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Commentary

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I honestly do not know where to begin now that I am faced with the task of filling some enormous shoes as the editor of this special publication. I must say that Jonathan Green has been a great model and I hope to continue on the path that he has so elegantly laid out for the Journal of the Conductors Guild.

This issue may seem like the articles are coming from a myriad of angles and styles and, while they are, all four segments of the current issue can be seen as a different step in the score study process that we all should consider. We address some of the problems faced when conducting a canonized work such as Beethoven's Eroica or mighty Fifth Symphony and also propose the historical avenues that can be examined when approaching "Sea Songs" by Ralph Vaughn Williams.

Another connection that we commonly dismiss, or just plain forget to mention, is the connection between the performing groups. As much as the metronome markings in Eroica are so eloquently discussed by Gordon Peters, the concept can be transferred to any orchestral, wind, or choral work, especially if there is an arrangement of such a work for a different medium. The Vaughn Williams "Sea Songs" is both an orchestral work and a revered wind band work. At the heart of the wind band literature lies "Sea Songs," "English Folk Song Suite," and other works by Vaughn Williams. I urge you to consider all of the different media of ensembles that are around you and to find a connection.

I am also happy to reinstate the "Scores & Parts" piece that Clinton Nieweg so excellently contributes to. His vigor and dedication to music and conductors should be emulated by all.

Sergiu Celibidache once said about any performance that he would listen to or conduct that "it not only had good notes, and intonation, and good entries, but greatness."

It is with homage to Mr. Green that I quote him from August 2004: "It is that prefatory study that allows us to get to the heart of the music that we present, and it is through well-informed performances that we are able to give our audiences access to a world of great music."

Happy holidays to all of you and happy reading,

Peter S. Martin, Editor

The Marcia funebre from the 'Eroica': Beethoven's Most Misunderstood Metronome Marking

By Gordon B. Peters

Dedicated to the Memory of Max Rudolf

Ludwig van Beethoven's (1770-1827) symphonic metronome indications have been disputed since the time of Johannes Nepomuk Maelzel's (1772-1838) invention of the metronome in 1815. They were friends, and Beethoven always believed that the traditional Italian terminology, which he called "tempi ordinari," was helpful to the performer, but, not nearly accurate enough. When this calibrated time device became available, Beethoven was delighted. By 1817, he had used it to indicate his preferred speeds of playing his first eight symphonies. He later added metronomic markings to the ninth symphony (1823), the string quartets through opus 95, and four piano sonatas, but not in any of his other works.

In the mid 1950s, I had the privilege of meeting and performing under Max Rudolf when he guest conducted the Rochester (NY) Philharmonic Orchestra. Some years later, we both had acquired Maine summer homes in close proximity. Our friendship led to many musical conversations, including one about the Marcia funebre, movement II, of the 'Eroica' Third Symphony (1803-1804).

Max's now famous monograph, The Metronome Indications in Beethoven's Symphonies, serves as a basic point of departure for this paper.

> Of the 60 metronomic indications in Beethoven's symphonies, about 20 are currently observed in most performances. In the Marcia funebre, prominent conductors (as their recordings prove) accepted Beethoven's marking of eighth note = 80 for the recapitulation at bar 105, thereby endorsing the soundness of the composer's judgment. Yet, the same conductors rejected this marking at the start of the movement for which they chose a speed of eighth note = 52.

Before further quoting Max, some other pertinent information should be interjected. Percy Scholes, editor of The Oxford Companion to Music, ninth edition, 1956, p. 1021, states:

> The following examples of varying speeds of a typical Beethoven movement (the Funeral March from the 'Eroica' Symphony) as taken by various conductors, are from an article in The Musical Times of August, 1935 – a moment when a recent visit to London of the great conductor Toscanini was being discussed:
>
> Beethoven's own marking
> eighth note = 80, duration 12 ½ minutes
> Koussevitsky
> eighth note = 74, duration 13 ½ minutes
> Beecham
> eighth note = 62, duration 16 minutes
> Toscanini
> eighth note = 52, duration 19 minutes
>
> Thus Toscanini took almost half as long again over the movement as the composer apparently intended; but everybody would agree that the composer's marking is too fast!![1]

Adding to Mr. Scholes's list, I, as a member of the Chicago Symphony Orchestra for 42 seasons, have observed the beginning tempos for the Funeral March of the following conductors (including some recordings).

Ansermet	eighth note = 63
Barenboim	eighth note = 52
Kubelik	eighth note = 48 to 50
Monteux	eighth note = 60 to 63
Solti	eighth note = 58
Szell	eighth note = 66

Continuing to quote from Max's monograph:

> Musicians who denounce the validity of Beethoven's metronome indications argue that many of them contradict his own Italian tempo markings, and that the resulting tempos are often incompatible with the musical context. Those that take an opposite view believe that Beethoven's dislike for the traditional Italian tempo designations was justified, and that his metronome markings are safer in preventing misunderstandings.
>
> Was Beethoven's metronome faulty? Only a single model existed in his day. At first, it was enclosed in a metal box, later in a wooden box, though of identical construction, with a notched pendulum calibrated from 50 to 160.[2]
>
> After years of discussion with Maelzel, Beethoven was certainly familiar with the metronome's action and keenly aware of potential calibration problems…he periodically brought it to a watchmaker's shop to have it 'regain its steady pulse.' On all counts (of challenging Beethoven's metronome accuracy) there is no reason to suspect that Beethoven's personal metronome was not handled with care, or that it was less reliable than other instruments of its kind.[3]

In our personal discussion of the Marcia funebre, Max stated, "Of course it's in 2, not 4, but I do start it out in a subdivided 2 to insure good ensemble." Further, he pointed out to me that the metronome only went down to 50 in Beethoven's time, so Ludwig could not have indicated quarter note = 40 instead of eighth note = 80.[4]

Max's reference to conductors taking this movement in 4 at eighth note = 52 parallels my observations of other conductors choosing a tempo of circa eighth note = 60 and always conducting in a pattern of 4! In looking deeper as to why this particular movement of all the nine symphonies has the greatest departure in performance practice from the indicated tempo, I found the answer in the next Rudolf excerpt.

> Can disregard for Beethoven's metronome indications be related to shifting performance habits? By the middle of the 19th century, a new approach to the interpretation of Beethoven's music was set into motion by the 'New-German' school! Wagner (1813-1883) and Liszt (1811-1886) were its chief protagonists, joined later by Hans von Bulow (1830-1894). In 1844, a music journal reported that under Liszt's direction, Beethoven's symphonies were being played more slowly than had been customary. Musicians supporting the new movement gave praise to Liszt, which by inference criticized Mendelssohn who represented the older tradition. When Mendelssohn started conducting Beethoven's symphonies, he often worked with musicians who had actually played under Beethoven and confirmed Beethoven's original tempos. Schumann, in his reviews of Leipzig Gewandhaus Concerts, also largely agreed with Mendelssohn regarding Beethoven's tempos.

Felix Mendelssohn, in a detailed letter of 23 August 1841, addressed to the president of the Cologne Committee for the Lower Rhine Music Festival, expresses despair for the musical climate in Berlin "…I have heard such gross errors and such mistakes in tempo being made constantly in operas and symphonies that this is possible only through great carelessness…The whole orchestra is actually demoralized to its foundations, and the greatest part of the blame for this attached to Spontini…"[5]

Max further critically points to Felix Weingartner's (1863-1942) much-read essay, On the Performance of Beethoven's Symphonies, where the author often suggests drastic deviations from Beethoven's originally indicated tempos, suggesting eighth note = 60-72, in 4, for the Marcia funebre. (Although Weingartner's text is opinionated and controversial, I feel that every serious conductor can profit from exposure to his other ideas, pro and con.) So, starting with the imposition of the 'German Romantics' of Wagner, Liszt and von Bulow, these false traditions have been carried on by the likes of Nikisch, Walter, Furtwangler and von Karajan through to most of today's conductors!

In my own pondering of the metronomic indications in Beethoven's symphonies, I have looked at those movements with time signature denominators of 4 (quarter note per beat) that have eighth-note metronomic indications, as follows.

