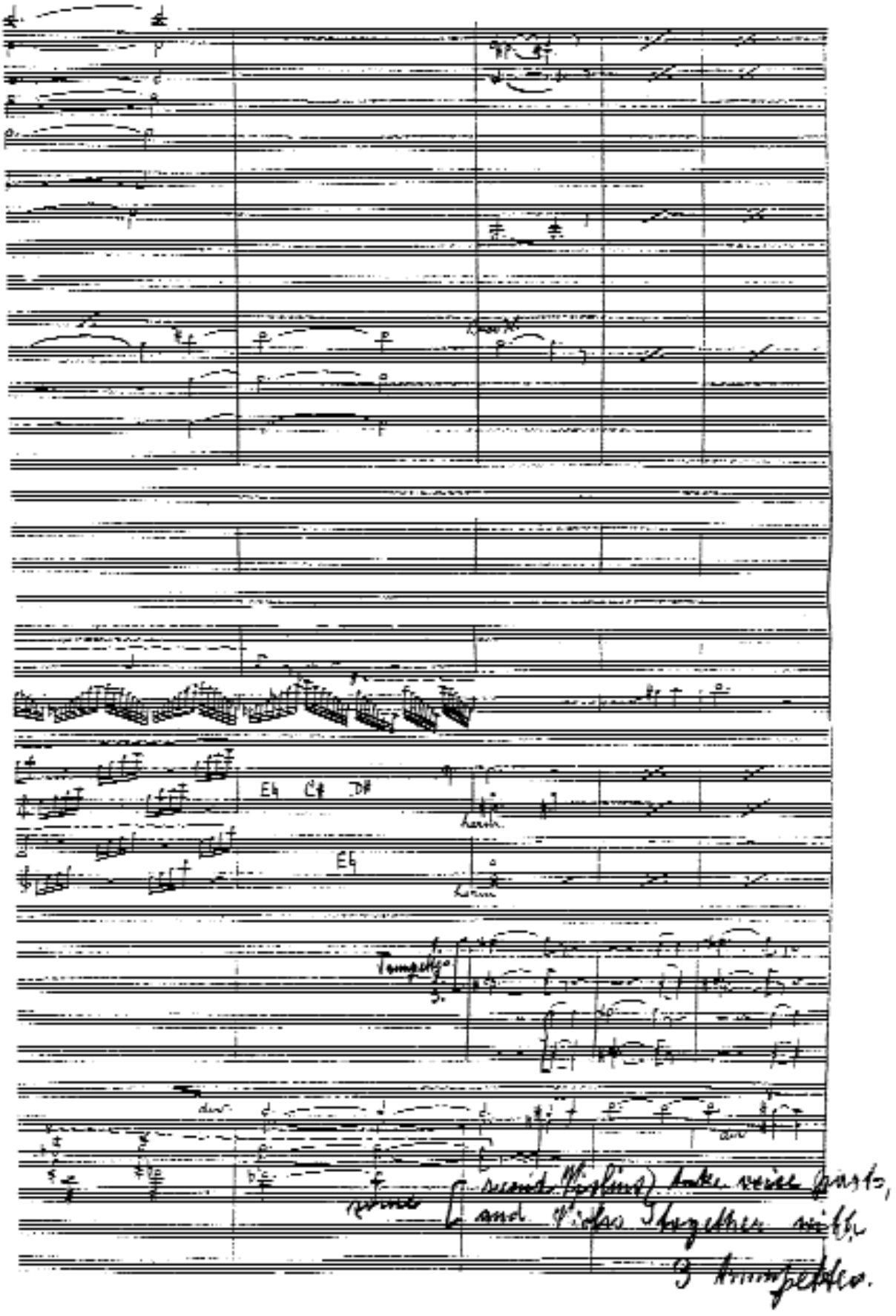


Example 4: "Uranus," ending. ©G. & I. Holst Ltd.

the sixth measure of the tied notes. At VI (#70), "Trumpet" and "Solo. Violas" is written in pencil to cover the absent vocals parts. Throughout this section the entrances are penciled in. Finally, eleven measures before the end, Stock writes the following note in blue at the bottom of the page: "Some second violins and violas take voice parts together with 3 trompettes." (Ex 5)

Whether or not he over-edited the work, changed the endings of two of the movements, or performed the work *sans* chorus, it does appear that Stock performed the entire work for the Chicago premiere, without truncation. Notations on the individual parts give us the needed information here. On the second horn part is marked "40 min 50min." At the beginning of the third horn part is also written "50 min." In pencil at the end of the Violoncello III part is written:

Chicago, Ill.
1st performance
In America
Dec 31st 1920
Jan 1st 1921
49 min.



Example 5: "Neptune," 13 measure before the end. © G. & I. Holst Ltd.

Most performances of *The Planets* last about fifty minutes, although Holst's first 1923 recording with the London Symphony Orchestra clocks in at a brisk forty-three and one-half minutes and his 1926 recording made with the same ensemble takes even less time at forty-two minutes and twenty-five seconds. If the forty-nine minute total is accurate, Stock's performance was of average length. Timings listed on the inside cover of the Viola I part, however, suggest that Stock's pace was much closer to Holst's:

Movement	Stock	Holst (1923)	Holst (1926)
I	6:00	6:05	6:10
II	7:30	8:10	7:20
III	3:30	3:35	3:30
IV	7:30	7:00	7:00
V	6:00	7:10	7:00
VI	6:00	6:00	5:55
VII	7:00	5:30	5:30

In the week following the first performance Stock wrote the following congratulatory letter to Holst:

> 5477 Hyde Park Boulevard
> Chicago—Jan. 10th/1921
>
> Dear Mr. Holst:
>
> Just a few lines to say that "The Planets" had a most successful performance at our concerts Dec. 31st and Jan. 1st, so much indeed that I shall play them before the close of this season, some time in March, perhaps. I am sending program-book and some newspaper reviews under separate cover, and it might please you to know that all the members of the orchestra were most enthusiastic about your work and gave their best at both performances. I wish indeed that it might have been possible for you to hear your splendid work, knowing that you would have been very happy with it all.
> With all good wishes for you and yours, and heartiest congratulations upon the fine success of your inspired and inspiring work, I am
>
> Most sincerely yours,
> Frederick A. Stock[13]

Reception in the press was also quite positive:

> Vastness of conception and an abundant and original orchestral technique characterize some of the traits possessed by Gustav Holst, the English composer, whose symphonic piece, "The Planets," op. 32, was given its initial American performance Monday afternoon at Orchestra Hall by the Chicago Symphony Orchestra under Mr. Stock's direction.
>
> "The Planets" is an orchestral suite of seven movements, named respectively Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune. Subtitles, like Mars, "The Bringer of War," Saturn, "The Bringer of Old Age" and Neptune, "The Mystic," to mention several, help the listener in his appreciation of the music. Mr. Holst has a fine grasp of the possibilities of the modern orchestra and also finds in the many new percussion instruments like the celesta, the glockenspiel, bells, xylophone, cymbals, triangle, bass and side drums, and tambourine, additional tinges and colors of sound. We can see in the first of these pieces, "Mars," a very happy and interesting application of these instruments. This is a tremendously effective piece of writing. It thunders along with an incessant rhythmic roll. It is one musical piece in which the music of the spheres is in a measure portrayed and it has a martial and well-developed theme. The orchestra played the suite with its accustomed skill. Frederick Stock bringing out all the salient points.
>
> —Maurice Rosenthal, *The Chicago Daily News*
>
> Mr. Holst should not be listed among the younger English composers. First he is almost twice the age of Bax and Goosens; then his outlook since his fairy godmother left out the precious gift of a child's heart at his christening, is staid, scientific, capable and prosaic and effective, and last but not least, his music melodically and harmonically shows the heavy marks of the bygone musical great.
>
> Of the seven fragments of this suite the two that we would go out of our way to hear again were those designated as "Mars" and "Uranus." But "The Planets" should be a most dependable and successful addition to orchestra repertoire. It contains all the platitudes of greatness.
>
> —Ruth Miller, *The Chicago Tribune*
>
> "The Planets" which received its first performance in America is the music of a master composer. It came as a surprise to us, for it has been unheralded and Holst is virtually unknown to the average American music lover. But henceforth his name will stand for the representative musical art of present-day England. In fact, the work is certainly the best I have heard by a modern composer in many a day….
> As a whole, it is a delightful composition and we offer Mr. Stock our thanks for hearing it. We hope it will soon be repeated.
>
> —*The Chicago American*

Indeed *The Planets* was repeated that season. A note at the end of the third horn part made by W. Frank indicates that the work was performed 29-30 March and on 31 May at a special concert in Evanston. In addition to this, "Mars," "Venus," and "Jupiter" were performed on 22-23 April of that year.

Sometime after the premiere performance—perhaps for the 31 May concert, Stock made a series of cuts. These occur in all the movements. The act of making cuts was "par for the course" in Stock's mind. A perusal through Chicago Symphony programs from the era reveals concerts that appear to be of inordinate length, sometimes appearing to contain as much as three hours' worth of music. The truth is, of course, that there was probably less than two hours' worth of actual music performed. Particularly in the days before radio, it was the philosophy of Stock (and many other conductors) that, in order to cultivate and educate an audience, the orchestra should try to introduce as many different works as possible—cuts or no cuts.

Stock notated cuts in two different ways. Most have a large Greek *theta* in red pencil at the beginning and at the end with a curved line drawn in between. Many of these also have "15 out" or "22 out" written at the beginning of the cut to indicate the length. Stock also used the "*vi…de*" (from the Latin verb "to see") system with a circle "*vi*" at the beginning, then a curved line to a circled "*de*." The cuts appearing in the manuscript score include the following:

MARS:	Nine measures, starting at three before K (measures #143-150)
VENUS:	Fifteen measures, starting with the eighth measure (#8-22)
	Twenty-three measures, starting at five before II (#37-59)
	Seventeen measures, starting at the *Andante* after V (#99-115)
	Three measures, starting with the third measure of VII (#132-134)
MERCURY:	Twenty-two measures, starting with the thirteenth measure of I (#36-57)
	Thirty measures, from VII to VIII (#189-218)
	Ten measures, starting with the third measure of X (#266-275)
JUPITER:	Twenty-four measures, staring with the ninth measure of I (#33-56)
	Sixteen measures, starting eight measures before *Stringendo* (#124-139)
	Sixteen measures, starting with the eighth measure of *Andante maestoso* (#201-216)
	Twenty-five measures, starting with the thirteenth measure of XI (#271-305)
	Sixteen measures, starting eight measures before XVI (#356-371)
SATURN:	Nine measures, starting with the seventeenth measure (#17-25)
	Twenty-two measures, starting two measures before II (#48-69)
	Twenty measures, starting at V, the 3/2 *Andante* (#105-124)
	Four measures, starting eight measures before VII (#133-137)
	Four measures, starting seven measures before the end (#149-152)
URANUS:	Forty-seven measures, starting with the eighth bar of III (#79-125)
	Five measures, starting with the fifth measure of V (#133-137)
	Twenty-five measures, staring at VI (#160-184)
	Seventeen measures, starting with the fourth measure of VII (#196-212)
NEPTUNE:	Four measures, starting with five measures before I (#9-12)
	Ten measures, starting at II (#25-34)
	Eleven measures, starting with the third measure of III (#37-47)

Sometime after making his first decision regarding cuts, Stock received a copy of the published score and essentially transferred his edits, reminders, and cuts to that score. Stock may have intended this published

score to be his working score for performances with his cuts. Blank pages are often pasted over other pages and at other places pages containing music entirely within the cuts are glued together. It would be impossible to conduct an uncut performance of *The Planets* from this printed score.

This printed score is a mess, but there are some interesting scribbles to be found. In "Mars" at IV (D—#68) "Double VI horns on this" is written below the tenor tuba line. This brings up a number of questions. Did the Chicago Symphony now have a euphonium player? Did Stock mean all six horns or only those on the sixth part? If the latter were the case, it would raise another question about whether Stock doubled all the horn parts for *The Planets*, using twelve in all.

At the start of "Venus" the first celesta entrance is marked "Some orch. parts indicate to start at I," suggesting the possibility of a cut or a thinning of the orchestration at the very beginning of the movement. In the fifth measure of V (#96), Stock wrote a huge flat sign below the violin chord, perhaps a reminder of the "G flat." Two measures later, however, this "G flat" plus the one found in the violoncello arpeggio are altered to G natural. This was to facilitate the seventeen-measure cut of the entire *Andante* passage that follows.

In "Mercury" the celesta solo that begins twelve measures before IV (#101) is marked "Piccolo solo." For the alternating two-measure harp passages that start sixteen measures before VII (#173) Stock used a red arrow to highlight the shifting of chords from one part to the other. Nine measures before the end is another reminder: a red "!" for the upcoming *pp* harp entrance. Finally two measures before the altered ending, two eighth notes and a quarter rest with a fermata above it are written above the piccolo and bass clarinet lines.

Stock apparently made more out of the *luftpause* just before III (#65) in "Jupiter" than many conductors; on the clarinet, trumpet, tenor tuba, timpani, and string bass staves he drew a caesura and placed a fermata on top of it. Of more serious consequence was what Stock did to the B flat-E flat-F chord on the third beat of the second measure before X and tied over to the next measure (#232-233). A plethora of alterations transform this into a new chord labeled by Stock as "F major," although there are now some concert "D's" penciled into it. At XVII (*Lento maestoso*—#388) Stock marked in pencil on the tenor trombone line "[eighth rest] with 3rd Trombone" indicating that the tenors were to double the bass with the exception of the low "D," unavailable on a tenor trombone without an F attachment. He apparently had had second thoughts about them playing the entire passage an octave higher. Stock also added a fermata to the penultimate measure, delaying Holst's driving thrust to the stinger.

The printed score of "Saturn" is not so drastically different from that of the manuscript except that Stock delayed the trombone diminuendo in the tenth measure of IV (#92) by one measure. "Uranus," however, has a number of changes. The bassoon passage in the ninth measure, marked *p* by Holst, has "1.*f*" marked by Stock. The *p* dynamic marked in the bass oboe solo four measures later likewise is changed to *mf*. The tenor tuba and bass tuba entrance seven measures after I (#27) have blue caret accents over the half notes and a regular accent over the sustained note that follows. Just before II (#45), Stock puts in another caesura with a fermata over it, this time to prepare for a remarkable eighty-measure cut to three measures before V (#125); however, markings continue through this cut. The tenor-tuba/bass-tuba passage at five measures before III (#67) is doubled by the three trombones. One measure later (undoubtedly intending to be applied one measure earlier) is the following note: "4 Horns take tenor tuba part." Stock also extends the final string chord through the first half beat of the last measure.