Symphony 1	Movement 1	C (4/4)
	eighth note = 88	
	Movement 4	2/4
	eighth note = 63	
Symphony 3	Movement 2	2/4
	eighth note = 80	
Symphony 4	Movement 2	3/4
	eighth note = 84	
Symphony 8	Movement 2	2/4
	eighth note = 88	

Essentially, in all the other movements that use quarter, half, dotted half, or whole note, the composer's intent is to have the feeling of the indicated note value (denominator) as the basic pulse that the conductor is to beat with occasional subdivision only if needed. So, looking back at the eighth-note metronome markings above, why do most conductors choose to conduct the movements indicated in patterns to the eighth notes? Why, because the vast majority did not know that Beethoven's/Maelzel's metronome only went down to 50 (not 40) and therefore, quarter note = 40 could not have been indicated!

Beethoven used 3/8, 6/8, and 12/8 in his symphonies. Had he wanted the eighth note to be the primary pulse in these aforementioned movements, he easily could have written 4/8 for 2/4, 8/8 for 4/4 and C. These five stated slow movements should all have a basic quarter-note feeling, with minimal subdividing. Conductors have the tendency of unnecessarily subdividing to 'help' the players and of beating 4 when a subdivided 2 is more in keeping with the composer's intentional musical feeling, not to mention the difference in players' responses to 2 and 4. This common bad habit completely changes the character and flow of the music.[6]

Now, specifically in the Marcia funebre, Beethoven's Italian indication, Adagio assai, "very slow," is going to tend to lead conductors to the false conclusion that eighth note = 80 is much too fast if one interprets Beethoven as intending funeral marchers' feet to move at 80. So, conductors compromise and go much (assai) slower, most at plus or minus eighth note = 60. This adds 4 minutes to the movement, making it 16.4 minutes in length (3 1/2 minutes longer than the slow movement of the Ninth Symphony), and making the entire symphony last over 48 minutes.

Having been an Army member of the United States Military Academy Band at West Point during the Korean War (1950 to 1953), I partook in dozens of marching funerals, playing the bass drum, muffled drum(s), or tam-tam. I can assure readers that we bandsmen never marched at anything close to 80 or 60. It was certainly much closer to Beethoven's intended quarter note = 40. (As an aside, I would like to state that funeral corteges, which include horses, similar to that of President John F. Kennedy's funeral march in Washington D.C., included cavalry troops. Hence, the 'people marchers' had to keep up with the horses.)

A simple experiment will heighten one's awareness to historical/traditional marching tempos per se. Try singing, conducting and marching simultaneously to the following marches at the indicated tempos.

Sousa: *Stars and Stripes Forever*
quarter note = 120
Alford: *Colonel Bogey*
quarter note = 108
Elgar: *Pomp and Circumstance*
half note = 46-48
Mendelssohn: "Wedding March" from
A Midsummer Night's Dream
half note = 52-54
Chopin: *Funeral March* in B♭ Minor, Op. 35
quarter note = 58
Wagner: "Bridal Chorus" from *Lohengrin*
quarter note = 52-54
Gounod: *Marche funebre d'une marionnette*
dotted quarter note = 88

Then try the same exercise with Beethoven's Marcia funebre at these alternate tempos, conducted in 4 with eighth note = 80, 60, and 50 and with quarter note equal to 40, in 2.

In the Beethoven, one may initially have resistance adjusting to quarter note = 40 because of previous "negative conditioning" to a much slower speed. If one translates eighth note = 60 to quarters, one is actually marching at quarter note = 30…a very lugubrious, unnatural, and uncomfortable tempo. The crux of the matter is Beethoven wanted his funeral march in the Eroica to move at quarter note = 40…why can't he have his way?

Further, the arguments against Beethoven's metronomic indications based upon his being 'crazy', deaf and sick have been proven to be utter fabrications and totally ludicrous.

It has been speculated that Anton Schindler altered Beethoven's original metronome markings. This is highly unlikely. Although Schindler met and began piano lessons with Beethoven as a very young man, he did not become Beethoven's secretary, replacing Franz Oliva, until 1820, after Beethoven's metronome markings had been established. Schindler's alterations to Beethoven's legacy began after the composer's death when Schindler destroyed two-thirds of Beethoven's 400 conversation books. [7] Modern research has revealed that Schindler altered the remaining conversation books by adding several significant entries after Beethoven's death.[8] Biographers as early as the nineteenth-century musicologist, Alexander Wheelock Thayer, indicated that Schindler's writings were biased and notoriously inaccurate.

Fortunately, conductor David Zinman has recently completed recording all the Beethoven Symphonies with the Tonhalle Orchestra Zurich utilizing the new Barenreiter Urtext Editions and observing the composer's metronome markings. The duration of Zinman's Marcia funebre is 12 minutes and 58 seconds. (Max Rudolf also recorded these symphonies near 'original' tempos on Decca Long Playing Records many years ago, which are now out of print.) I must state that listening to the Zinman CDs is like cleaning away decades of cobwebs and dust and hearing the real Beethoven for the first time. Conductors who take this giant of a composer's music at slower, romanticized tempos should not be emulated. False traditions should be found, challenged, and discarded.

Beethoven stands as a pillar of the highest musical and mathematical integrity, just as Einstein does in science. As Charles Rosen points out in The Beethoven Piano Sonatas, "He [Beethoven] was not often concerned with the comfort of either performer or listener in settling on his preferred tempos." Indeed, is it not past time that we respect this monumental genius and humbly perform his music at the speeds he directed?

Subsequent to the completion of this article, I chanced upon the following article, 'Maelzel's Metronome'. It so captures the perspectives and attitudes of the times toward the newly invented metronome that I felt it should be included.

Maelzel's Metronome

We take some blame to ourselves that we have so long let go by the desire we have entertained to speak of the utility of this instrument, and to use our earnest endeavor to extend further the knowledge of the important services it is capable of rendering to music and musicians—to young ones especially, by affording them an inflexible monitor as to correct time-keeping during their hours of practice. But the years it has been before the public induced us to consider it as not having immediate claims upon us in point of novelty, and as having already made considerable advances towards universal adoption. But we are at length led to believe it may not be quite useless to draw the general attention more strongly towards it, by the fact that composers are still too often content with marking their notes only with the common terms, and to leave the execution of them to chance or discretion, although it is now completely within their power to define, with the nicest precision, their own intentions as to time—perhaps the first and most important part of the expression. It is also now more momentous than ever, because, in the progress of art, the English instrumentalists are said to have accelerated the time of every thing they play, beyond the usage of other nations. Mr. Keisewetter, in leading Beethoven's and Haydn's symphonies at the Philharmonic Concert, we understand, insisted strongly upon their being played slower than that orchestra had been accustomed to perform them, and we have heard very old and very able musicians mention, that the rage for rapidity is of late become so great as sometimes to perplex even first-rate violinists, if they happen to be thoroughly acquainted with the passage. These are new phenomena, which may assist in enforcing the necessity and the utility of a definite measure of time; but we look upon both to have been established by the voluntary testimony of the most celebrated composers in Europe, appended to Mr. Maelzel's original prospectus, especially as they *pledged themselves* to mark their compositions according to the scale of the metronome. We are sorry to observe the promise is however but ill-kept.

Various attempts had been long made to invent a means of fixing a common standard for the measurement of the several times assigned to musical compositions, Dr. Crotch proposed the simple expedient of a pendulum, which is *the principal* to which Mr. Maelzel applied his mechanism. But while we are upon this part of the subject, we cannot omit to notice a most ingenious contrivance of Mr. Henry Smart, of London, who employed a barrel somewhat similar to that of an organ, which in its rotation lifted small hammers, and thus his instrument gave simultaneously a visible and an audible beating of every possible division of the time of one bar, one hammer going in minims, another in crotchets, another in quavers, &c. &c. &c. This way was by the far the most complete Metronome for the purposes of instruction of time, but the expense of its construction prevented its general adoption.

"Mr. Maelzel's Metronome consists of a portable little obelisk or pyramid, scarcely a foot high, the decorated exterior of which renders it an ornamental piece of furniture. Its interior contains a simple mechanical apparatus, with a scale the index is set to, the audible beats produced will be found to embrace the whole gradation of musical time, from the slowest *adagio* to the quickest *presto.*

The metronomic scale is not borrowed from the measures of length peculiar to any one country, but is *founded on the division of time into minutes.* The minute being thus, as it were, the element of the metronomic scale, its divisions are thereby rendered intelligible and applicable in every country: an *universal standard of measure for musical time* is thus obtained, and its correctness may be proved at all times by comparison with a stop-watch.

DIRECTIONS FOR USING THE METRONOME

At the top of the obelisk is a small lid, with a hinge. On lifting this lid, the steel pendulum is disengaged from its place of rest. A small key under the upper lid fits a hole in the side of the obelisk, and with it the clock-work is wound up and the pendulum made to move. Its motion may be stopped at pleasure by again confining the steel and within its place of rest above-mentioned.

1. A sliding weight is attached to the rod, or steel pendulum: the higher this weight is shifted, the slower will be the vibrations, and *vice versa;* so that when the weight corresponds with the number 50, the vibrations will be the slowest possible; at No. 160 they will be the quickest.

2. These numbers have all reference to a *minute of time;* viz. when the weight is placed at 50, fifty beats or ticks will be obtained in each minute; when at 60, sixty beats in a minute (*i.e.* seconds precisely); when at 100, one hundred beats in a minute: any stopwatch, therefore, will show how far the correctness of the Metronome may be depended on.

3. The duplicates of the numbers on the scale answer to a precisely *double* degree of velocity:--Thus, if 50 be the proper name for a minim, 100 is the number for the crotchets *in the same movement*; if 60 serves for crotchets, 120 expresses the quavers *in the same movement*, &c.—The numbers omitted on the scale have been found practically unnecessary.

4. The composer is best able to judge, from the nature of his movement, whether to mark its time by minims, crotches, quavers, &c. Generally speaking, it will be found, that in *adagios* it is most convenient to mark the time on the Metronome by quavers, in *andantes* by crotchets, in *allegros* by minims, and in *prestos* by whole bars. As often, however, as the case may admit of so doing, it is desirable that the pendulum should be made to strike the integral parts of a bar, just as a master would beat or count the time, *i.e.* In 4/4, 3/4, and 2/4 time the rod should, whenever possible, beat 1/4 or one crotchet. In 6/8 and 3/8 time…….1/8, or one quaver.

5. This being premised, suppose it is desired to time a movement in 4/4 time, which, according to the present system, would be called an *allegro:* let the weight, by way of trial, be placed against No. 80: and two or three bars of the movement be played, to ascertain whether, at that number, each beat falls in with the degree of quickness desired for one minim or two crotchets. If it beat too slowly, shift the weight downwards, until, by two or three trials, a place (suppose at 84) has been found for the weight, at which the

pendulum beats the minim in the precise degree of quickness contemplated for the due performance of the movement; it being well understood, that in this, as in every other case, *each* single *beat or tick forms a part of the intended time, and is to be counted as such; but not the two beats produced by the motion from one side to the other."*

Such is the structure of this instrument, which we cannot too highly commend.* Nor can we close this article without endeavoring again to impress upon composers how much their works would gain and what facilities would be extended to the performer, by their affixing the times according to the beat of this instrument. Mr. Maelzel has published a table of times, as marked by English and foreign composers, which we had intended to annex; but we find them to differ so extremely, even in the velocities appended by the same composer to the same terms, that a transcript would confound rather than clear the apprehension of the student. Paer, for instance, assigns both 50 and 80 of the scale to the minim as *allegro moderato;* Clementi considers 50, Cherubini 72, 112, and 126, as *allegro.* Nothing can more strongly show the necessity for a more absolute definition of time than these discrepancies. There is also a little German publication, which directs the time of many of Beethoven's symphonies and quartets, according to the scale of the Metronome. But this affords only a partial view of a subject which requires to be settled absolutely. It appears to be an object worthy of consideration of the Philharmonic Society of London, who might, in conjunction with the professors of the conservatories in France and Italy, easily adjust the terms of the necessary improvement.

* Would not the introduction of some mechanical means of indicating the return of the bar improve it for children?-A small bell for instance.

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END NOTES

[1] Note: Erich Leinsdorf, in his book, *The Composer's Advocate*, takes great critical exception to this last sentence.

[2] Today's metronome has a range of 40 to 208.

[3] Even today, serious musicians periodically check their metronome's calibrations against the second hand of a clock for accuracy.

[4] I have since visited the Paris Conservatoire's Historical Musical Instrument Museum where I saw an actual 1815 Maelzel metronome, indeed with the range of 50-160.

[5] The reader is strongly urged to become acquainted with Gaspare (Luigi Pacifico) Spontini in *Baker's Biographical Dictionary of Musicians*.

[6] In the book, *Max Rudolf, A Musical Life, Writings and Letters*, edited by Michael Stern, pp 314-321, a long list of works in addition to symphonies is included in which Beethoven's indicated metronomic marks are shown. Nowhere had Beethoven used 4/8 or 8/8 as a time signature.

[7] Forbes, Elliot: "Anton Schindler" in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie. 20 volumes. London: Macmillan, 1980, volume 16, 652.

[8] Stadlen, Peter: "Schindler's Beethoven Forgeries," *The Musical Times*, volume 118, number 1613 (July 1977), 549-552

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Ralph Vaughan Williams's *Sea Songs* for Band and Orchestra

By Robert J. Garofalo

Sea Songs for band and orchestra by Ralph Vaughan Williams is a march medley based on three Naval tunes–"Princess Royal" (or "The Arethusa"), "Admiral Benbow" (or "Benbow, The Brother Tar's Song"), and "Portsmouth" (or "The Parting"). Vaughan Williams identified these folk songs in the band score which was published in 1924, but not in the orchestral transcription which he completed in 1942.[1] It is not widely known that Sea Songs was originally the second movement of his English Folk Song Suite. The first performance of the Folk Song Suite, with "Sea Songs" as its second movement, was by the Royal Military School of Music band at Kneller Hall on 4 July, 1923. At some point after the premiere of the four-movement suite, and prior to publication in 1924, a decision was made (probably by the publisher Boosey & Hawkes) to omit Sea Songs from the composition. This was a good decision because it resulted in a well-balanced suite (fast, slow, fast). Sea Songs was subsequently published by Boosey & Hawkes as a separate band composition in 1924, and as an orchestral work by the same publisher in 1943.

The overall form of Sea Songs is ternary (A B A). The subform of section A is also ternary (a b a), with "a" featuring "Princess Royal" and "b" focusing on "Admiral Benbow." The B section (trio) presents the folk song "Portsmouth."

The vocal rendition of "Princess Royal" that is given below (Example 1) under the title "The Arethusa" comes from a collection of maritime songs (titled Sea Songs) arranged by Vaughan Williams for voices and pianoforte and published in 1919, four years before the original band version was completed. A close comparison of the two tunes–"Princess Royal" and "The Arethusa"–reveals that Vaughan Williams altered the folk song somewhat when he adapted it in the band and orchestra versions of Sea Songs. For example, the mensural phrasing of the folk song is: 8 + 12 = 20. In the instrumental scores, the composer repeated the first eight-measure phrase of the melody the first time it is stated (letter A), but not the second time (letter E). Furthermore, Vaughan Williams changed some melodic pitches when he employed the folk melody in the instrumental scores. Notice in the band score that "Princes Royal" begins in a minor key, but that the pitches of the tune are written a third higher than expected (relative major key). Also, on a larger scale, all phrases of the folk tune in the band score begin in F minor but end in A-flat major, whereas in the vocal score the phrases begin and end in a minor key.