In "Neptune" Stock places a diminuendo into the double reeds and strings at the fifth measure of V (#54) and marks the Violin I entrance six measures before V (#64) as "1st Solo." These edits are within the realm of

the expected, but, by the time Stock decided on these, the musical message of Neptune had already been lost. When performed without voices, "Neptune" fares the worst of all the movements; with cuts further crippling the impact, the true voice of the composer is not felt.

It would be five years before *The Planets* was performed again at Orchestra Hall. In May 1923, however, Holst and Stock actually met and worked with each other at the Thirtieth Annual May Festival in Ann Arbor, Michigan. This annual University of Michigan event featured the Chicago Symphony as its resident orchestra. Holst guest conducted the orchestra in his *Oriental Suite: Beni Mora* [H109] and *A Dirge for Two Veterans* [H114]. Stock in turn conducted a twelve-piece chamber ensemble drawn from the orchestra in the private premiere performance of Holst's *A Fugal Concerto*, Op. 40, No. 2 [H152].

At the next documented performance of *The Planets* by the Chicago Symphony, 3 and 4 December 1926, voices were featured:

Eighth Program

Friday Afternoon, 3 December, 2:15 p.m.
Saturday Evening, 4 December, 8:15 p.m.

Concerto No. 6, B Flat, for String Orchestra…….....…….....Bach

The Planets…….....Holst

Intermission

Three Nocturnes…….....Debussy

Prelude to Lohengrin…….....Wagner

Bacchanale and Finale from Overture to Tannhauser…….....……...Wagner

Written in pencil on the printed program is "Women of the Fourth Presbyterian Church Choir, Eric De Lamarter, director." De Lamarter had been choir director at the Fourth Presbyterian Church since 1914. He had also been conductor of the Chicago Civic Orchestra and Assistant Conductor of the Chicago Symphony since 1918, which gave him the pull to bring in the voices for this performance. It is unknown when the Chicago Symphony acquired the "Neptune" choral parts. What is known is that these parts were copied out before fall, 1918, for they have the composer's name listed as Gustav *von* Holst. Holst met De Lamarter at the 1923 May Festival and Holst brought parts to *The Planets* with him. It could be that Holst gave De Lamarter the choral parts.

This was probably the only time during Stock's tenure that a chorus was used on "Neptune." Felix Borowski, the orchestra's reviewer, had assembled program notes for the premiere performance; these notes were used for all subsequent performances of *The Planets*. The printed program for this 1926 pair of concerts, however, is the only one containing the following: "A chorus of female voices is heard toward the end of the movement." It is probable that soon after this performance the orchestral parts (and perhaps, choral parts as well) were sent to the New York Philharmonic for an outdoor performance. There is a note written on the bass-tuba part by Fred Geib: "Aug 3, 1927, New York Philharmonic Orchestra, City-College Stadium."

Two years later the Chicago Symphony performed the work again, presumably from the original manuscript parts:

Twenty-fifth Program
Friday Afternoon, 29 March, 2:15 p.m.
Saturday Evening, 30 March, 8:15 p.m.

Overture "The Russian Easter," Opus 36.….....…….....Rimsky-Korsakov

The Planets…….....Holst

Intermission

Symphony No. 2, B Minor…….....Leo Sowerby

Sonatina
Recitative
Fugue

(First Performance)

Holst's next connection with the Chicago Symphony Orchestra was at a return engagement for the Thirty-Ninth Annual May Festival in 1932. At this event, Holst guest conducted his orchestral transcription of *Bach's Fugue a la Gigue* [App. III, 25], the "Ballet Music" from his opera *The Perfect Fool*, Op. 39 [H150], and the American premiere of *A Choral Fantasia*, Op. 51 [H177]. It was Holst's third and final trip to America; he died two years later, on May 25, 1934. His passing undoubtedly provided the impetus for another pair of performances featuring *The Planets* held at Orchestra Hall early in the following season. The suite may have been a late addition to an already hefty program:

Third Program
Thursday Evening, 1 November, 8:15 p.m.
Friday Afternoon, 2 November, 2:15 p.m.

Soloist: Daniel Saidenburg

Fantasia and Fugue, G Minor…….....Bach

The Planets…….....Holst

Concerto for Violoncello, A minor, Opus 33.…….….....Saint-Saens

Allegro non troppo
Allegretto non troppo
Come prima, un peu moins vite

Intermission

Symphonic Poem No. 2 "Le Chasseur Maudit"…….....Franck

Variations Symphonique for Violoncello and Orchestra, Op. 23.…….....Boelmann

Two Slavonic Dances, Opus 46.…….....Dvorak

Poco Allegro
Presto

The Planets and the Saint-Saens *Violoncello Concerto* on the same half of the program? Indeed. The only way that this was likely was for each to be severely cut. Notes in the Viola I inside cover reveal just how extensive these were, at least in regard to time:

	[1920-1921]	[no date, possibly 1926 or 1929]	1934
I	6	5	5
II	7:30	4	3:30
III	3:30	3:30	3:00
IV	7:30	6:30	4:30
V	6	4:30	3:30
VI	6	4:30	3
VII	7	7	4
[Total:	43:30	35	26:30]

Thus, by incorporating all or nearly all of the cuts indicated by Stock, performance time for The Planets was cut nearly in half. Timings listed in the sixth Violin I part, “28 minutes with cuts—Nov 1-2, 1934,” and the contrabassoon part, “26 minutes with cuts,” confirm this.

What would Holst have thought about this? The answer is very clear. During the summer of 1933, Vadim Uraneff, a former silent-movie actor who—since the advent of talkies—had turned his talents toward being a playwright, approached Holst. Uraneff wrote Holst for permission to use music from *The Planets*. He also commissioned the composer to write original music for his pageant, *The Song of Solomon*. Holst agreed to do so, but had the following to say in regard to *The Planets*:

I beg that no alternations be made in my “Planets.” Whenever one of them is too long, would you pause and ‘fade out’ (*decresc*. To *ppp*) on a suitable chord, and not allow anyone to add a cadence or even a suitable chord.

Nevertheless, these truncated 1934 performances were Stock’s farewell to Holst. The Chicago Symphony Orchestra would not perform *The Planets* again until the Solti era, during the 1971-72 season.

ENDNOTES

1 These include forty-two early works [App I] in addition to the 124 standard works [H numbers] composed before *The Planets* that are identified by Imogen Holst in *A Thematic Catalogue of Gustav Holst's Music* (London: Faber Music, Ltd., 1974).

2 "Venus" and "Neptune" were omitted.

3 Stock sat out the 1918-1919 season in response to the anti-German hysteria that swept the United States during World War I. He became a naturalized citizen in 1919.

4 The Rosenthal Archives of the Chicago Symphony Orchestra. The author would like to express his sincerest thanks to archivists Andrea Cawelti, Brenda Nelson-Strauss, and Frank Villella.

5 October 29, 1920. All parts and the manuscript score referred to throughout this article are housed at The Rosenthal Archives of the Chicago Symphony Orchestra.

6 Bodleian Library MS.Mus.b.18/1-7.

7 Imogen Holst (ed.) and Colin Matthews (ed.), *Gustav Holst Collected Facsimile Edition of Manuscripts of the Published Works, Vol. III: The Planets, Op. 32* (London: Faber Music Ltd. In association with G. & I. Holst, Ltd., 1979).

8 Monteux was music director of the Boston Symphony Orchestra from 1921 to 1924.

9 These rehearsal letters, which correspond to the set on the manuscript parts, were later changed to Roman numerals, probably at the publisher's discretion. There is a direct correlation: A=1, B=2, etc.

10 He writes this same indication at L, this time with brackets over the flutes and strings.

11 The two recordings of *The Planets* that Holst conducted for Columbia include a 1922-23 acoustical recording (available as Pearl CD9417) and a 1926 electronic recording, which was reissued as HLM 7014 in 1974.

12 Timings for each of the movements of Holst's 1922-23 and 1926 recordings appear in Imogen Holst (ed.) and Colin Matthews (ed.) *loc. cit.*, p. 233.

13 Personal correspondence, Frederick A. Stock to Gustav Holst, 10 January 1921, The Holst Foundation.

14 *The Chicago Daily News*, January 3, 1921.

15 *The Chicago Tribune*, January 1, 1921.

16 *The Chicago American*, January 3, 1921.

17 The printed score contains the following note: "This copy is No. 6 of a first edition of 200 copies published from 34 Percy Street, London by Good wind & Tabb, Ltd."

18 At one point, Stock pasted a piece of his own stationery with the heading "Frederick A. Stock, 1441North State Parkway, Chicago, indicating that in all likelihood he had moved since his January letter to Holst.

19 This was held May 17, 1923 at a reception given by University of Michigan President Le Roy Burton. Stock and the participating players autographed the manuscript score.

20 Gustav Holst, Notebook October, 1922-Spring? 1923, The Holst Foundation.

21 Business correspondence, Gustav Holst to Vadim Uraneff, August 31, 1933, The Holst Foundation.

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Toscanini and the Myth of Textual Fidelity

By Linda B. Fairtile

Changes in the public perception of performing artists make for fascinating study. There once was a time when the Three Tenors were considered mere mortals. And there once was a time when a conductor, Arturo Toscanini, was considered the living embodiment of the composers whose music he performed. Largely through the efforts of the press and the National Broadcasting Company, Toscanini came to be known as the only musician with the integrity and modesty to perform a composition exactly as it was notated in the musical score. Thanks to the existence of recorded performances, as well as the reminiscences of some of his colleagues, many people now realize that Toscanini's reputation for absolutely literal fidelity to the printed score was largely a media creation. Still, for a segment of the music-loving public the name Arturo Toscanini continues to call to mind the lofty pursuit of textual fidelity.

Toscanini seldom discussed his musical philosophy publicly, preferring instead to rely on spokesmen of often-dubious credibility. Rather than refuting the legends that sprang up around him, he carried on his work seemingly oblivious to the spread of the textual-fidelity myth. And yet there was a time, early in his career, when the question of exactly what was written in the score assumed great importance.

In 1898 the thirty-one-year-old Arturo Toscanini conducted the first Italian performance of Giuseppe Verdi's *Quattro pezzi sacri*. While studying the score of the Te Deum, Toscanini had been troubled by a passage in which he felt that a *rallentando* was necessary, despite the lack of any overt indication in the score. When he performed the piece at the piano for Verdi himself, Toscanini added the *rallentando* at the appropriate point. Rather than correcting him, Verdi praised Toscanini's musical insight, explaining that if he had written the word *rallentando* over the phrase in question, an insensitive conductor might have overcompensated, slowing the passage unnecessarily. Instead, Verdi relied on the instinct of the true musician to recognize the need for a subtle relaxation of tempo.

Some fifty years later the critic Olin Downes reported that when Toscanini re-told this familiar story, he acknowledged that his behavior had contradicted the gospel of textual fidelity. Nonetheless, the conductor continued, the interpreter's taste and intuition ultimately control the outcome of a performance. If true, Downes's revealing anecdote fails to account for the possibility that, for Toscanini, Verdi's unwritten *rallentando* might well have been part of "the letter of the music." Although the word does not appear at the critical point in the score, to a sensitive conductor versed in Verdian performance practice, those notations that do appear – the melodic shape, the harmonic progression, the phrase structure – indicate a slowing down of tempo almost as surely as a verbal indication. Nonetheless, Downes's story represents a grudging admission that the printed score, in and of itself, may not have been Toscanini's sole concern.

It is not news that Toscanini's reputation for absolute fidelity to the printed score was little more than a public relations myth; this has already been asserted by numerous critics, scholars, and performers, based on both personal experience and the inexact evidence of recordings. Now that Toscanini's annotated

scores are available for study at The New York Public Library for the Performing Arts, it is possible to investigate exactly which elements of which compositions he altered, and, perhaps more importantly, to come closer to understanding the musical philosophy that permits a performer to impose significant alterations on the works in his repertoire and still maintain that he is at the service of the composer.

The dissemination of the textual fidelity myth was first and foremost an American phenomenon, which reached its apex in the early 1950s. Like many myths, however, this one had roots in the reality of a distant place and time: the Italian opera scene at the turn of the twentieth century, as Arturo Toscanini, the thirty-one-year-old artistic head of Milan's Teatro alla Scala, fought with every ounce of his considerable will against what he perceived to be low musical standards and arbitrary traditions. To those who questioned his right to toss aside decades of accumulated performance customs he offered the musical score as the final authority.

Criticism of Toscanini's earliest performances at La Scala tended to focus on his perceived inflexibility in matters of tempo as well as his opposition to both encores and traditional cuts. Each of these issues, of course, relates directly to the topic of textual fidelity, but it was apparently not the intention of Toscanini's early critics to discuss that issue explicitly. Rather, their concern was preservation of the status quo, a tradition in which the performer's authority often trumped the composer's. An exceptional journalistic employment of the phrase "the composer's intentions" appears in an 1899 review of Toscanini's first performance of Verdi's *Falstaff*. Significantly, the phrase is employed to argue against Toscanini's interpretation. In the words of Alfredo Colombani,

> I know that performing at such accelerated tempos is approved by him [Toscanini, who is] more capable than all others of expressing the composer's intentions. But this assurance does not convince me, because the detail upon which I believe I must insist seems to me to be precisely one, which is less easily realized by the composer of an opera and by a collaborator who knows it well.[1]

In other words, Colombani believed that neither the composer nor the conscientious conductor was the final authority on certain matters of performance practice.

In the early years of Toscanini's career his celebrated appeals to the letter of the score were a weapon against what he perceived to be sloppy and self-indulgent interpretation. As both his artistry and his celebrity grew, the concept of musical literalism took on a life of its own, becoming a trademark by which he was known even to those who were unaware of the campaign that he had had to wage in earlier years. What had begun as a means to an end within a specific performing tradition eventually ossified, with the help of the press, into all-purpose dogma. Regardless of what he actually did, Toscanini became known as the only conductor selfless enough to perform exactly what was written in the score, no more and no less.