In utilizing the folk melody "Admiral Benbow" in Sea Songs, Vaughan Williams maintained the minor tonality and unusual asymmetrical phrasing (7 + 8 = 15) of the original. (Example 2) There are only two pitch changes to the folk melody in the band score. The first occurs in the second measure after letter D where Vaughan Williams wrote a C (do in C Minor) instead of G (sol). The second occurs 11 measures after letter D; here the composer changed to first note in the measure to G (sol) instead of B-natural (ti). It was curious to discover that of these two minor pitch changes, only the second one occurs in the orchestral score. Some minor tone painting appears in the band

score–but not the orchestra score–on beat two of measures 6 and 14 after letter D; here the composer wrote accented eighth-notes (fortissimo) which correlate with the words of the first verse of the folk song: "lend an ear" and "you shall hear."

Vaughan Williams did not alter the folk song "Portsmouth" which appears in the trio of the march in the expected subdominant key of D-flat major, however, because the meter of Sea Songs is 2/4 time and that of the folk song 4/4 time, the phrase lengths of the band setting are doubled (Example 3).

1. The Arethusa[2] (Princess Royal)

"The Arethusa," also known as "Princess Royal," originally appeared in a musical entertainment titled "The Lock and Key" which was staged at the Covent Garden Theatre, London, in 1796. Rewrite sentence as follows: The text for this small opera, or "afterpiece" as it was called, was written by the noted dramatist and painter Prince Hoare (1755-1834), author of another popular opera of the day "No Song, No Supper."
English theater composer William Shield (1748-1829) wrote and arranged the music for "The Lock and Key." For one of the songs in the production, "The Saucy Arethusa," Shield adapted a spirited eighteenth-century dance tune known as "Princess Royal."[3] Dr. Frank Kidson, writing about the origin of "The Arethusa" in 1894, suggested that "Princess Royal" most likely was named after Princess Anne, the daughter of George II, born in 1709.[4] The reader should be informed that there is another folk song of fairly wide distribution in England titled "The Princess Royal." This latter tune, which first appeared in music books published at the end of the seventeenth-century, has nothing in common with the folk song discussed here except that "The Princess Royal," like "The Arethusa," was a warship.

The words to "The Arethusa" accurately chronicle, in four verses, a violent naval battle between the British ship, Arethusa, commanded by Captain Samuel Marshall, and La Belle Poule, a large French frigate, which took place in the English Channel on the evening of 17 June, 1778. The following extract from the British fleet commander Admiral Augustus Keppel's dispatch about the battle shows how closely the song narrates the incident:

> The Arethusa has come up with her chase on the evening of the 17th; she proved a large French frigate with heavy metal (the Belle Poule). Captain Marshall requested of the French captain to bring to, and informed him he had orders to conduct him to his admiral, who wished to speak to him, both of which requests the French officer peremptorily refused…Captain Marshall then fired a shot across the frigate, upon which the French captain instantaneously fired his whole broadside into the Arethusa, who [sic] was at that time very close alongside, which brought on an action on both sides, which continued for upwards of two hours…The French ship's head being in with the land, and getting her foresail set, she stood into a small bay, where boats at daylight came out and towed her into safety…[5]

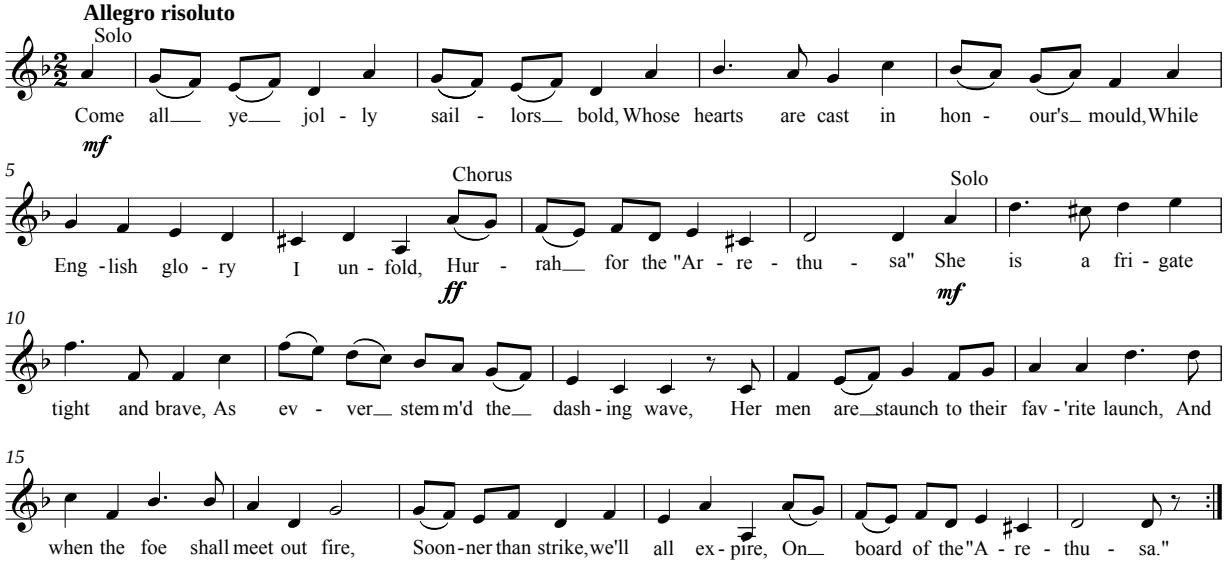
The firing of the broadside by La Belle Poule was a breach of an armistice between England and France; hence hostilities between the two nations recommenced. **See example 1 on following page.**

Example 1

The Arethusa
(Princess Royal)

Words by Prince Hoare

Music by William Shield



2.

'Twas with the spring fleet she went out,
The English Channel to cruise about,
When four French sail, in show so stout,
Bore down on the "Arethusa."
The famed "Belle Poule" straight ahead did lie,
The "Arethusa" scorned to fly,
Not a sheet, or a tack, or a brace did she slack,
Though the Frenchmen laughed and thought it stuff,
But they knew not the handful of men so tough,
On board of the "Arethusa."

3.

On deck five hundred men did dance,
The stoutest they could find in France:
We with two-hundred did advance
On board of the "Arethusa."
The captain hailed the Frenchman "Ho!"
The Frenchman then cried out, "Hallo!"
"Bear down, d'ye see, to our Admiral's lee,"
"No, no" says the Frenchman, “that can't be."
"Then I must lug you along with me,”
Says the saucy "Arethusa."

4.

The fight was off the Frenchman's land,
We drove them back upon their strand,
For we fought till not a stick did stand,
Of the gallant "Arethusa."
And now we've driv'n the foe ashore
Never to fight with Britons more,
Let each fill a glass to his favourite lass!
A health to the Captain, and officers true,
And all that belong to the jovial crew,
On board of the "Arethusa."

2. Admiral Benbow (The Brother Tar's Song)

Admiral John Benbow (1653-1702), the subject of this ballad, was a fleet commander in the British Navy. He was called "the brother tar" because, due to his gallantry, he rapidly rose from being a common seaman ("tar" means sailor or seaman) to the rank of Admiral. Sources vary concerning his background. Cecil Sharp and Charles Marson state that Benbow was the son of a tanner at Shrewsbury and, that as a young lad, he was apprenticed to a tradesman from whose shop he ran away to sea.[6] He received a commission in the Navy after beating off a corsair while in command of a ship.

"The Brother Tar's Song" narrates in words and melody Benbow's engagement with the French fleet, commanded by Admiral Du Casse, which took place near the Spanish coast in the West Indies, 19-24 August, 1702. The British force consisting of seven ships with more than 50 guns was led by the Breda, commanded by Benbow. Captain Walton of the Ruby was the only one of the Admiral's Captains to stand by him, the rest shirked their responsibilities.

> A skirmishing action [between the British and the French] continued for four days, but on the last the Admiral was left alone to engage the French, the other ships [of his command] having fallen astern. [The Ruby was disabled on the third day of the battle and had to retire to Port Royal.] Although thus single-handed, and having his leg shattered by a chain-shot, he would not suffer himself to be removed from the quarter-deck (in this respect the ballad is incorrect), but continued fighting until the following morning, when the French sheered off. The Admiral made signal for his ships to follow, but his orders received no attention, and he was obliged to return to Jamaica, where he caused the officers who behaved so basely, to be tried.[7]

At the court-martial, it was determined that there was a treasonable conspiracy among some of the officers of his fleet not to fight the French. The consequences of the trial were that Captains Kirby and Wade (mentioned in the ballad) were executed on board ship on 16 April, 1703, while a third Captain was condemned to prison without parole. Admiral Benbow finally succumbed to his wounds on 4 November, 1702, and was buried at Kingston, Jamaica.

See example 2 on page 14.

3. The Parting (Portsmouth)

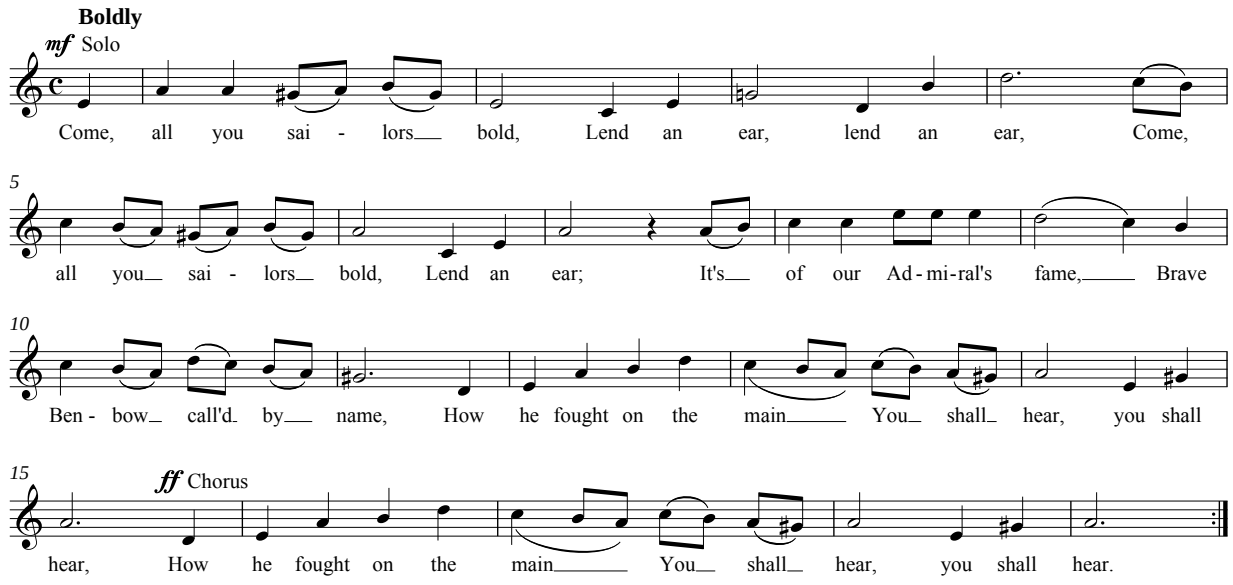
The melody of this simple yet lovely folk song dates from the end of the seventeenth-century and appears in several editions of The Dancing Master.[8] The words by John Oxenford tell of a sailor's parting with his love at Portsmouth, a seaport on the southern coast of England in Hampshire.

The melody of this simple yet lovely folk song dates from the end of the seventeenth-century and appears in several editions of The Dancing Master.

See example 3 on page 15.

Example 2

Benbow, The Brother Tar's Song
(Admiral Benbow)



2.
Brave Benbow he set sail, For to fight, for to fight,
Brave Benbow he set sail, For to fight:
Brave Benbow he set sail With a fine and pleasant gale,
But his captains they turn'ed tail In a fright, in a fright,
His Captains they turn'd tail In a fright, in a fright.

3.
Says Kirby unto Wade, "I will run, I will run,"
Says Kirby unto Wade, "I will run;
I value not disgrace, Nor the losing of my place,
My enemies I'll not face With a gun, with a gun,
My enemies I'll not face With a gun, with a gun,"

4.
"T'was the Ruby and Noah's Ark Fought the French, fought the French,
"T'was the Ruby and Noah's Ark Fought the French;
The French were ten or more, But of Frenchmen half a score
Their courage aft and fore Could not quench, could not quench,
Their courage aft and fore Could not quench, could not quench.

5.
It was our Admiral's lot There to meet with a chain-shot,
It was our Admiral's lot: With a chain-shot
Our Admiral lost his legs, And to his men he begs,
"Fight on, though I've no pegs, 'Tis my lot, 'tis my lot,"
"Fight on, though I've no pegs, 'Tis my lot, 'tis my lot."

6.
While the surgeon dress'd his wounds, Thus he said, thus he said,
While the surgeon dress'd his wounds, Thus he said.
"Let my cradle now in haste On the quarter deck be plac'd.
That my enemies I may face Till I'm dead, till I I'm dead,"
"That my enemies I may face Till I'm dead, till I I'm dead."

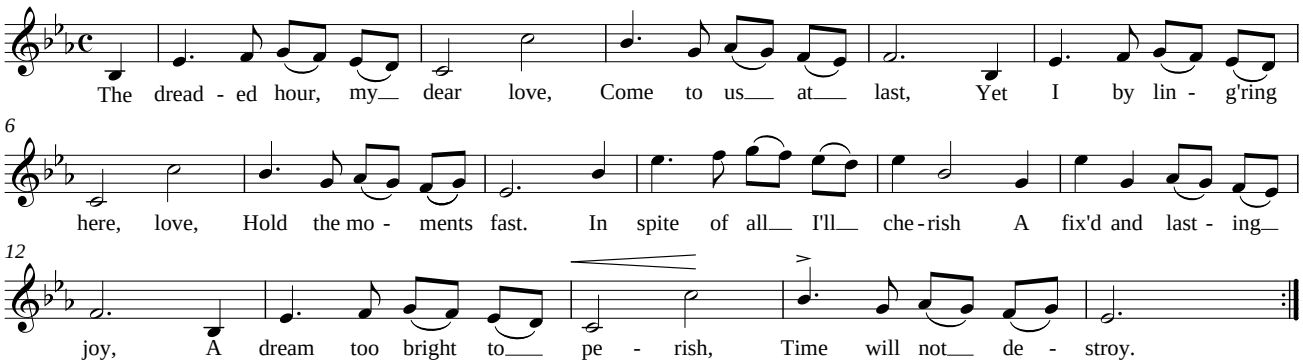
7.
And there bokd Benbow Lay, Crying out, crying out,
And There bold Benbow lay, crying out,
"Let us tack about once more, We'll drive them to their own shore,
I value not half a score All their shout, all their shout."
"I value not half a score All their shout, all their shout."

Example 3

The Parting (Portsmouth)

Words by J. Oxenford

In moderate time, and with expression.



2.
Vain thought! the moments fly, love, All are nearly gone;
Alas! too soon shall I, love, Find myself alone;
But still my eyes to seek thee, Will wildly gaze around:
Hard heart! will nothing break thee? Art with iron bound?

3.
Nay, do not bid me hope, love, Hope I cannot bear;
Nay, rather let me cope, love, Boldly with despair.
Should thoughts that may deceive me, Within my heart be nurs'd?
No, leave me, dearest, leave me, Now I know the worst.

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Vaughan Williams. Chandos 214-9. Includes the orchestral version of Sea Songs performed by The Bournemouth Sinfonietta, George Hurst, conducting.

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Folk Songs in Old Wine in New Bottles by Gordon Jacob and Sea Songs by Ralph Vaughan Williams. Vol. 1 of Folk Songs and Dances in Wind Band Classics edited by Robert J. Garofalo. Silver Spring, MD: Whirlwind Music Publications, 2002. Includes a compact disc of the folk songs.

END NOTES

[1] In the orchestral version Vaughan Williams appropriately transposed the music down one-half step to E Minor/G Major.

[2] Arethusa, in Greek mythology, was a nymph of Elis who was pursued by the river god Alpheus. Aided by Artemis, she fled to Sicily, where she took the form of a [water] spring in Ortygia, an Island near Syracuse. Alpheus, flowing under the sea, was there united with her.