Even as he arrived at the Metropolitan Opera in 1908, Toscanini's reputation was established in the American press, thanks in large measure to the journalist Max Smith. Typically, Smith saw textual fidelity as the principal feature that distinguished his idol from other conductors, writing that Toscanini

> has no sympathy with the trend of modern conducting, as exemplified by Nikisch, who not only shapes his readings to suit his individual taste, but actually presumes to change the orchestration set down by the composer. His [Toscanini's] all-absorbing ambition is to reproduce music in a way absolutely true not only to the letter, but to the spirit of the creating mind.[2]

Implicit in Smith's statement are both a condemnation of those performers who tamper with aspects of a musical composition and a corresponding endorsement of literal fidelity to the score. According to this journalistic simplification, it is textual fidelity, or its lack, that determines which of two fundamentally irreconcilable musical interpretations – the composer's or the conductor's – emerges in performance.

Samuel Chotzinoff, an accompanist turned music critic who would later become NBC's Music Director, described Toscanini's faithfulness to the

score in terms of both mathematical precision and almost supernatural personal affinity:

> Mr. Toscanini is literally a slave to the composer, carrying out his every intention, measuring his scale of the gradations of sound with a ruler on the score. What makes Toscanini the greatest conductor alive is that he follows the composer from the marks on the score back into the realm of ideas which gave them birth…The "Eroica" and the grandiose Fifth Symphony of Beethoven were subjected last night to a treatment which included a strict adherence to the printed scores, a divination of the exact ideas in the composer's mind represented by them, and Toscanini's genius for orchestral analysis and co-ordination.[3]

Once again, Toscanini is declared musically – and perhaps even morally – superior to his colleagues by virtue of his compulsion not simply to observe the composer's written instructions, but to follow them back to the very moment of artistic creation. In *Arturo Toscanini* (New York, 1929), biographer Tobia Nicotra pursued this concept to the point of absurdity, claiming that Toscanini "steeps himself in the composition – breathes the very air that Beethoven breathed, thinks the very thoughts that Beethoven thought."

In 1937 Toscanini assumed the direction of the NBC Symphony, a new radio orchestra assembled to rival CBS's broadcast concerts by the New York Philharmonic. As Joseph Horowitz notes in *Understanding Toscanini* (New York, 1987), in the years prior to the NBC Symphony's creation, broadcasters had been engaged in an ongoing debate over nothing less than the very purpose of radio programming, a controversy that pitted the interests of entertainment against those of mass education. One result of this debate was the marriage of recreation and instruction in radio programs that provided guidance in the understanding of fine literature and music. NBC's "Music Appreciation Hour," hosted by conductor Walter Damrosch from 1927 through 1942, was one such effort. Complete with accompanying workbooks and written tests, the "Music Appreciation Hour" sought to teach children about the composers and works that make up the musical canon. Other radio programs aimed at adult listeners pursued similar goals.

Although the NBC Symphony's broadcast concerts were not as overtly pedagogical as the "Music Appreciation Hour," they nonetheless embodied RCA president David Sarnoff's philosophy of radio as a vehicle for self-improvement. Toscanini's leadership of the NBC Symphony, and his reputation for textual fidelity in particular, were put to good use by the popular education movement. According to Joseph Horowitz, the textual fidelity issue was a useful tool in the service of music appreciation. By anointing a single, "correct" performance of each musical work, chosen by virtue of its faithfulness to the printed score, the champions of music appreciation transformed complex works of art into neatly packaged commodities that listeners could acquire for their intellectual trophy cases. Toscanini's public image suited this purpose, since he was believed to be the only performer both willing and able to provide a literal translation of the composer's notation into idealized sound.

Like most celebrities, Toscanini received a great deal of mail from his admirers. Many of these letters illustrate that listeners to the NBC Symphony broadcasts wholeheartedly identified him with the ideal of textual fidelity. One young New Jersey fan, clearly influenced by what he had heard and read, praised Toscanini for being one of the few conductors to perform compositions exactly as they are written; in the next sentence, this ardent fan admitted that he knew next to nothing about music. So strong was the public's belief in Toscanini's reputation for literalism that when confronted with evidence to the contrary some were inclined to doubt the musical text itself rather than the interpreter. A fan from Delaware asked Toscanini about what he believed to be a misprint in his own score of Beethoven's Ninth Symphony. What other explanation, the fan reasoned, could there have been for a divergence between Toscanini's performance and the printed music?

In *Reflections on Toscanini* (New York, 1991), Harvey Sachs notes that the conductor's interpretations of individual compositions often changed over time, an understandable circumstance considering the extraordinary length of his professional career, but also a sign that his ideas about any given musical work were not fixed and absolute. For those who

never heard a live Toscanini concert, recordings are the chief means of acquaintance with his art. Although dozens of Toscanini's performances are available on disk, most were made during the final third of his sixty-eight-year career, and their sound quality is sometimes compromised by the original recording technology. Fortunately, another means exists to examine Toscanini's performing habits, and the textual fidelity question in particular, since his personal library of musical scores is available for study in the Toscanini Legacy, a collection in the Music Division of The New York Public Library for the Performing Arts (an inventory of these scores can be consulted online at http://digilib.nypl.org/dynaweb/ead/music/mustoscanin/@Generic__BookView).

In a 1926 concert review Olin Downes wrote that Toscanini's scores contained no conductor's markings, but this statement, made by a devoted admirer, is not supported by the evidence. Of the approximately 1,500 orchestral scores in the Toscanini Legacy, over a third contain annotations in the conductor's hand. Many are routine clarifications of the printed instructions or technical notes pertaining to the act of orchestral direction. Other markings, however, directly contradict Toscanini's reputation for strict adherence to the printed score.

For the purpose of this study, I have divided the annotations found in Toscanini's scores into three categories of increasing musical significance; these categories are based on the four levels of modifications identified by Gabriele Dotto in his study "Opera Four Hands: Collaborative Alterations in Puccini's *Fanciulla.*"[4] In my analysis, I identify type-1 annotations as any modifications of dynamics, articulation, bowing, phrasing, and tempo. These sorts of changes, in many cases, would probably pass unnoticed in performance for all but the most perceptive and informed listeners. Type-2 annotations include orchestrational adjustments that either reinforce or thin existing instrumental textures, or transpose individual instrumental passages into a different octave. These changes, often obvious in performance, nonetheless draw upon material that is already present in the score. Type-3 modifications, which are the most radical changes, involve the introduction of foreign material into a composition, either by inserting a completely new instrumental figure into the orchestral fabric, by substantially rewriting an existing melody, or by adding entire musical passages of the conductor's own invention. Deletions from the score that affect its phrase structure or harmonic character also qualify as type-3 annotations.

In general, many of the markings in Toscanini's scores seem to reflect historical or stylistic considerations. Compositions from the 18th century — for example, Haydn's 88th Symphony and Mozart's Sinfonia Concertante in E flat — tend to contain type-1 annotations only, suggesting that for works from the Classical period, Toscanini felt that slight adjustments of the printed dynamics, articulation, tempo, and bowing were the only changes necessary. More recent compositions that show a certain affinity with the Classical style, such as Mendelssohn's Overture to *A Midsummer Night's Dream*, also reveal annotations exclusively of the type-1 variety.

Type-2 annotations, especially those that augment or reduce the existing orchestration, are most evident in works from the 19th century. Often Toscanini seems to have considered the gradual improvement in instrumental technique between that time and his own. It is not uncommon to find an expanded viola part, for example, in the scores of Beethoven and Brahms. Passages in which the violas had originally been playing in unison with other string instruments, only to drop out when the part's technical demands increased, now contain Toscanini's instructions to play continuously, suggesting a belief that these composers had been forced to compromise based on the insufficient ability of their performers.

Technological advances in instrument construction also seem to have played a part in Toscanini's artistic decisions. Solos that were originally divided between two different woodwind instruments, ostensibly owing to one instrument's weakness in certain registers, can become in Toscanini's scores duets for both instruments playing simultaneously,

sometimes producing surprising timbral effects. Finally, parts for trumpets and horns are greatly expanded in Toscanini's annotated scores of early 19th Century compositions, reflecting improvements in valved brass instruments. None of these annotations is likely to shock a musician today, but they certainly contradict the way that Toscanini's interpretations were typically represented in the press.

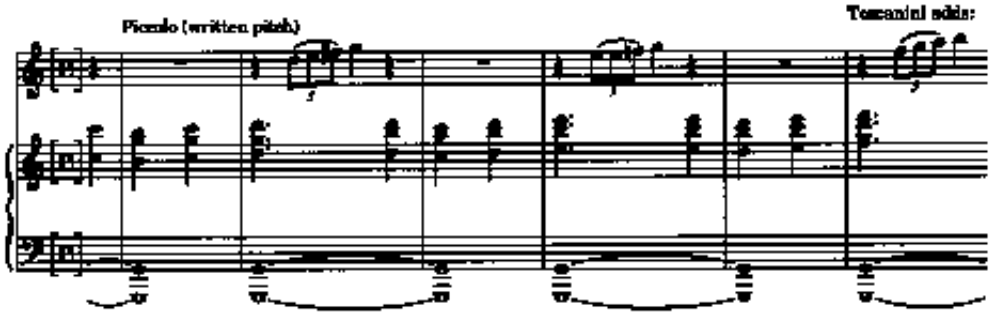
Other type-2 changes in Toscanini's scores have more obscure motivations. In many instances, he appears to have brightened the overall orchestral sound by adding flutes, piccolos, or other higher-pitched instruments to the existing texture. Scores as diverse as Brahms's Hungarian Dances, Mendelssohn's "Italian" Symphony, and Ravel's second *Daphnis et Chloe* suite contain such annotations. At the other extreme, he also thickened the orchestration of certain passages by adding mid-range and lower-pitched instruments. Again, a variety of compositions exhibit this type of modification, for example, Brahms's Third Symphony, Liszt's *Les Preludes*, Schubert's "Great" C major Symphony, and Respighi's *The Pines of Rome*. An interesting annotation almost completely erased from Toscanini's score of Beethoven's Fifth Symphony sheds some light on this activity. At rehearsal letter C in the fourth movement's development section Toscanini wrote in his score "Mengelberg makes the third trombone play with the contrabasses. Why? It is evident that Beethoven did not want it." Toscanini himself rarely supplemented the bass instruments in Beethoven's scores. To him, Mengelberg's apparently unmotivated addition of the trombone, an instrument whose construction remains basically unchanged since Beethoven's time, seemed not only unnecessary, but also contrary to the composer's wishes.

Type-3 changes – extreme modifications of melody, harmony, and structure – are relatively uncommon in Toscanini's annotated scores, but when they do appear their purpose is seldom clear. One such instance occurs in the final movement of Beethoven's Fifth Symphony (see Example 1). As the development section moves to a close, Beethoven assigns a variant of the movement's primary theme to the woodwinds and brass, over a dominant pedal. An ascending triplet motive in the piccolo complements this melody. While Beethoven employs the piccolo triplet twice, Toscanini adds a third statement that ascends to a high B. It is unlikely that practical concerns prevented Beethoven from adding this third triplet himself, since he gave the piccolo numerous repeated and sustained high Bs over the next several measures. While the composer believed that the symmetry of two piccolo triplets was sufficient, Toscanini apparently disagreed.

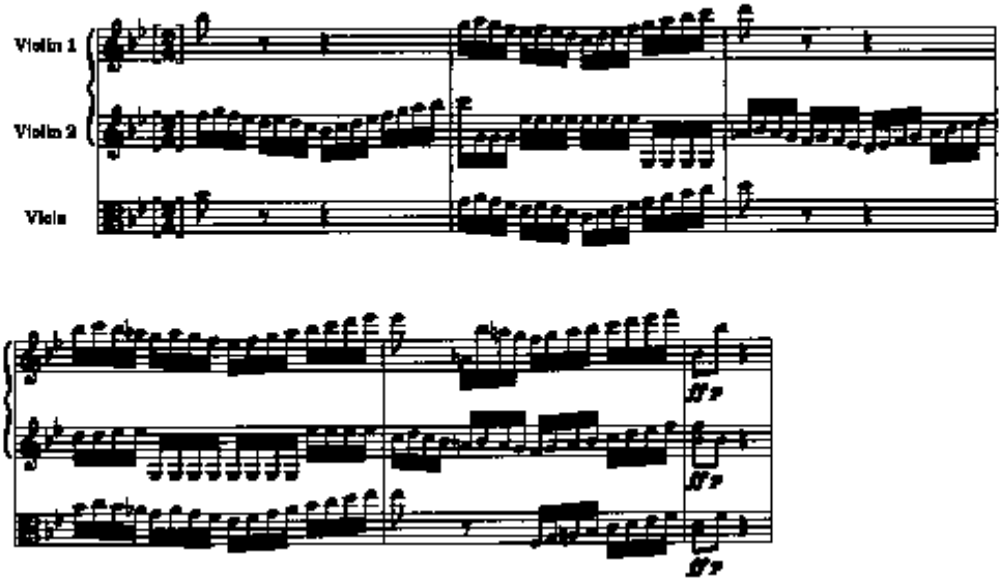
Toscanini seems to have brought a unique approach to 20th Century compositions, of which there were more in his repertoire than some critics are willing to acknowledge. In many cases he was personally acquainted with the composer, who was often young enough to have been his son, or occasionally even his grandson. These conditions seemed to foster a less than reverent attitude towards the composer's intentions. For example, in a score of Bernard Wagenaar's Second Symphony, a piece that begins in C major and ends in D-flat major, Toscanini not only inserted a transposition that forces a C-major conclusion on the work, but he also instructed the composer to make the change permanent. It could be that as he passed into old age Toscanini felt a responsibility not only as a performer, but also, to an extent, as a guardian of Western musical tradition. Such an attitude, coupled with a feeling that some modern composers were following the wrong path, might have emboldened him to carry out musical alterations more extreme than those that he had made as a younger man.