[3] When researching this folk tune, I found two jig arrangements of "Princess Royal" in *Morris Dance Tunes* collected from traditional sources and arranged with pianoforte accompaniment by Cecil J. Sharp and Herbert C. Macilwaine (London: Novello & Co., Ltd., 8 vols., 1909-1911).

[4] See "New Lights Upon Old Tunes" by Frank Kidson. The *Musical Times*, October 1, 1894, pp. 666-668. In this article, Dr. Kidson states that "Princess Royal" has been wrongly attributed to the Irish bard, Thurlough O'Carolan (1670-1738).

[5] Ibid.

[6] *Folk Songs from Somerset*. Gathered and edited with pianoforte accompaniment by Cecil J. Sharp and Charles L. Marson (London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd., 1904), p. 80.

[7] William Chappell. *Popular Music of Olden Times.* A collection of ancient songs, ballads, and dance tunes, illustrative of the national music of England. The whole of the airs harmonized by G. A. Macfarren. (London: Cramer, Beale, Chappell, 1853-59), vol. 2, p. 641.

[8] *The English Dancing Master or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance* by John Playford (1623-1686) was first published by John Playford in 1651. Many subsequent editions of the popular instructional manual were published between 1690 to 1728. The tune "Portsmouth" appears in the eleventh and subsequent editions of *The Dancing Master.* I found two keyboard arrangements of "Portsmouth"; one in *Country Dance Tunes from The English Dancing Master* (1650-1728) arranged by Cecil J. Sharp (London: Novello & Co., Ltd., 1909-1922), and the other in *Songs of the British Islands*, One hundred national melodies selected and edited for the use of schools by W. H. Hadow (London: J. Curwen's & Sons, Ltd., 1903).

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Garofalo has conducted bands, orchestras, choruses, and operas for over 40 years. From 1989 to 1992, he was music director of Eternal Winds of Washington, a versatile professional ensemble; and from 1978 to 1988 he was conductor of Heritage Americana, a recreated Civil War era brass band that performed on period instruments. Heritage Americana is featured in the video series The History of Bands in America and heard on the sound track of Ken Burns' TV documentary The Civil War.

Garofalo is author of 12 books and more than 50 music publications which are highly regarded in the profession. His most noteworthy book publications include Lead and Inspire: A Guide to Expressive Conducting and Guide to Score Study (both coauthored with Frank Battisti); Improving Intonation in Band and Orchestra Performance; A Pictorial History of Civil War Era Musical Instruments and Military Bands; Guides to Band Masterworks; and Folk Songs and Dances in Wind Band Classics. Currently, Garofalo is President of Whirlwind Music Publications and an active guest conductor, clinician, lecturer, and adjudicator throughout the United States, Canada, and abroad. In the spring of 2000 Garofalo was a Visiting Fellow at Clare Hall, Graduate College for Advanced Research, University of Cambridge, England.

To Cut off or Not to Cut off, That is the Question

By Chao-Wen Ting

Introduction

The first five measures of Beethoven's *Symphony No.5* in c minor, op.67 is one of the most famous passages in the history of music. Conductors have struggled with presenting this famous motive, and it has been interpreted in myriad different ways since Beethoven's time. Conductors such as Richard Wagner and Felix Weingartner have written treatises discussing how to conduct this piece, but no consensus has been formed over two hundred years since its premiere. This study focuses on the conducting techniques used for the fermatas in measures two and five, aiming to find the most popular conducting method. Scholarly teachings and performances of different conductors are discussed.

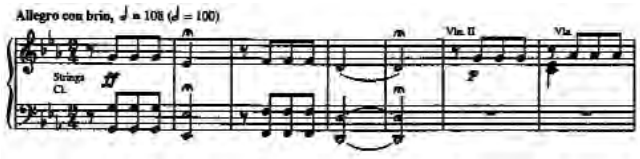
Conducting a Fermata

Conducting a fermata is a challenge for every conductor. The fermata itself is not a problem since the conductor is simply holding the note; the real difficulty is how the conductor ends the fermata and introduces the next phrase.

There are only two ways to end the fermata: to cut off or not. All conducting techniques related to fermatas derive from these two basic choices combined with introducing the entrance of the consequent passage.

In the opening passage of Beethoven's *Symphony No.5* the phrases following the fermatas in measures three and six start on the offbeat (see Example 1). Since the movement may be conducted as one beat per measure, the conductor would need to show the downbeat after the fermata in order to introduce the following entrance.

Example 1. Beethoven: *Symphony No. 5,* 1st movement", mm.1-7[1]



Conducting in Theory

There are several prominent teachings of conducting the two fermatas in measures two and five from the first movement of Beethoven's *Symphony No.5*. Considering the accessibility for the purpose of this research, the following publications are under examination: *Conducting Beethoven* by Norman Del Mar, *The Modern Conductor* by Elizabeth Green and Mark Gibson, *Techniques of Modern Orchestral Conducting* by Benjamin Grosbayne, *Conducting Guide to Selected Scores* by Emil Kahn, *Score and Podium* by Frederik Prausnitz, *The Grammar of Conducting* by Max Rudolf, and *The Compleat Conductor* by Gunther Schuller.

The authors of these selected texts are (were) all conductors. They have either led major orchestras or taught at music institutes. The texts reflect their individual conducting philosophies and their personal successful conducting techniques. Norman Del Mar was the conductor of BBC Scottish Orchestra and has published a series of books on conducting, with the *Conducting Beethoven* book providing the most detailed conducting techniques used for Beethoven's orchestral works. *The Modern Conductor* by Elizabeth Green is a standard conducting text widely used in schools and universities. Ms. Green was Professor Emeritus of Music at the University of Michigan – Ann Arbor.

After she passed away in 1995, Professor Mark Gibson from University of Cincinnati revised the seventh edition of *The Modern Conductor*. Benjamin Grosbayne was a conductor, a violinist, and a music educator. His book was published long ago but provides useful background and basic information of conducting. Emil Kahn is a German-American conductor, who led the Senior Orchestra of New York for 13 years and taught at Montclair State College (NJ). Mr. Kahn's book, *Conducting*, was one of the standard texts during 1970s. Frederik Prausnitz is also a German-born American conductor. He has served as the director of the conducting programs at the Peabody Conservatory of Johns Hopkins University. *The Grammar of Conducting*, written by the other German-American conductor Max Rudolf, who taught at Curtis Institute of Music, is also widely used as a textbook in universities. Gunther Schuller is well-known as a composer and conductor devoted to promoting contemporary music. He has taught at Tanglewood Institute, Manhattan School of Music, and Yale University, and he was also president of New England Conservatory of Music.

The conducting techniques suggested in these texts can be sorted into two categories: 1) use one gesture as both the cutoff of the fermata and the downbeat to the next passage and 2) use separate motions: cutting off the fermata and then giving the downbeat.

Cutoff as Downbeat

With this method, the conductor gives a downward motion directly after the fermata. There is no pause between the fermata and the entrance of the next phrase. This downward gesture serves as both the cutoff of the fermata and the downbeat of the following measure. Once the players see the downward motion, they stop playing the fermata note and prepare for the next passage. This method can be viewed as the literal interpretation of the score, since Beethoven wrote the following phrase right after the fermata. Example 2 illustrates the beat pattern of this method.

Example 2. Beethoven: *Symphony No. 5*, 1st movement, mm.1-6, with beat pattern of cutoff as downbeat

Both Rudolf[2] and Kahn[3] introduce this technique as one of their three options of conducting this opening.[4] Rudolf does not suggest any of the three as the best application, while Kahn indicates that "it may be appropriate to use [this method] in the coda."[5]

Schuller's interpretation, however, urges that there should be no pause between the fermata and the following phrase. "The problem is…the need to go directly from mm.2 into mm.3 and from mm.5 into mm.6. Under no circumstances must the conductor allow extra empty bars or pauses here. Had Beethoven wanted a bar rest between the end of the [D in mm.5] and the entrance of the Violin II in mm.6, for example, he would have written as much."[6]

Grosbayne catalogues the opening motif as "attacks coming directly after the stroke." He also indicates that "the initial downward thrust of the baton (on the rest)…immediately rebounds to the top of the pattern ready for the next measure."[7]

Separate Movements: Cutoff, then Downbeat

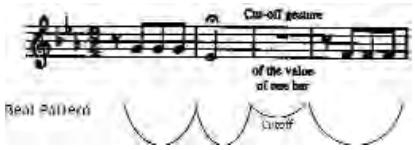
The second approach is to have a separate motion as the cutoff, followed by another downward motion, signaling the downbeat for the entrance of the next passage. This basic technique generates two different beat patterns, depending on the method of preparing the subsequent downbeat.