Further insight can be gained from a detailed look at Toscanini's written modifications in the scores of two compositions, one that was central to his repertoire, Beethoven's Ninth Symphony, and another that lay on the periphery, George Gershwin's *An American in Paris*. Beethoven was one of the composers with whom Toscanini identified most firmly. Over the course of his career, he performed Beethoven's music hundreds of times, often in concerts devoted exclusively to his works. Forty-two Beethoven compositions are represented in the Toscanini Legacy by over one hundred individual

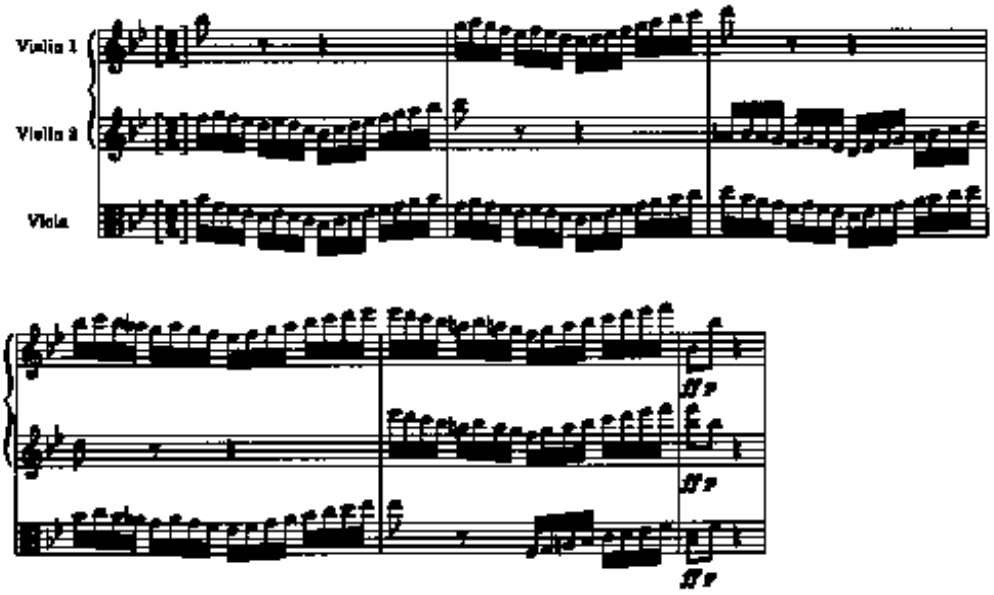
Example 1: Beethoven, Symphony No. 5, movement 4, mm. 133 - 138



Example 2a: Beethoven, Symphony No. 9, movement 1, mm. 133 - 138: original orchestration



Example 2b: Beethoven, Symphony No. 9, movement 1, mm. 133 - 138: Toscanini's modifications



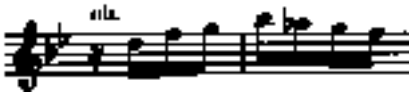
scores, and the Ninth Symphony alone exists in six different annotated copies. It is in the works of Beethoven, then, that we can readily observe Toscanini's performance aesthetic in action. Only a fraction of the Toscanini Legacy's scores contain dates or other indications of when they might have been used. It is virtually impossible, therefore, to match these scores of Beethoven's Ninth with the dozens of performances that Toscanini gave the work between 1902 and 1952. In addition, the well-known fact that he rehearsed and conducted from memory means that what was heard in performance may have sometimes depended less on the markings in a particular score than on his powers of recollection or on spontaneous decisions made in rehearsal. Still, he continued to acquire and annotate scores of compositions that he had already performed on numerous occasions, indicating that for Toscanini the act of studying and thinking about a musical work remained essential to the re-creative process.

Of the Toscanini Legacy's six annotated scores of Beethoven's Ninth Symphony, three are full-sized and three are miniature scores. Given Toscanini's notoriously poor eyesight, it is tempting to assume that he used the miniature scores in the earlier part of his career; indeed, one of these is dated October 11, 1902, six months after his first performance of the work. In general, the miniature scores contain far fewer annotations than their full-sized counterparts. This statistic is misleading, however, since it is harder to write anything of substance on the miniature scores' tiny musical staves.

My assessment of Toscanini's approach to Beethoven's Ninth Symphony, is confined to the first movement, as it appears in a single miniature score dated October 1902, and in two of the full-sized annotated scores, identified in the Toscanini Legacy as items A41 and A42. All three of these scores contain numerous type-1 annotations, and the full-sized scores have quite a few type-2 changes as well. Most of these appear in the movement's exposition and recapitulation, which is not surprising, since the woodwinds and brass play almost continuously throughout the development section, leaving little opportunity for Toscanini's orchestrational additions. The score identified as A42 is by far the most heavily marked. On several occasions, Toscanini fills gaps in the horn parts with material borrowed from the trumpets, and then fills gaps in the trumpets with material from the horns. The overall effect is an intensified brass sound, with a reinforcement of the pitches typically assigned to these instruments, usually components of the tonic triad. This score also exhibits an expanded viola part, in some cases doubling the first violins, and in others, the cellos. At one point Toscanini redistributes the violin and viola material so that the melody is featured more prominently (see Examples 2a and 2b). The cellos twice venture into viola territory, and on one occasion in the exposition they reinforce an arpeggiated figure in the bassoons.

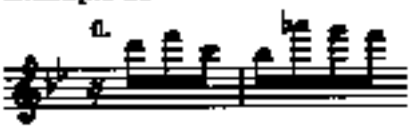
Other significant type-2 annotations are found in the closing group in both of the full-sized scores. Although the flute and oboe play a countermelody in octaves in measure 142, Beethoven is briefly forced to disrupt the symmetry out of concern for the flute's limited range, so that the melodic fragment in the oboes

Example 3a



becomes

Example 3b



in the flutes. Toscanini's annotations in each of the full-sized scores offer a different solution, both designed to avoid the flute's awkward melodic skips. In score A41 he rewrote the flute line so that once it drops down to the lower B-flat, it stays in that octave, continuing in unison with the oboe.

Example 3c

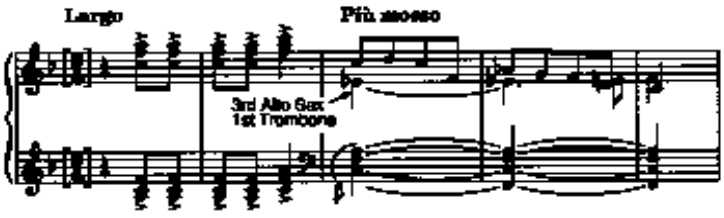
In score A42 he simply gave the flute the high G and B-flat that it probably would have had if the instruments in Beethoven's day had been capable of producing the latter pitch.

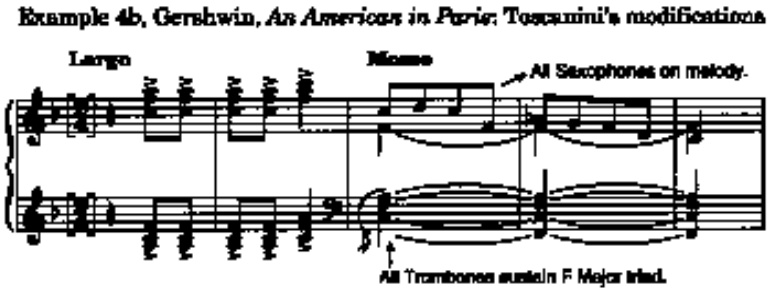
The miniature score dated 1902 is comparatively free of markings, perhaps owing to its size, or to the fact that Toscanini apparently used it early in his career. A few octave doublings of the first trumpet part by the second trumpet are the only notable type-2 annotations in this score. Taken as a whole, Toscanini's modifications to the first movement of Beethoven's Ninth Symphony are largely concerned with supplying musical fragments that the composer himself might have demanded had his performers been capable of playing them.

Toscanini's modifications in his score of George Gershwin's *An American in Paris* reveal a different approach. With the NBC Symphony Orchestra he performed this work in 1943, and again two years later; a recording of the 1945 performance is available commercially. Many of the markings in Toscanini's score of this composition probably reflect two specific conditions, namely, the composer's reputed inexperience as an orchestrator and the conductor's relative unfamiliarity with a jazz-influenced musical idiom. The score contains numerous markings in Toscanini's hand. In addition to the usual type-1 modifications of dynamics, articulation, and the like, his annotations reflect numerous reinforcements of existing string and woodwind lines, in other words, type-2 changes. The percussion section, a critical part of Gershwin's orchestra, also attracted Toscanini's attention: more than once, he gave the snare drum the task of strengthening an important rhythmic figure. The final 16 measures of *An American in Paris* have been completely reorchestrated; by redistributing both melody and harmony Toscanini achieved a brighter instrumental sound than is manifest in the original ending. Perhaps to reinforce this transformation, he changed Gershwin's expressive indication of *grandioso* to the more objective tempo indication *Largo ma non troppo*. The overall effect of Toscanini's alterations to *An American in Paris* brightens and homogenizes Gershwin's variegated orchestral sound.

The most surprising and musically significant of Toscanini's annotations occurs in the final six measures, where a series of orchestrational substitutions produces an alteration of the existing harmony. Over the concluding F-major triad is heard a final statement of one of the work's most prominent melodic motives. In Gershwin's own setting, a countermelody played by the third alto saxophone and first trombone adds an E flat to the harmony – in essence, producing a dominant-seventh chord on F that resolves irregularly through E natural to F

Example 4a, Gershwin, *An American in Paris*: original orchestration





eliminates this colorful harmonic effect altogether: the third alto saxophone simply plays the main melody while the first trombone participates in the F-major triad. The irregularly resolved seventh simply disappears from both Toscanini's annotated score and his 1945 recording of the piece. It is tempting to imagine that Toscanini, ever vigilant, could not tolerate so blatant an appearance of an improperly resolved seventh chord.

Contrary to his American reputation for literal adherence to the printed score, Toscanini actually modified details both large and small in many of the compositions that he performed. Can it be that he was really just as willful and ego-driven as those conductors to whom he was so often judged superior? How would Toscanini reconcile the evidence of his annotated scores with his identity as the humble servant of the composer? The answer to these questions may lie in a particular combination of Italian and German performance practice symptomatic of Toscanini's aesthetic blend of these two cultures.

The popular conception of the performer's task, clouded as it is by the textual fidelity issue, conditions an audience to assume that an orchestral conductor simply translates the printed score into physical gestures that are "read" by the musicians under his or her control. Nothing more is expected, much less required. In reality, the performing tradition from which Toscanini emerged had quite a different concept of the conductor's responsibilities. When he led his first performance in 1886, the idea of a baton-wielding conductor at the head of an opera orchestra was a relatively recent innovation. As late as the 1870s, some Italian ensembles still adhered to the time-honored tradition of divided direction, whereby the first-chair violinist led the performance only after the *maestro*, usually a keyboard player, had made all the musical decisions in rehearsal. This clear separation of the two roles — time-beater versus interpreter —– is reflected in the terms used to describe their respective duties: the Italian word *direzione*, meaning "direction," was applied to the first violinist's work, while the word *concertazione*, a complicated term indicating the act of preparing a performance, referred to the *maestro*'s responsibility. When both roles were assumed by a single person — the conductor — these two functions became part of his job description. And it must be remembered that composers, often conductors themselves, were well aware of the situation.

While the conductor's time-beating responsibilities are easy to comprehend, the preparation of a performance — the activity expressed by the Italian word *concertazione* — is somewhat enigmatic. Italian music dictionaries offer a variety of definitions for this term, from the *Dizionario artistico-scientifico* of 1872, which simply states that it is a synonym for "rehearsal," to the detailed explanation offered one hundred years later by the *Ricordi-Rizzoli Enciclopedia della musica*:

> *Concertazione* is the work of gradual study during rehearsals for the purpose of preparing a performance. It essentially consists of controlling the precision of the textual reading, the suitability of technical solutions for the requested dynamic and timbral effects, the equilibrium between sounds or between the various parts or voices, their coordination or subordination in an agogic unity and, the most valuable goal, making individuals aware… of the reciprocal functionality of their actions the attainment, that is, of that spontaneous understanding that is called harmony. No limits are placed on the methods and objectives employed in the pursuit of one of these optimum performance plans.[5]

During a conference held in 1967 to commemorate the 100th anniversary of Toscanini's birth, the eminent conductor and scholar Gianandrea Gavazzeni gave an example of the modern, colloquial use of the term *concertazione* with regard to Toscanini's subtle modification of a passage from Verdi's *Un ballo in maschera*. His statement succinctly illustrates this second, often misunderstood responsibility of the conductor:

> Consider the case of the four unison horns in [Act III of] *Un ballo in maschera*, something which has become such a part of tradition that even though that modification is not inserted into the performance materials, today when one prepares ["quando si concerta"] the opera it is enough just to glance at the horns and they already understand that they are to play the bassoons' and cellos' figure in unison at the moment when the lots are drawn. Toscanini correctly considered this moment [in its original orchestration] to be weak, while the four horns in unison lend a dramatic timbre that otherwise could not be obtained.[6]

It may be that Toscanini himself contributed by his example to the flexible, modern definition of the term *concertazione*.

Given this historical context, and perhaps even justification, for Toscanini's alteration of many of the scores in his library, it remains to determine why he made the types of changes that he did. Certainly, as others have conjectured, the acoustics of the spaces in which he performed may have induced him to implement certain orchestrational changes. The possibility of such a practice is suggested by Olin Downes's review of a Toscanini concert at the old Metropolitan Opera House:

> Particularly grateful, under the acoustical conditions, was the Latin genius for clarity and beauty of tone and for exact sonorous proportions. It has been remarked more than once in these columns that the Metropolitan Opera House does not and is not expected to furnish the ideal environment for an orchestral concert. The tone, when the orchestra is on the stage, loses a measure of its resonance, richness, and glow. The different choirs of instruments become clear-cut strands of sound in place of the fusion and shimmer that usually arise from the fortunate combination of instruments. Climaxes are likely to lose in roundness and splendor. The remarkable thing last night was the beauty and the body of tone that Mr. Toscanini achieved.[7]

Later in life Toscanini's acoustical ideals seem to have undergone a transformation. His well-known preference for the notoriously dry NBC Studio 8H, site of most of the NBC Symphony's concerts, has mystified many critics. It may be that some of the orchestrational changes in Toscanini's scores result from his association with this performing venue.

While acoustical conditions may have convinced Toscanini that orchestrational modifications were needed in certain compositions, they do not explain in a comprehensive way why a conductor who allegedly put the composer's interests first would believe that he had the authority to overrule that same composer's own notations. Considering the types of annotations that he made, as well as his recollection of the influences on his early career, it seems likely that the theories of Richard Wagner were the basis of Toscanini's interpretive practice. Wagner wrote two treatises that are of special interest to conductors. The first, *On Conducting*, appeared in 1869, while the second, *On the Performance of Beethoven's Ninth Symphony*, was published in 1873, after Wagner conducted that work to celebrate the laying of the cornerstone at the Bayreuth Festspielhaus. Both essays systematically explain Wagner's goals as a conductor and offer examples from the literature to illustrate how those goals might be attained.