Cutoff as Preparation to the Downbeat

When applying this method, the conductor would give a small cutoff at the end of the fermata. This gesture of cutoff brings the baton to a higher position where the conductor can beat downward directly. The cutoff serves as the preparation to the

downbeat, and two motions are executed in total. Rudolf advocates that this method should be applied within the tempo. He uses Example 3 below to show the application, and emphasizes that it should be "strictly in time."[8] Kahn also suggests this method as the best to conduct the first five measures. Kahn recommends that the conductor "cut off with a downbeat for a full measure, the next downbeat being for measure three."[9] Example 3 illustrates this type of conducting pattern.

Example 3. Beethoven: *Symphony No. 5*, 1st movement, mm.1-3[10] (notation changed to reflect conducting style), with beat pattern reflecting Rudolf's teaching



Kahn has another plausible approach. He recommends that the conductor "cut off with a sharp upward thrust, wait an instant, then introduce the next pattern with a sharp downbeat."[11] He states that "no preparation is necessary, as the tempo is established," which implies that while using this conducting method, the gestures should be executed in time.

By contrast, Prausnitz proposes that the cutoff should be "an almost imperceptible rise before the…downbeat."[12] Example 4 illustrates the beat pattern Prausnitz suggests, yet he does not address whether the cutoff and the downbeat should observe the tempo. In his writings, Prausnitz places more emphasis on keeping the baton moving while conducting this opening passage.

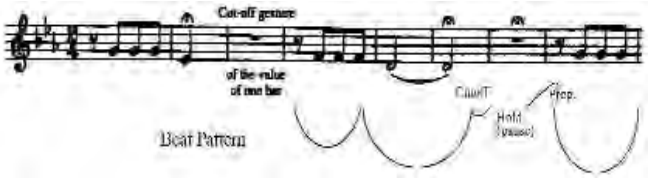
Example 4. Beethoven: *Symphony No. 5*, 1st movement, mm.1-3, with beat pattern reflecting Prausnitz' teaching

Cutoff, (Hold), Preparation, and Downbeat

If the conductor inserts a pause between the cutoff and the subsequent downbeat, an extra preparation might be needed for the downbeat. In this circumstance, the conductor needs to have the motions of: cutoff, (hold), preparation (an upward motion of the baton), and the downbeat (a downward motion).

While introducing this technique, Rudolf recommends the conductor add a pause, which is "freely timed,"[13] after the fermata. Rudolf also suggests applying this method after the second fermata. In this case, the first five measures are treated as an introduction to the exposition starting at measure six. The execution can be illustrated as following Example 5.

Example 5. Beethoven: *Symphony No. 5*, 1st movement, mm.3-6 (notation changed to reflect conducting style), with beat pattern reflecting Rudolf's teaching[14]



Combination of Two Methods

Because there are two fermatas in these first five, the conductor can choose to beat them consistently with the same pattern or to use a combination of any two of the methods above. Green, Gibson, and Rudolf suggest that the conductor beat the downbeat as the cutoff between measures two and three, while a separate cutoff and downbeat are applied after the second fermata.[15] Green and Gibson further describe this method as the "traditional solution for handling this famous passage."[16]

Conducting in Practices

After discussing these conducting texts, it is of interest to examine what methods the "great" conductors actually applied. The conducting methods

used by Herbert van Karajan, Claudio Abbado, and Arturo Toscanini can easily be observed in their videos.[17]

Herbert van Karajan[18]

The visual material of Karajan's conducting under examination is the DVD published by Sony Classical in 1999. The *Symphony No.5* was recorded between 29 November and 6 December 1983 with the Berlin Philharmonic Symphony Orchestra in Berlin.

In these performances, Karajan uses the combined method suggested by both *Conducting Beethoven* and *The Modern Conductor*. For the first fermata, Karajan continues directly to the next measure. He gives the downbeat of measure three as the cutoff of the fermata, the technique proposed by Rudolf, Kahn, and Grosbayne as shown above in Example 2, but for measures five and six Karajan uses a downbeat to cut off the second fermata, he then gives one more downbeat as measure six. His cutoff beat is strictly in time and the beat pattern of Example 3 is adopted.

Claudio Abbado[19]

Abbado also conducted the Berlin Philharmonic Symphony Orchestra, and the DVD used in this research was recorded in Rome in February of 2001. This recording was published by EuroArts in 2002, combined with Beethoven, *Symphony No. 2*. Abbado uses a similar method to Karajan, combining the cutoff as downbeat for the first fermata and separate movements for the second fermata.

Arturo Toscanini[20]

The recording examined for Toscanini was of the NBC Symphony Orchestra's televised concert at Carnegie Hall in March 1952. The video recording of this concert was published by Testament in 2005, as volume five of the DVD series of the television concerts.

Toscanini takes a very different approach from Karajan and Abbado. Toscanini's conducting is based on the second exemplified pattern: separate movements of cutoff and downbeat. For the fermata in measure two, he cuts off with a downbeat equaling one measure. The next downbeat brings the entrance of the following phrase. The beat pattern Toscanini uses for the first fermata is exactly the same as Example 3, which is supported in the writings of both Rudolf and Kahn.

Toscanini applies a different technique for the second fermata. He uses the left hand to cut off, waits for a little while, raises his right hand as preparation, and then gives the downbeat of measure six. Though Toscanini uses both hands to conduct the fermata in measure five, he actually applies the beat pattern of Example 5, which is one of the options Rudolf suggests.

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END NOTES

1 Rudolf, Max, *The Grammar of Conducting: A Practical Study of Modern Baton Technique*, New York: G. Schirmer, Inc. 1994, 230.

2 Rudolf, 230.

3 Kahn, Emil, *Conducting Guide to Selected Scores*, New York: Schirmer Books, 1976, 67.

4 Though Rudolf and Kahn both propose three techniques to conduct the opening of Beethoven's Symphony No.5, the three methods they introduce are not the same.

5 Kahn, 67.

6 Schuller, Gunther, *The Compleat Conductor,* New York: Oxford University Press, 1997, 119.

7 Grosbayne, Benjamin, *Techniques of Modern Orchestral Conducting,* Cambridge, Massachusetts: Harvard University Press, 1956, 62.

8 Rudolf, 230.

9 Kahn, 67.

10 The music is cited from Rudolf, 230. The conducting beat pattern is added by the author.

11 Kahn, 67.

12 Prausnitz, Frederik, *Score and Podium: A Complete Guide to Conducting,* New York: W. W. Norton and Company, 1983, 247.

13 Rudolf, 230.

14 The music is cited from Rudolf, p.230. The conducting beat pattern is added by the author.

15 Del Mar, Norman, *Conducting Beethoven,* Vol.1, New York: Oxford University Press, 1992, 74; Green, Elizabeth A. H. and Mark Gibson, *The Modern Conductor: a College Text on Conducting Based on the Technical Principles of Nicolai Malko as Set Forth in his the Conductor and his Baton*, Upper Saddle River, NJ: Pearson Education, Inc., 2004, 92.

16 Green, 92.

17 In addition to the accessibility of the visual video (DVD and/or VHS), the clearness of the conductor's beat pattern is another consideration. Some video recordings of other conductors are not applicable in this research since the conductors' hand gestures are not clearly shown.

18 Beethoven, Ludwig van, *Symphonies Nos. 4 and 5*, DVD, Berliner Philharmoniker, conducted by Herbert von Karajan, Sony Classical, 1999.

19 Beethoven, Ludwig van, *Beethoven Symphonies 2 and 5*, DVD, Berliner Philharmoniker, conducted by Claudio Abbado, EuroArts, 2002.