It may seem unlikely that Wagner, a colossus of German music, would have had such a strong influence on a fiercely patriotic Italian conductor, particularly since that conductor had pursued his musical

training at a time when his country was experiencing an anti-Wagnerian backlash. Wagner's theories, however, provided Toscanini with answers to the artistic problems that had been plaguing his first efforts as a conductor. Andrea della Corte, a music critic who knew Toscanini during his tenure at La Scala, has written of a conversation that he had with the conductor in 1924. According to della Corte, at the onset of his career Toscanini endured years of frustrating on-the-job training, as he struggled to achieve in practice what he could only imagine while studying musical scores. Although the young Toscanini clearly recognized the failings of other conductors who vacillated among imprecise tempos, beating time with neither authority nor sensitivity, he could not find a viable alternative. For a time he believed that the composer-conductor Giuseppe Martucci, an advocate of metronomically rigid tempos, might be the mentor who could show him the way. In the words of della Corte,

> Toscanini listened to Martucci, he studied him, he followed him, but he did not succeed in *feeling* like him. An overpowering desire for freedom, for relativity, for warmth disturbed him. Certain pages, certain passages, especially by Beethoven — these he would have wanted more intense, more animated, more supple. He studied, thought, and rethought.[8]

Della Corte goes on to report that it was Wagner's essay, *On Conducting*, that gave Toscanini consolation and the courage to pursue his ideals. Like Toscanini, Wagner had rebelled against routine musical interpretations. The passion and vitality that he had found while studying orchestral scores seemed strangely absent from most of the performances that he attended. In his own work as a conductor, Wagner adopted a number of practices that enlivened his own interpretations. One of the fundamental tenets of Wagner's conducting philosophy was to allow the *melos* — the melody — to determine the tempo, shape, and pacing of a performance. He clearly admired the Italian approach to music. Indeed, Wagner's praise of instrumentalists trained in the Italian tradition, for whom "playing an instrument well means making it sing,"[9] later found its parallel in Toscanini's own mantra, "cantare, cantare."

Critical assessments of Toscanini's Wagner interpretations, in particular, focus precisely on their melodic character. Unlike the sometimes-meandering readings of Wilhelm Furtwängler, perhaps his chief musical rival, Toscanini's performances exhibit a concern for the melodic phrase as a whole — its shape, its direction, and its place in larger units — an approach that sometimes led him to adopt unusually quick tempos.

But it was not simply in matters of musical pacing that Wagner had an impact on Toscanini's performance aesthetic. Wagner's concern with the orchestral sound itself — its clarity, balance, and elasticity — was intimately bound with his emphasis on the melody. Here, too, Wagner's experiences made an impression on the young Toscanini, who put his recommendations to the test. Again, in the words of della Corte,

> This attempt made use of technical research that Wagner, too, had found indispensable, since in order to sing well one must first refine the sound, render it beautiful, malleable, sure, one must know how to weigh and to measure out . . .

It is in Wagner's essay, *On the Performance of Beethoven's Ninth Symphony*, that we find direct evidence of his influence on Toscanini. Wagner's practical knowledge of "how to weigh and to measure out" shines through every page of this treatise. Among his recommendations for the performance of this difficult symphony are specific restorations of trumpets and horns that had dropped out of the musical texture for apparently technical reasons, instrumental reinforcements of certain inaudible melodies, and rewritten melodies that Beethoven seems to have been compelled to distort for reasons of limited instrumental range. Toscanini adopted each of these suggestions, and several more concerning the vocal parts in the final movement, for his own performances of the symphony. While other conductors, such as Gustav Mahler and Felix Weingartner, created their own reorchestrations of the Ninth Symphony, Toscanini preferred to follow Wagner's advice.

Wagner's justification for the many changes that he imposed on Beethoven's Ninth Symphony can be summed up in his rationale for ordering melodic doubling in the Scherzo:

> In deciding such matters the point at issue is whether one is willing to put up with performances in which the composer's intentions are temporarily obscured or prefers to take the steps most likely to do them justice.

In short, Wagner felt that Beethoven was the victim of circumstances, both internal and external, that prevented the ideal realization of his musical conception. There seems little doubt that this assumption was behind the majority of Toscanini's alterations to the works in his repertoire. Perhaps it was Wagner's dual identity as a composer and a conductor that gave him the authority, in Toscanini's eyes, to sanction the necessary alteration of other composer's scores.

How, then, are we to judge Toscanini's modifications of the musical text? As any performer can attest, absolutely literal fidelity to the printed score is impossible, simply because musical notation is inadequate to capture every nuance of a living, breathing composition, and is unable to anticipate every condition under which a performance might take place. Certainly, it makes sense to look at Toscanini's annotations in light of their overall musical significance. Sacrificing the scrupulous observation of printed dynamic markings in order to make a particular passage "work" is hardly a major artistic distortion. Similarly, reinforcing the orchestration of an important melody so that it does not get lost in the overall texture is not necessarily a crime against the composer. About wholesale additions or deletions of material we might be less forgiving, but these types of changes are comparatively rare in Toscanini's scores.

Perhaps what ultimately mattered was Toscanini's motivation. The combination of his Italian musical heritage and Wagnerian aesthetic convinced him that the highest service that a conductor could render was to impose certain types of musical changes whenever he sensed that a composer's artistic conception was threatened. In his mind, there was neither egotism nor hypocrisy in his actions. The textual fidelity myth, while it lasted, helped to forestall questions about the fluid relationship between composer and interpreter. Now that it has been dispelled, the true and significantly more complex record of Toscanini's achievements is free to emerge.

ENDNOTES

1 *Corriere della sera*, 12-13 March 1899.

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6 Fedele D'Amico and Rosa Paumgartner, eds. *La lezione di Toscanini* (Florence, 1970).

7 Olin Downes, "Music: Arturo Toscanini Conducts," *The New York Times*, 2 February 1927.

8 *Toscanini visto da un critico* (Turin, 1958).

9 "On Conducting," translated by Robert L. Jacobs in *Three Wagner Essays* (London, 1979).

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Once More with Feeling: A Polemic on Repeats

By Bernard Jacobson

According to the late but immortal A.J. Liebling, the 1920's *Guide du Gourmand a Paris* was explicitly addressed to gourmand rather than gourmet "because it was impossible to like food if you did not like a lot of it; 'gourmet' was therefore a snob word, and a silly one." Liebling approved of that view, and I would like to begin by transferring it with equal approval to the sphere of music, and in particular to the vexed question of repeats.

Most of the vexation has to do with expositions in sonata-form movements. Much more often than not, such expositions throughout the classical period were marked—in composers' shorthand, but none the less clearly for that—to be played twice. These days we are frequently told that the pace of life has rendered such elaborations inappropriate, or that accumulated familiarity with the musical material has made them unnecessary, or, more bluntly, that "people don't want to listen that long." A great many performers, therefore, omit the repeats.

In considering their right to do so, we should remember that attitudes to the question of musical length, and to the repeat sign, have varied both historically and geographically. Concert programs in general are much shorter than they used to be. Beethoven, arguing that the exceptional length of the *Eroica* Symphony necessitated its placing nearer the beginning than the end of a concert, thought the most appropriate position might be "after, perhaps, an overture, an aria, and a concerto"—a suggestion that throws an interesting light on the value we get for money we spent at the box office today. And in our own time Russian performers tend, for some reason, to be much more scrupulously observant of repeat marks than their West European or American colleagues. Benjamin Britten once told an amusing anecdote that bore on the point. He had just had, with its dedicatee, his first run through the cello sonata he had written for Mstislav Rostropovich. When the composer politely asked, at the relevant moment, "Shall we take the repeat?" the cellist replied in a slightly shocked tone: "Of course—it's *marked*."

If Leibling, as I have been told, died of eating, it is certain that he died happy. Personally I cannot see the point of going to listen to music, let alone playing it, unless you actually like the stuff, and for my own taste 30 minutes of a Mozart symphony are, other things being equal, more pleasurable than 25. But I am aware that some music-lovers are very serious-minded persons, liable to be shocked in turn by parallels with food or appeals to monetary value. For their benefit, let me try to adduce some detailed reasons for the view that exposition repeats are not to be left out lightly.

The essential background point to keep in mind throughout is that music is an art subsisting in time. I will admit at the outset that, as sonata form—or, to give it its more illuminating other name, compound binary form—was developing out of the sonata structures of the baroque, so music's relation to time was changing: a dramatic style that exploited time was evolving from a formal style that in a sense suspended it. The principal motives for repeating the two halves of a baroque sonata movement—establishing an orderly balance, and affording an opportunity for the performer to demonstrate his skill at embellish-

ment—thus became less central, and eventually lost their validity altogether. With the obsolescence of the continuo and the corresponding growth of harmonic complexity, and with the constantly increasing precision and comprehensiveness of expression marks, both the practical possibility of embellishment and its artistic appropriateness obviously dwindled, just as the values of musical structure moved away from anything like symmetry toward more idiosyncratic, even explosive, concepts.

But none of this is equivalent to saying that the repeat itself became invalid. The new style created its own imperatives. The main general ground for taking exposition repeat marks seriously lies in the productive tension, in the classical exposition-development-recapitulation pattern, between building a regularity and then breaking with it. Leave out the repeat, and, whatever cogent reasons you may have, you will certainly alter that pattern and weaken that tension.

By Mahler's time the practice of repeating expositions was falling out of use with composers themselves, and he marked a sonata-form repeat only twice in his ten symphonies. Yet the first movement of the Sixth furnishes one of the most persuasive illustrations of this point. In this fateful march movement, the sudden mysterious pianissimo for tremolando violins in the development section, joined a moment later by evocative cowbells, loses most of its effect if the exposition is played only once, simply because the pattern of regularity has not been established for this radical shift in expressive mode to shift *from*. To put it diagrammatically, if the letters A to D are used to represent the four main segments of the exposition, and E stands for the beginning of the development, then the cowbell passage, F, can make a far more dramatic departure from cumulative expectations in an overall pattern of ABCD-ABCDEF than in a simple ABCDEF. Certainly D—the subsiding strains of the lyrically Straussian subordinate theme in F major—has already provided a substantial relaxation of the movement's basic pulse within the exposition itself. But it is precisely by virtue of experiencing this earlier change twice over, and thus becoming accustomed to it, that we feel the cowbell passage, when it eventually comes, to possess a different order of differences: it is no longer just another change along the way.

In the first movement of Brahms' Third Symphony, omission of the repeat undermines the composer's design in another way, and one that fully reveals itself only at the end of the development section. Few listeners would dispute that the horn passage leading to the last pages of the development section (and thereby to the recapitulation) is a wonderfully poetic moment, one that revolves and stills the heroic conflicts set up earlier in the movement: (Ex. 1). After it, the recapitulation can set forth its new synthesis of the themes and the coda can arrive punctually at the movement's clearly defined culminating point. When the exposition is repeated, the horn passage occupies the 173rd-184th measures of a movement with 296 measures in all: if the repeat is omitted, the horn entry is at the 101st of 224 measures—a disproportionately early juncture for such a resolution.

This same movement, as it happens, also exemplifies the first of half a dozen special reasons for observing the repeat that might almost serve as touchstones for the performer in doubt on the matter: its development section begins with a theme introduced at the very end of the exposition, and moreover with a drastic modification of that theme's tonal and melodic direction. The first movement of Beethoven's G minor Cello Sonata, Op. 5 No. 2, presents in a similar case, and the Andante of Mozart's *Prague* Symphony is perhaps the clearest instance of all: (Ex. 2). If Mozart's codetta theme (shown here without its inner parts) has not been heard once leading placidly back from the dominant to the G major of the main theme, the modulation in the second-time measure will sound, not far-reachingly dramatic, but merely eccentric and inconsequential. Like most slow movements, this one—at least in the West—is done with its repeat even less often than the average classical first movement. When it is, it prompts a cautionary word to the con-

ductor: sluggish tempos have more disastrous effects when repeats are observed than when they are omitted. In other words, careful as the conductor of a repeat-less performance must be about tempo and pulse in their relation to overall musical scale, the conductor that observes the marking must be still more careful. [Peter Maag's otherwise excellent recordings of the *Prague* with the London Symphony Orchestra (London STS-15087) sadly hears out this stricture in the movement in question, where my purism, gratified at hearing the music for once without amputation, conflicts with my awareness that it sounds much too long taken at what is a very slow pace for a 6/8 Mozart andante).

The difference between these instances and the second category of special cases is one of degree only. Sometimes, instead of a codetta theme, it is a much-delayed subordinate theme (or "second subject," as we often misleadingly call it) that leads off the development section. Haydn's Symphony No. 99 is a prime example of this device, and the importance of the repeat in such cases can be underlined by a simple statistic. This is one of those movements, common in Haydn, where the tonal second-subject area begins with a varied restatement of the main theme in the dominant key, at the 30th measure of the exposition. It is only after another 24 measures, derived essentially from the first subject, that thematic and tonal organization are brought back into synchronization with the entry of the thematic second subject, which is expounded for ten measures. After the brief formal codetta that closes the exposition, the development begins with a four-measure allusion to the first subject, and then reverts for a full 13 measures of elaboration to the thematic second subject. What we hear immediately, then, if the opening of the development (Ex. 3) follows only one statement of the exposition is, essentially, 52 measures based on the thematic first subject followed by 23 based on the second—the latter interrupted only by nine melodically unimportant measures of codetta (related in any case to the second theme) and a mere four-measure reference back to the first). Now, Haydn must surely have had a reason for distributing his themes in such a way that, with the repeat taken, a very long tract of first-subject material is heard again after a belated, almost insouciant, hint at a second theme. That reason, equally surely, must be connected with the epigrammatic effect when the second theme, *the second time around*, takes on a quite new and unexpected importance. The figures in this event are 52 measures of first theme—10 measures of second theme (plus codetta)—52 measures of first theme—10 measures of second theme (plus codetta, and 4-measure allusion to first theme)—another 13 measures of second theme. And the intended shift of emphasis is obviously obliterated if the repeat mark is ignored. A similar general case, but in an even more extreme degree can be seen in an unconventional structure like the first movement of Mozart's Wind Serenade in E flat major, K 375, where the second theme in melodic terms is finally introduced, not in the exposition at all, but at the end of the recapitulation—a piece of deliberate cliff-hanging whose effect depends on the longest possible delay, and the most tantalizing possible observance of the other formalities before the second theme is finally let in.

It should by now be evident that, like Leibling if you read him properly, I am talking not about mere brute quantity but about proportion. Rather like performances that attempt to mitigate the supposed tedium of long slow movements by taking them faster than usual (with the almost inevitable result that they sound more tedious than usual), performances where the omission of an exposition repeat causes musical events to occur too closely together in time have the same paradoxical effect of actually increasing the risk of boredom. As Schoenberg expressed it in a letter to Alexander von Zemlinsky in March 1918: "Brevity and succinctness are a matter of *exposition.* [Not in a specifically sonata-form context but in the general sense of the word—BJ]. . . A work that has been shortened by cutting may very well give the impression of being an excessively long work (because of the exposition) that is too short in various places (where it has been cut)." Readers familiar

with the Tchaikovsky Second Piano Concerto may be reminded here of the cut commonly made in the slow movement, which eliminates the material separating two statements of one of the themes, and consequently makes the music seem interminable. Most non-repeaters of expositions among contemporary performers would probably regard the emotive word "cut" as inapplicable to their practice, but I hope we can now see that the two areas are not in principle sharply separated.

With that, and the general point about proportion, established by the previous examples, we can pass more quickly over the remaining specific issues that, in my judgment, make exposition repeats indispensable. One relates to development sections that, like the one in the first movement of Mozart's Clarinet Quintet, are exceptionally short and episodic in character: again perhaps paradoxically, but I think unmistakably, jettisoning a previously established regularity of expectation by omitting the repeat removes the dramatic *raison d'etre* of the development and makes it sound trifling. Then there are the cases where, as Tovey put it in his discussion of the repeat problem: "the composer has vividly imagined the moment at which the repeat begins:" most particularly, such movements as the first of another clarinet quintet, Brahms', in which the inception of the repeat plays exquisitely on the sense of tonal ambiguity established by the first beginning of the exposition. Next we may note developments, like that of the first movement of Brahms' Symphony No. 1, which begin with particularly dramatic strokes—in this case a sudden dip into B major, far removed from the home tonic of C minor, and then into a spine-tingling pianissimo in the new key. (In this movement, too, the even more unexpected lurch of the harmony into B minor at the start of the recapitulation gains appreciably if the fundamental C minor of the exposition has been given two chances to impose itself.) Finally, there are movements, like that of the first movement of Brahms' time" passages, so that the suppression of the repeat removes either a segment of music that has great beauty in itself, as in the first movement of Brahms' Second Symphony, or one that incorporates an important thematic link, as in Mendelssohn's *Italian* Symphony and Schubert's posthumous B flat major Piano Sonata.

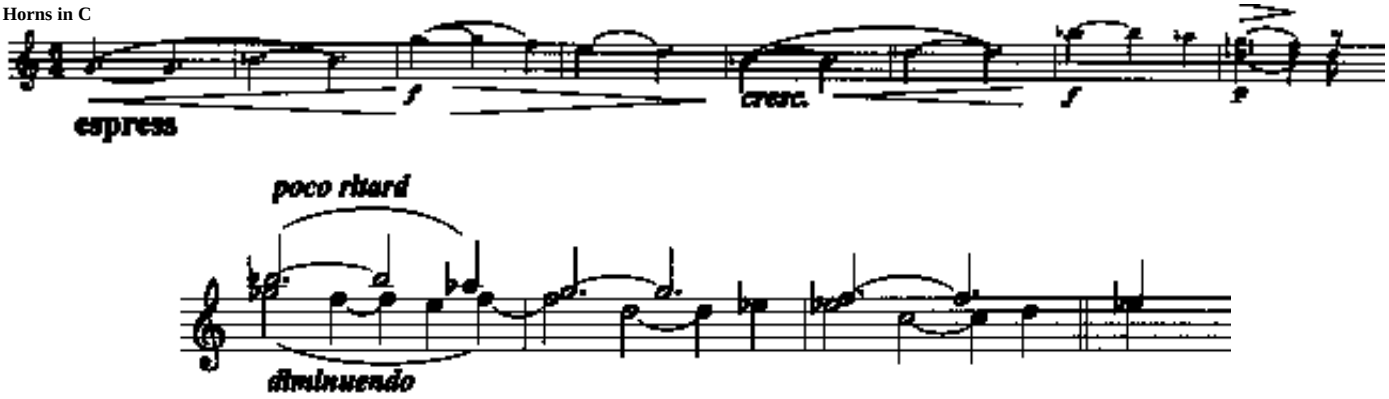
In connection with the last-named work, two observations made by Alfred Brendel may appropriately be considered at this stage in the argument. Brendel, himself a great interpreter of the Viennese classics and especially of Schubert, feels that, firstly, exposition and repeats in works like the Schubert sonatas are a matter of taste, and secondly, that in the particular case of the B flat major Sonata the nine measures of first-time music are intrinsically on a lower level of invention than the rest of the movement. My response to these two points, coming from this particular source, is, I confess, ambivalent. Brendel is one of the last performers I would want to tangle with on such issues, simply because he is a musician of a taste so well founded and a perception so keen that even the most arrogant of critics, confronted with a difference of opinion, may well feel: "Perhaps he's right and I'm wrong." Yet I cannot help being aware that if, as I believe, the analogy between omitting repeats and omitting other things is valid, then to accept either the general or the specific Brendel's opinion on this matter is to open the door to cuts of all sorts. And not far beyond that door lurk the elaborated but spurious "interpretations" of such men as the late George Szell, who once told me, when I asked him about his use of impure and much-cut textual sources for Bruckner symphonies, that he considered Bruckner a composer of very imperfect skill who needed his help, and who was in the habit of leaving out a sizable chunk of the finale of Bartôk's *Concerto for Orchestra*, citing as justification the fact that he had suggested the omission to Bartôk, though never to my knowledge going so far as to claim that Bartôk had agreed.

Clearly, Brendel's "matter of taste" argument rests on the often-expressed view that composers in the classical period frequently wrote repeat marks into their music out of mere habit. The general evidence against this belief lies in the cases, numerous enough

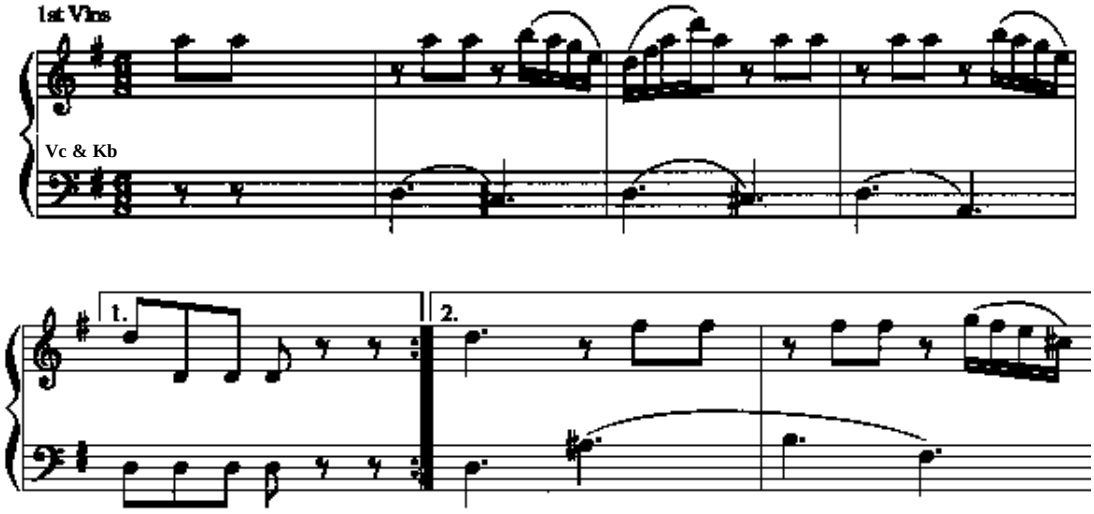
if not overwhelmingly so, where some of those composers demonstrated their relative freedom from the habit by *not* writing repeat marks. Quite apart from other formal innovations, Mozart refrained from using them in first movements between his 31st (*Paris*) and 34th symphonies; and the facsimile of the manuscript of the *Haffner* published by Oxford University Press pinpoints his decision, in this instance, to delete repeat marks previously included for both halves of the first movement. Beethoven felt able to dispense with the repeat as early as the Larghetto and finale of his Second Symphony, though he kept it in the first movement of all the symphonies before the Ninth. And so far as the first movement of the Schubert B flat major Sonata is concerned, general evidence is unnecessary, since we have the specific disproof of the "mere habit" theory provided by the first-time passage—even the most supposedly effortless if musical creators do not compose nine measures in their sleep. In the case of Mahler, who was, to put it mildly, undeterred by prolixity and wrote out most of the repetitions in his music fully and with drastic variation, we have already seen that the inclusion of the traditional repeat in the Sixth Symphony was an exceptional, and thus unimpeachably intentional, act. In his memoirs, Berlioz had stigmatized the Paris Act. In his memoirs, Berlioz had stigmatized the Paris conductor Habeneck's habit of "suppressing an entire repeat" in the finale of the Fifth Symphony as a culpable "correction" of Beethoven, which scarcely suggests that in the 1850's, much less in Beethoven's own time, composers looked casually on such questions.

The problem posed by the second-half repeat, traditionally embracing both development and recapitulation but leaving the coda, if there is one, out on its own, is subject to the same arguments as that of the exposition repeat, with a couple of important qualifications. Firstly, it is a less insistent problem, because even by Haydn's and Mozart's time the second repeat was often prescribed—a point that itself seems to me to weaken, by implication, the "habit" theory about expositions. But on the other hand, when the marking *is* included, it tends to raise knottier specific difficulties. Basically, what has to be borne in mind is the balance between the dramatic impact of the development and the interest of what might be called the interfaces between the main sections of the movement. It is often argued that, in the classical masterpieces of the sonata style, the development section possesses a degree of pregnant intensity that makes its repetition self-defeating. In the actual hearing, however, I find that second-half repeats in performances like the Richter-Rostropovich recordings of the Beethoven cello sonatas do not detract from the overall effect. And often, as in a movement like the finale of Mozart's G minor Symphony K550, the electrifying change of meaning when the start of the development section is heard again after the first traversal of the movement's closing measures adds a dimension to the music that I am most reluctant to do without.

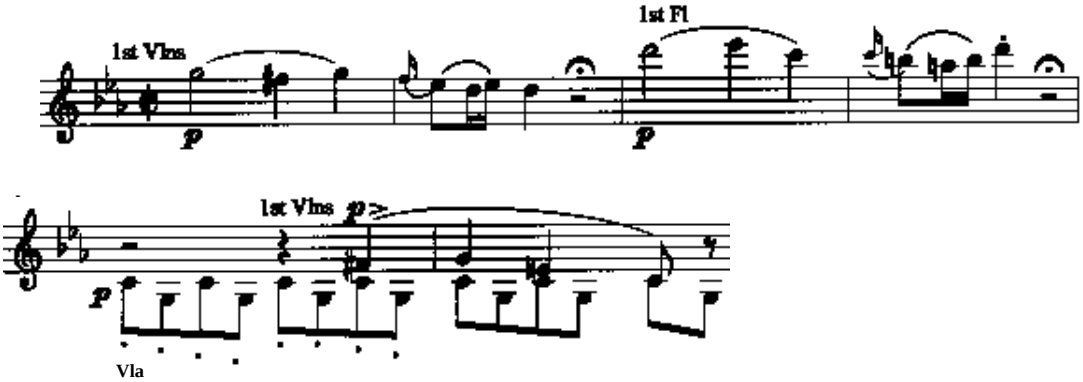
Variation movements, and movements of the minuet and scherzo type, being usually less complex structures than the highly developed compound binary outer movements of the typically classical symphony or sonata, offer correspondingly simpler problems in the matter of repeats. With variations, the most crucial single factor is probably consistency. Composers like Haydn demonstrate over and over again their willingness to leave out the repeat of a particular variation, or half-variation, when they have a reason to do so. When the full compliment of repeats if prescribed in the score, I have found the most satisfying performances to be those that duly observe, and the next to most satisfying to be those that omit, not some, but all of them. When performers change their policy from one variation to the next they succeed only in unsettling me. I cannot say whether the practice would have the same effect on a completely naïve listener with no formal expectations, for he simple reason that when I started to think about such questions I was no longer a completely naïve listener. But I cannot see, either, that the question is an important one, because the composers we are considering were not writing for naïve listeners, but for audiences that brought a great deal



Example 1



Example 2



Example 3

of experience, and often of musical education, to their listening.

As for minuets and scherzos, performers and critics these days subscribe almost universally to the established view that all repeats are to be taken at the first playing of the minuet or scherzo and in the trio, but that the repeats are omitted in the *da capo*. I accepted that view myself when I was writing the Sonata article for *Britannica 3* a few years ago. But the more I think about it, the less happy I am with this comfortable received opinion. I am not aware of any positive evidence for it beyond mere convention, and there is a good deal of negative evidence. Consider Haydn's Symphony No. 97, where the repeats in the minuet itself are fully written out and considerably varied, without any suggestion that they should be omitted at the *da capo*. Consider Beethoven's frequent instruction along the lines of "Menuetto D.C. senza replica," which he would hardly have had to say if it had been normal practice to do the *da capo* in the fashion, and his usual inclusion of these repetitions—either written out and varied, or simply by repeat marks—on the occasions when, for other reasons, he wrote out the *da capo* itself. (The A flat major Piano Sonata, Op. 110, and the C sharp minor String Quartet, Op. 131, provide good examples.) Altogether, I am increasingly inclined to regard the conventional theory as unproven. Perhaps one of my fellow musical gluttons would care to come up with some evidence for complete minuet menus.

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This article previously was published in The Musical Newsletter, *Volume 7, Number 1, pages 3-7, published in 1977. It is reprinted here with the author's permission.*

Scores & Parts

Joaquín Rodrigo's *Concierto de Aranjuez* for Guitar and Orchestra

Prepared By Clinton F. Nieweg and Stuart S. Serio;
Compiled by Jennifer A. Johnson

Original Publisher: Schott © 1957 by Joaquin Rodrigo Vidre
Scores used: Schott © 1957, Eulenburg © 1957, Computer engraved score (1995)

This errata list is to be used to correct the Schott computer engraved parts (1995). Schott originally published the parts in 1957 in manuscript. The Eulenburg score is a corrected edition of the Schott score. The same parts are used for the harp adaptation made by the composer for Nicanor Zabaleta (harpist) in 1973.