20 Toscanini, Arturo and the NBC Symphony Orchestra, The Television Concerts, Vol. Five, 1948-52, DVD, NBC Symphony Orchestra, conducted by Arturo Toscanini, Testament, 2005.

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Ms. Chao-Wen Ting was appointed as the conductor of the Mercer/Macon Symphony Youth Orchestra in May 2008 and currently holds the position of apprentice conductor of the Macon Symphony Orchestra. A native of Taiwan, she is completing her master of music degree in orchestral conducting and piano performance under Maestro Adrian Gnam and Dr. Carol Goff at Mercer University, Macon, GA.

Scores & Parts

Modest Mussorgsky's *Night on Bare Mountain*

Prepared By Clinton F. Nieweg

This list of correction contains those that the engraver missed when correcting the 1992 Kalmus edition and those that have been found from further study of sources that have become available. All corrections listed for the score should also be checked in the parts. It is suggested for the most efficient rehearsals that these corrections be added to your score and parts.

CORRECTIONS TO SCORE

Composer Mussorgsky Title Night on the Bare Mountain (R-K, ed. Nieweg) Page 1 of 1

NB: For the purposes of this list, the value of the beat is the quarter note.

Page	Instrument(s)	Mvt.	Reh.	Measure	Beat	Correction
4	bns			2	1	+ [p]
5	bns			2	1	+ [p]
5	cls, bns			3	1	+ [p]
9	vla			2	1	+ [f]
10	cls, bns			6	1	+ [p]
11	cls, bns			2	1	+ [p]
11	obs, bns			3	1	+ [p]
13	vla, vc, kb			5	1	+ accent
19	vln 1			4	1-4	possibly + slur from C# to A
26	bn 2			3	1	change p to mf
26	bn 2			3	1-3	+ dim sign like cello
26	ob 2, cl 2, bn 2			5	1-3	+ dim sign like cello
27	2nd wws			2	1-3	+ dim sign like cello
35	bn 2			4	3-4	+ dim sign
36	hn 1, 2			3	2	+ accent
36	bns			4	3-4	+ dim sign
37	bns			1	1	+mf
37	hn 1, 2			1-2		+ accent to each note
58	hn 3, 4			3	1	+ [mf]
64	bn 2			4	1	+ cresc.
68	vln 1, 2			1	3	+ accent

Corrections For Differences between Score and Parts

Composer: Mussorgsky/Rimsky-Korsakov
Title: Night on the Bare Mountain (ed. Nieweg)

Original Publisher:
Reprint Publisher: Kalmus, 1989

NB: For the purposes of this list, the value of the beat is the quarter note.

Status (Code Below)	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	vln 1	C	14	4	+ stacc. dot
		K	- 3	3	+ accent
		R	- 1	1-3	+ cresc. sign
		U	6	3	+ accent
	vln 2	U	6	3	+ accent
	vla	A	- 6		[f]
		B	- 10		+ accent
	vc/kb	C	3, 8		del. hand-written numbers above staff
	vc	C	9	1	quarter note s/r eighth note
	vc/kb	I	3, 7	1	[p]
	fl 1	F	11	1	+ p
		F	20	1	s/r half note
	fl 2	F	10	1-3	+ dim sign
		F	11		+ "poco a poco più animato"
		Q	- 2	1	+ accent
	picc	F	11		s/r "poco a poco più animato"
	ob 1	A	10	3+	del. decresc. sign (also ob 2)
		A	11	1	[p] (also ob 2)
		F	7		s/r poco più sostenuto
	ob 2	F	8, 10	1 - 3	+ dim. sign
		F	11		s/r "poco a poco più animato"

Prepared by: Gregory Vaught *Date: 6/17/01*

The orchestra library staff welcomes any additions, corrections, or comments to this errata list.

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.

Status (Code Below)	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	(ob 2)	N	3	1	+ accent
		S	- 4, 3		tacet; should be ob 1 only
	cl 1	E	1	1+	+ accent
	cl 1, 2	–	11	1	[p]
	cl 2	F	8, 10	1-3	+ dim sign
	bn 1, 2	–	11	1	[p]
		E	1	1 +	del. f (in bn 2, position f under first note of measure)
	bn 2	F	6	1	change p to mf with dim sign, as at T/6
		F	6, 8, 10	1-3	+ dim sign
	bn 1, 2	F	11	1	[p]
		I	2, 6	3	+ dim sign to next measure
	bn 2	I	3	1	+ mf
	bn 1, 2	I	7	1	+ mf
	bn 1	N			should be 3 measures later (3 m. rest, N, 1 m. rest)
	bn 2	R	1	1	+ accent
		S	- 4, 3		tacet; should be bn 1 only
		S	- 2	1	+ mf
		T	13, 16		+ "cresc."
	bn	V	7	1	+ accent
	hn 1, 2	B	1	3, 4	+ 4 stacc. dots
		I	5, 7, 8	2, 4	+ accents
	hn 3, 4	A	- 4, 3		+ accents

Status (Code Below)	Instrument	Reh. # /Letter	Meas. #	Beat	Correction
	tpt 1	B	5	1	quarter note should be eighth note
		F	17		s/r "poco a poco più animato"
		T	17		s/r "poco a poco più animato"
		X	16	3-4	+ dim sign
	tbn 2	C			s/r "poco più sostenuto"
		S	7	1	del. sf
	tbn 3	C			s/r "poco più sostenuto"
		F	5		s/r "poco più sostenuto"
	perc	G	1		+ "animato assai"
		P	- 4		+ "a tempo" (2 m. rest, a tempo, 4 m. rest)

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Clinton F. Nieweg, Principal Librarian (ret) of The Philadelphia Orchestra is Co-founder of MOLA and OLI (Orchestra Library Information). He is the editor of the Nieweg Editions published by Edwin F. Kalmus LC, which has published 80 corrected editions that series. He is also active as a researcher for orchestra conductors, librarians and performers

Gregory Vaught, Principal Librarian of the San Antonio Symphony, is a member and former president of MOLA (The Major Orchestra Librarians' Association). He has compiled many of the 1000 errata lists catalogued by that organization. www.mola-inc.org Mr. Vaught has edited the corrected edition of Richard Strauss "Don Quixote" and Paganini Violin Concerto No. 2 and with Mr. Nieweg has had published Debussy "Première rhapsodie" for Clarinet and Orchestra and Holst "The Planets", a critical edition.

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Conductors Guild

. . . Advancing the Art and Profession

Mission of the Conductors Guild

The Conductors Guild is dedicated to encouraging and promoting the highest standards in the art and profession of conducting.

The Conductors Guild is the only music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors. The Guild is international in scope, with a membership of over 1,850 individual and institutional members representing all fifty states and more than forty countries, including conductors of major stature and international renown. Membership is open to all conductors and institutions involved with instrumental and/or vocal music, including symphony and chamber orchestra, opera, ballet/dance, chorus, musical theater, wind ensemble and band.

History of the Conductors Guild

The Conductors Guild was founded in 1975 at the San Diego Conference of the American Symphony Orchestra League, and it continued for a decade as a subsidiary of that organization. In 1985 the Guild became independent. Since then, it has expanded its services and solidified its role as a collective voice for conductors' interests everywhere. It is supported by membership dues, grants, donations and program fees and is registered with the Internal Revenue Service as a 501(c) 3 not-for-profit corporation.

Purposes of the Conductors Guild

1. To share and exchange relevant musical and professional information about the art of conducting orchestras, bands, choruses, opera, ballet, musical theater and other instrumental and vocal ensembles;

2. To support the development and training of conductors through workshops, seminars and symposia on the art of conducting, including, but not limited to, its history, development and current practice;

3. To publish periodicals, newsletters and other writings on the art, history and practice of the profession of conducting;

4. To enhance the professionalism of conductors by serving as a clearing house for knowledge and information regarding the art and practice of conducting;

5. To serve as an advocate for conductors throughout the world;

6. To support the artistic growth of orchestras, bands, choruses and other conducted ensembles; and

7. To communicate to the music community the views and opinions of the Guild.