Status codes: * - is critical; would stop rehearsal
X - is necessary; should be done prior to performing the piece
? – questionable correction; conductor's decision
A blank cell indicates that in the best of all worlds, this correction would be in place.
s/r = should read

Status	Instrument	Mvt.	Reh.#	Meas.#	Beat	Correction
	SCORE					
X		1	1	18	6	Vln I: In the computer edition score and parts the E s/r F (confirmed by Eulenburg score).
		1	4	12	1	Vln II: Add *p.*
?		1	17	8		Vla: Add trills as in violins; see also Reh. 10.
		1	20	2		Vln 2: The label at the bottom system of page 32 staff should read "Vc."
		1	22	6	3, 3+	Hns: Add staccato.
X		2	5	3	1	Vln II: $C^{\#}$ s/r B; (confirmed by Eulenburg score).
X		2	6	3	3	Vc: Rhythm should match that of the vlns and oboe.
		2	8	6	1	Vc: add *pp* as in part. (Also see the bass line).
?		2	11	6	1	Vln I: Engraved bowings in score do not match part.
X		3	5	11	1	Vla: G s/r A, as in part (confirmed by Eulenburg score).
		3	13	1	3	Add *pp*.
	PARTS					
*	Fl 1	1	15	6	9	F s/r $F^{\#}$.
*	Fl 1	1	16	8	1+4	s/r $E^{\#}$-$F^{\#}$-$E^{\#}$-$F^{\#}$-$E^{\#}$ as in piano reduction and Eulenburg. Also see Reh. 4, m. 9.

Status	Instrument	Mvt.	Reh.#	Meas.#	Beat	Correction
	Fl 1	3	13	1	3	Add *pp*.
	Ob 2	1	24	1	1	s/r Sixteenth note = dotted quarter note.
	Bsn I	2	9	5	2+	Add slur over triplet.
	Bsn I	2	9	5	3	Slur entire beat.
	Hns	1	22	6	3, 3+	Add staccato.
*	Hn 1	3	5	7&8		Delete 2 measure rest at top of page 6.
****	Tpt I	1	24	1-12		**12 measure passage missing (copy from score).**
	Tpt 2	1	3	1		Remove *con sord*. Place at reh. 3, m. 6.
*	Tpt 2	1	5	4&5		2 measure rest should be a 3 measure rest.
	Tpt 2	1	24	12		Fix final barline.
*	Vln I	1	1	18	6	In the computer edition score and parts the E s/r F (confirmed by Eulenburg score).
	Vln I	1	16	6	4&5	*Descresc*. should start on beat 4.
	Vln I	1	17	2	5	Computer edition missing a dynamic: add *p* as in Eulenburg.
?	Vln I	2	11	6	1	Engraved bowings in score and part do not match.
*	Vln II	1	5	5	1	New edition has grace notes, A to B; s/r C to D, as in Reh. 5, m. 3; (confirmed by Eulenburg score).
?	Vla	1	17	8		Add trills as in violins. See also Reh. 10.
	Vlc	1	19	7&8		Add accents, as in upper strings.
*	Vlc	2	6	3	3	Rhythm should match violins and oboe.
	Db	1	4	10	1	Add *pp*.
*	Db	1	12	1		1 measure rest should be a 4 measure rest.
	Db	1	19	7&8		Add accents, as in upper strings.

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Stuart S. Serio is the Principal Librarian of the Schuylkill Symphony Orchestra (PA).

Jennifer A. Johnson is a Former Staff Librarian of The Philadelphia Orchestra.

Books In Review

Cincotta, Vincent J. **Zarzuela, The Spanish Lyric Theatre**. (Wollongong, NSW Australia: University of Wollongong Press, 2002); 766 pp; ISBN: 0864 18 7009

Reviewed By Henry Bloch

The *Zarzuela* is the post popular type of music theatre in Spain and some other Latin countries, but it has received little attention outside the Latin orbit. Indeed, its popularity in Spain rivals that of the American *musical* elsewhere. Therefore, it is surprising that up to now there has been virtually no attempt to acquaint readers in the English language with so colorful a subject as the *Zarzuela*. Only recently, the American scholar, Vincent J. Cincotta, who has been on the faculty of the University of Wollongong, NSW Australia for many years, fulfilled that need and compiled the history of the *Zarzuela*, a list of its extensive repertoire, its creators, and its performers from the seventeenth century to the present.

In the first of four essays, Mr. Cincotta writes about the growth of the theatre and music during the reign of Henry IV, beginning in 1621. Lope di Vega and Calderon de la Barca, the leading playwrights in Spain, provided numerous texts for the rapidly developing *Zarzuela*, which included dialogue, songs, and dance. The music for one of the earliest successes, *La Selva sin Amore* (1627), with text by Lope di Vega, was composed by Filippo Piccinini from Bologna and Bernardo Monanni from Florence! They introduced the new monodic recitative, which had become so popular in Italian opera, but it was not successful in Madrid. Native composers and audiences preferred spoken dialogue.

When Philip V ascended the throne in 1701, he favored Italian opera and brought Italian artists to Spain. Among them was the famous castrato, Farinelli, who eventually exerted a dominating influence on musical and political affairs at the court. Nevertheless, the *Zarzuela* remained popular and flourished on a more moderate scale than before. Ultimately, the Italian opera prevailed in aristocratic circles with royal support while, toward the end of the eighteenth century, the *Zarzuela* declined.

Next, Mr. Cincotta describes how, in an attempt to fill a vacuum in the Spanish musical theatre, several Spanish composers sought to establish Spanish opera to compete with the Italian opera favored by the aristocracy. Actually, they created a new type of *Zarzuela*, which was influenced by lyric stage works from other countries. In France, there was the *opera comique* with alternating songs, dances, and dialogues. Elsewhere, the operetta, ballad opera, and *Singspiel* adhered to similar patterns. Mr. Cincotta calls this new, more elaborate type, which evolved in the middle of the nineteenth century, the *Zarzuela Moderna*. With renewed vitality and an emphasis on native subjects and music, the new spectacle prevailed. Its dimensions were expanded to a full evening's entertainment. Eventually, the *Teatro de la Zarzuela* was built in 1856 as the national musical theatre. It was there that the *Zarzuela* flourished until the middle of the twentieth century.

Modestly, Mr. Cincotta does not consider his book to be a "Musicological treatment of the subject." In his words, it is "A socio-historical, generalized reference in English on the Spanish lyric theatre of the past one-hundred-and-fifty years." Four essays in the first part of the book give an interesting overview of the subject and reveal Mr. Cincotta's seriousness of purpose. The second part contains lists of *Zarzuela* composers with biographical sketches and repertoire lists enhanced with copious illustrations. There is also a list of librettists and synopses of

twenty popular *Zarzuelas*. In addition, a bibliography and discography are included. Finally, a generous Chronological Table puts all the information into an historical context. Mr. Cincotta's work provides a rich resource in a relatively unfamiliar genre.

Henry Bloch is a member of the Conductors Guild's Board of Directors and Archivist for the Conductors Guild.

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Di Pietro, Rocco. **Dialogues with Boulez**. (Lanham, MD: Scarecrow Press, Inc., 2001); 109 pp.

Reviewed By Thomas Erdmann

Pierre Boulez is known to devotees of classical music as a uniquely gifted triple-threat musician. Perhaps the greatest conductor/interpreter of 20th Century orchestral music the last century produced, evidenced in his life-long series of recordings and current work as principal guest conductor of the Chicago Symphony, Boulez is a first-rate modernist composer and a man of uncompromising thoughts he is always willing to express – witness his recent post-9/11 legal troubles in France regarding comments on the current state of opera management. In this straight question-and-answer text, with just a few pages of introduction and sub-subject headings, Boulez demonstrates his extensive knowledge and clearly delineated thinking process, which reinforces, to the reader, the ultimate command Boulez has over each of his above listed strengths.

The interviews were conducted over a four-year period by Rocco Di Pietro, an author, composer, and educator with his own impressive modernist resume. While there are a number of different and distinct areas scrutinized, including but in no way limited to the process of composition, Stockhausen, Cage, Zappa, teaching, and Boulez's recent work with computers, the text basically boils down to an examination of the current state of modernism. When one considers the artist questioned is the composer of *Le Marteau Sans Maitre*, the comments take on added relevance.

To say that reading this book is fascinating is an understatement, but in order to fully appreciate the scant 100 pages make sure you're ready to do some research on your own. During the course of the text Boulez makes references to not only a great deal of 20th Century musical literature, requiring any conscientious reader to search out some of the more erudite music for further study, but also a number of literary references – Proust's *Recherche du temps*, as one of many examples - which beg to be explored in order to fully understand the foundation upon which Boulez frames his thoughts.

It is impossible to traverse all of the areas through which Boulez's ruminations flow, but a few examples from the text will serve to show the variety and depth of the conversations contained therein. On the state of composing Boulez says, "When I conduct my own works I have some distance with them, not at all like when you are composing. As a composer, yes, you have to be at the same time adventurous, so you don't know what you will discover… And you go about this in various ways." (page 5) Further thoughts on this subject include the following. "I'm interested in the organic, because if it is something that completely alters the direction – one might say the 'forecast' – of the work… I need, or work, with a lot of accidents, but within a structure that has an overall trajectory – and that, for me, is the definition of what is organic." (page 25)

On Stockhausen Boulez says, "Stockhausen does not accept the conventions of the opera house; that for me is a big thing, very positive." (page 35) Then Boulez goes on to note the following, "But the literary aspect (of Stockhausen) is for me really very difficult to accept. Because he's preoccupied with Wagner's concept of the 'total' work, which puts all his projects in Wagner's shadow, let's say… I find the musical aspect better than the dramatic." (page 35)

On working within the electronic medium Boulez says, "But what was really restrictive from my point of view was the idea of the performer following the tape in a kind of straitjacket, which I found to be very detrimental to the performance in general. It was because of this that I pushed research at IRCAM

(International Research Center for Computers and Acoustic Music) toward live electronics, live computer systems, and real-time situations." (page 67)

In total, Di Pietro does a commendable job of taking common threads from various conversations over a period of time and rearranging the elements into an easy-to-follow thread. This allows the reader to easily understand the intricacies of Boulez's pattern of thought and examine how Boulez's compositional career took shape. For composers and would-be composers this book is essential research of the highest order. For conductors of Boulez's music, this tome is required reading you will come back to again and again.

Dr. Thomas R. Erdmann, is currently Director of Bands and Associate Professor of Music and Education at Elon University, in Elon, North Carolina. He has published two books, and over 30 papers in a variety of journals.

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Fulcher, Jane F., ed.: **Debussy and His World**. (Princeton and Oxford: Princeton University Press, 2001); 396 pp.; ISBN: 0691090416 (cloth) 0691090424 (paperback)

Reviewed by Kenneth Morgan

This is the latest in a series of volumes associated with New York's Bard Music Festival, in which diverse hands analyse a major composer's oeuvre in relation to the social and cultural context of his times. Previous books in the series have considered Brahms, Mendelssohn, Richard Strauss, Dvorák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, and Beethoven. Now it is the turn of the elusive French composer Debussy. As with previous volumes, Leon Botstein, the President of Bard College and editor of *The Musical Quarterly*, includes a chapter. Here he focuses on the connections between Debussy's musical styles and paintings by Whistler, Turner, Manet, the Pre-Raphaelites, and the symbolists. He puts forward the argument that Debussy's musical language owed much to visual models, notably in works such as *Jeux* and *En blanc et noir*. Eight other contributors discuss the evolution of Debussy's musical styles within the French cultural environment of his time. These chapters are supplemented with documentation of his career. This book, intended for musicologists, includes technical analyses of scores with evaluations of wide-ranging source materials. But the best contributions reach beyond a merely specialist audience to offer illumination of Debussy's musical stature to the educated layman.

The chapters that trace the evolution of Debussy's style are successful in conveying the restless searching of a composer who disliked to be pigeonholed, but whose creative output was constantly renewed in terms of style, form, and cultural influences. They also situate Debussy's works within the rapidly shifting social and political milieu of *fin-de-siècle* Paris and, inevitably, discuss his absorption of, and break with, Wagnerian musical principles. In the longest contribution John R. Clevenger takes a fresh look at Debussy's early Rome cantatas, which were his only substantial dramatic works composed before *Pelléas et Mélisande*. Concentrating on their libretti, musical-dramatic construction, and style, this discussion of three relatively unknown works brings into relief the originality of the fourth and best known of these cantatas, the haunting *La Damoiselle élue*. Debussy successfully integrated Wagnerian leitmotivs in this cantata but offered more original harmonic invention and a more individual sonority than he had achieved earlier.

Debussy composed during a period when controversy was rife over the artistic role of musical institutions and composers in French musical life. Gail Hilson Woldu's contribution investigates these conflicts in the ideas of Fauré, D'Indy, and Debussy. All knew each other well, and all assumed a prominent role in the French musical establishment. Woldu finds that each had similar ideas with respect to certain aspects of French musical institutions, but that each cultivated a distinctive aesthetic. Debussy's eschewal of intellectualism in music, his belief in spontaneous expression, and his refusal to abide by orthodox rules stand out in bolder relief in their juxtaposition with the ideas of his contemporary French composers.

Other pieces deal with the relationship of a newly discovered Debussy song ("Les Papillons") with Théophile Gautier's text; with the collaboration between Debussy and the writer Pierre Louÿs over the *Chansons de Bilitis*; with early interpretations of *La Mer*; and with Debussy's works written during the First World War. Debussy's devotion to contemporary French poetry is dissected in an analysis of his connection with Mallarmé. The book concludes with two documentary studies. One consists of a chronicle of Debussy's training at the Paris Conservatoire including semester reports on his progress. Thus in 1883 Ernest Guirard wrote that Debussy had a "bizarre but intelligent nature," but "writes music poorly" (p. 340). Obviously things changed. The other set of documents comprises extracts from newspapers and periodicals on Debussy's works performed in France between 1908 and 1910.

Readers of this journal will find very little, if anything, pertaining to the conductor's art in interpreting Debussy's music; however, that, in fact, is an underdeveloped field of research, save for Simon Trezise's insightful commentary in Debussy, *La Mer* (Cambridge University Press, 1994) on conductorial approaches to the composer's most famous orchestral score. Still, *Debussy and his World* provides much lucid commentary on the stylistic development of Debussy's career and the literary and socio-political world in which he lived. Academic specialists will find some important studies in this book, but the essays can also be read with benefit by those interested in the musical and cultural context that should inform the realization of Debussy's works in performance.

Kenneth Morgan is Professor of History at Brunel University, Uxbridge, Middlesex, England. He is the author of a forthcoming article on the recordings of the Polish conductor Paul Kletzki in Classic Record Collector.

Programming and The Humanities: The Mystique of Legend

By Alan Pearlmutter

Consider the intriguing possibilities of embracing fantasy, myth, and legend in concert programming. Musical works based on myth, fantasy, or legend become more alive to the listener and bring vitality to the audience, stimulating curiosity in the process. The link to the allied art is of great value because the music becomes closely associated with the art form. By definition, fantasy is "imaginative fiction featuring…strange settings and grotesque characters."[1] As a process of creating unrealistic mental images to meet a psychological need, "…fantasy is a literature of paradox. It is the discovery of the real within the unreal..."[2] Inherent to fantasy is the struggle between good and evil. Fantasist Eleanor Cameron points out, "…Within the everyday world of the novel there exists a pool of magic possessing a strange but powerful and convincing reality of its own."[3] Ursula K. Le Guin indicates, "Fantasy is a different approach to reality, an alternative technique for apprehending and coping with existence."[4] A legend, however, is a story from the historical past, though not necessarily verifiable. Legend has a mythological, mysterious, or reverent element. Often involving a person or character transcending obstacles with special skill or prowess, legend creates a mystique and explains our fascination with the individual who achieves greatness.

Baroque art had a fascination with mythological spectacle and display. The men of the Enlightenment were unified in a program of secularism, humanity, and freedom, with an appeal to antiquity. Hence musicians, poets, and sculptors found interest in classical thought with its Greek myths, Roman temples, and nude figures. This provided a backdrop for eighteenth-century music composed with an interest in preserving the myth.[5]

Musical Diversions Society presented "Music and the Myth" in March 1993. The concert featured eighteenth-century music embracing numerous Greek myths including Apollo and Hyacinthus, Phoebus and Pan, Don Juan, Ariadne and Bacchus, and Orpheus and Eurydice. The stories deal with fantasy, magic, and the struggle of good over evil. In Apollo and Hyacinthus, Apollo turns the blood from a discus wound into a flower. Phoebus, the Roman name for Apollo, punishes King Midas by giving him a pair of ass's ears. In the story of Don Juan, Bacchus or Dionysus turns pirates' oars into serpents, which fill the ships with ivy and the sound of flutes. The Orpheus legend is the story of a superhuman protagonist who conquers death and whose music has power to overcome evil. Orpheus descends into Hades to find his woman Eurydice, who had fallen to the temptation of an illicit lover. Armed with his magical lyre, Orpheus faces the Demons and tames them with his song.[6]

Each of these stories exemplifies fantasy, magic, and the creation of new realities and alternative techniques to cope with existence. The "Music and the Myth" program was varied by the inclusion of two vocal selections, ballet music, an overture, and a suite. The concert opened with the prologue to the obscure intermezzo, *Apollo et Hyacinthus*, by Mozart, composed at age 11. A soprano aria from Bach's secular cantata, *Phoebus und Pan*, was performed. Ballet music was represented by Gluck's music from *Don Juan*, as well as a suite from *Ariane et Bacchus* by Marin Marais, a French opera com-

poser of the seventeenth century. The concert concluded with excerpts from Gluck's *Orpheus and Eurydice* and included ballet music, a recitative and aria, and the instrumental "Dance of the Furies."

In programming concerts, an unintentional discovery often improves the program concept and presentation. Such was the case when Musical Diversions Society planned a program titled "Birds and Music" for the summer of 1995. The original concept was to select compositions that represented a variety of birds. The result was the following repertoire: Haydn's Symphony No. 83 in G ("La Poule"), Stravinsky's "Berceuse and Finale" from *The Firebird*, Griffes's *White Peacock*, *Swan of Tuonela* by Jean Sibelius, and *Ma Mere L'Oye* by Maurice Ravel. In researching the background of these compositions, it was discovered that at least three of them were based on legends or myths. The program title was transformed to "Birds and Legends," with the hope that an emphasis on legends in the presentation would be of considerable interest to children and families.

The Firebird is a story of enchantment, magic spells, and the triumph of good over evil. Andre Boucourechliev describes the plot as follows: "The evil world of the magician Kashchei and the good world of the Firebird confront the hero prince, Ivan Tsarevich, who triumphs over the forces of evil with the help of the Firebird."[7] If this famous stage work were a pantomime without music or speech, it could have achieved great success by the elements of fantasy and magic alone. Some of the sections of the ballet are titled: "Appearance of the Firebird Pursued by Ivan Tsarevich;" "Dance of the Firebird;" "Ivan Tsarevich Captures the Firebird;" "Appearance of the Thirteen Princesses under Kashchei's Spell;" "Magic Carillon;" "Appearance of Kashchei's Guardian-Monsters, Who Capture Ivan Tsarevich;" "Crumbling of Kashchei's Palace and Lifting of Spells;" "The Stone Warriors Return to Life."[8] This is a true achievement of enchantment in magical worlds, a story of charm and wonder, capable of seizing the imagination of a broad-based public.

The symphonic poems of Jean Sibelius are his most important works apart from his symphonies. Kaleva was the great national folk hero of Finnish and Estonian folk poetry. Kalevala was the homeland, Finland. Sibelius composed four *Legends* for orchestra, Op. 22 and all follow stories from the Kalevala. The first of them was *The Swan of Tuonela*, planned as the prelude to an incomplete opera, *The Building of the Boat*. In this legend, the Swan floats and sings on a large river, which surrounds Tuonela, the land of death, or the hell of Finnish mythology. The music evokes the part of the story where Lemminkainen makes an attempt to shoot the Swan with his crossbow.[9]

Maurice Ravel was described by his friends as never having left the magic of childhood. Childhood for Ravel was conserved, ennobled, and communicated. He loved toys, knick-knacks, dwarf trees, and similar oddities. Convinced as he was of their beauty, he gave them as presents to children and grown-ups alike.[10] Consequently, it would be likely for Ravel's scores to be emblazoned with enchantment, effect, color, magic, and fantasy. In *Ma Mere L'Oye* (Mother Goose), Ravel turned to the children's stories of Charles Perrault and Marie Catherine of the 1600s and Marie Leprince de Beaumont of the 1700s for literary material. The score is based on the Sleeping Beauty story wherein a beautiful daughter of a king and queen pricks her finger and falls into a one-hundred-year sleep, to be awakened by the kiss of a handsome prince. After falling asleep, she dreams about a little boy as small as a thumb who gets lost in the woods (Tom Thumb), an oriental princess taking a bath amidst singing, and a Beast who requests her hand in marriage (Beauty and the Beast). After several rejections, she agrees to marry the Beast and he becomes the handsome prince as she awakens.

Our performance of this work coincided with a popular film "Beauty and the Beast," familiar to children in the audience. To capitalize, a musical lecture was presented in the middle of the concert entitled "The Magical World of Make Believe in Ravel's Ma Mere L'Oye." The orchestra demonstrated special effects and Beauty/Beast characterizations as children sat in close proximity to the musicians. Ravel's score captures the innocence and sophistication of both the fairy tale and the composer's persona. In this concert, Ravel's music came to life by means of the legend.

Musical Diversions Society performed an all-Prokofiev concert in March 1997, entitled "Prokofiev and the Tale." Three out of the four compositions performed were based upon legends or stories. The concert consisted of the rarely performed *Overture on Jewish Themes*, Op. 34, the familiar *Lieutenant Kije Suite*, Op. 60, excerpts from Suite No. 1 of *Romeo and Juliet*, and *Peter and the Wolf*.

As a young boy, Serge Prokofiev was exposed to opera, and the stage captured his imagination. As a child he composed two operas, *The Giant* and *Desert Islands*. Throughout his life he sought to find a unique contemporary voice through the specialized medium of film, combining history and theater. The film, *Lieutenant Kije*, was based upon a satirical story by Tynyanov. A military clerk, through a slip of the pen, enters the name "Lieutenant Kije" on the rolls. Owing to military bureaucracy, Kije, existing only on paper, acquires an illusory life, receives a new assignment, marries, and dies. The film wittily portrays the barrack-like atmosphere of early nineteenth-century St. Petersburg under the half-mad disciplinarian Paul I. The imagery of the score lies in the portraiture conveyed by the sounds of Prussian-style parades, snow scenes, dashing Hussars, ceremonial marches, and the jingling bells of the triple horse-drawn troika.[11] The magic and fantasy lie in the orchestration, colors, effects, and recurring leitmotifs.

Prokofiev maintained his interest in fantasy through scores such as *Peter and the Wolf* and *The Ugly Duckling*, composed twenty-two years earlier. What has captured the imagination of many generations in Peter has been the element of fantasy interwoven with reality. Environmentalists and animal lovers might argue whether good actually triumphed over evil in the tale; nonetheless the heroic exploit of young Peter still qualifies as magical prowess, enabling him to defeat a seemingly overpowering force.

Shakespeare's early plays took their characters from history The Bard chose his heroes from people of noble background and political power. Romeo and Juliet is an exception, as the hero and heroine have no position of power and are fictitious. The tale emerged originally from Greece. A sixteenth-century Italian novelist named Matteo Bandello made the couple the subject of a novella, and Arthur Brooke, a minor writer, used Bandello's story in a long poem entitled *The Tragical History of Romeus and Juliet.*[12] In his ballet score, Prokofiev created a richly developed choreographic drama with vivid and realistic musical portraits, heightened dramatic intensity, comic gesture, sharply contrasting moods, and a clear depiction of conflict. The work established a significant historical precedent by expressing the subtle psychological nuances of the tragedy without excluding the power of the poetic word. The primary focus is lyrical, the profound theme of a lofty and noble love victorious even in death.[13]

We should never underestimate the power of a story to interest our audiences, especially the young. A tale helps us face our own realities, stimulates the imagination, and creates visual imagery, providing an effective complement to a musical score. Whether we draw our program subject matter from ancient myths or from modern day sagas such as *Anastasia*, *Pocahontas*, or *The Lion King*, the legend or myth provides a provocative and compelling device wherein our concerts can embrace mystery, adventure, fantasy, courage, and victory. The line drawn in a story between fantasy and reality is irrelevant for the purposes of concert programming, but the vibrancy and imagination of our musical programming will be significantly enhanced utilizing the mystique of legend, capitalizing on its educational and aesthetic potential for audiences of all ages.

ENDNOTES

[1]*Merriam-Webster's Collegiate Dictionary*, Tenth Edition (Springfield, Massachusetts: Merriam-Webster, Inc. 1993), p. 421.

[2]Sheila Egoff, *Thursday's Child: Trends and Patterns in Contemporary Children's Literature* (Chicago: American Library Association, 1981), p. 80. Quoted in Ruth Nadelman Lynn, *Fantasy Literature for Children and Young Adults, An Annotated Bibliography*. Fourth Edition (New Providence, New Jersey: R.R. Bowker, 1995), xxiv.

[3] Eleanor Cameron, *The Green and Burning Tree: On the*

Writing and Enjoyment of Children's Books (Boston: Little, Brown, 1969), p. 16. Quoted in Lynn, op. cit., xxv.

[4] Ursula K. Le Guin, "From Elfland to Poughkeepsie," in *The Language of the Night: Essays on Fantasy and Science Fiction*, ed. Susan Wood (New York: Putnam, 1979), pp. 84-93. Reprinted with the permission of the editor's Estate, the Author, and their joint agent, Virginia Kidd. Quoted in Lynn, loc. cit.

[5] Peter Gay, *The Enlightenment: An Interpretation. The Rise of Modern Paganism* (New York: Knopf, 1967), pp. 236-42, excerpted from Musical Diversions Society concert program notes by Alan Pearlmutter.

[6] In non-operatic works, his head is severed and floats with the lyre in the water, continuing to sing his music.

[7] Andre Boucourechliev, *Stravinsky* (New York: Holmes & Meier, 1987), p. 42.

[8] Op. cit., pp. 42-43.

[9] Robert Layton, *Sibelius* (London: Dent, 1965), p. 66.

[10] Roger Nichols, *Ravel Remembered* (New York: Norton, 1987), pp. 190-92.

[11] Israel V. Nestyev, *Prokofiev*, trans. Florence Jonas (Stanford: Stanford University Press, 1960), p. 250.

[12] Leonard Jenkin, *Monarch Notes, William Shakespeare, Romeo and Juliet* (New York: Simon & Schuster, 1964), p. 9.

[13] Nestyev, pp. 268ff.

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Errata

The following passage was inadvertently cut from Robert Ricks's insightful article, "Jean-Baptiste Lully and the Establishment of the Orchestra," on page 49 of the previous issue of the Journal of the Conductors Guild (Volume 23, Numbers 1 & 2). It should have read as follows:

…In *Thesee*, for example, the God of War himself indicates their function as pastoral instruments in the sylvan haven of Venus when Mars says: After these words it should read as follows:

> In these sweet retreats one passes happy days in peace.
> Let the oboes and musettes dominate the trumpet and drums.

In pastoral settings, whole oboe bands playing in four parts could be used in 17^{th}-century French scores. Rebecca Harris-Warrick shows that if the usual five-part scoring drops to four parts, a change from strings to oboe band is implied.

Recorders (called "flutes" by Lully although he specifically called for transverse flute only in his ballet *Le Triomphe de l'amour*) may also be pastoral instruments but are more likely to be associated with deities and Zephyrs than are the oboes. In *Amadis*, for instance, shepherdesses are accompanied by oboes and violins, and a chorus of nymphs is accompanied by violins and recorders. Thus, the bergeres (humans) are characterized by oboes, and the Nymphes (woodland deities) are symbolized by recorders.

One might expect trumpets and timpani to be regularly used in the magnificence of Lully's overtures but even in the grand C Major of the Overture to *Thesee*, they are silent. Like the oboes and recorders, their use is symbolic and their entrance here is withheld until the entrance of Mars, the God of War. Thus, in Lully's orchestra, trumpets and timpani herald Gods and heroes just as in everyday life they announced the presence of Louis XIV. Trumpets also signaled such things as the sounds of victory as in the Bruit de trompettes in the Prologue to Proserpine.

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