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Their Time Shall Come

BY PHILIP GREELEY CLAPP

IN the days when our leading orchestras used to present Bruckner and Mahler respectively on the First and Second Five-Year Plan—that is to say, every five years a Bruckner symphony was played but not repeated and a Mahler symphony announced but not played—an elderly pew-holder in one of our symphonic World's Series was suddenly asked for her verdict upon the local *première* of Bruckner's *Ninth Symphony*. Her reply, given with every appearance of the righteous indignation which the occasion demanded, was "Why! I never heard anything like it before!"

Undoubtedly the good lady was mistaken. Bruckner himself was of course incapable of slavishly imitating the classics and at the same time totally breaking away from them; the allegation that he did so emanates solely from the critics, to whom such miracles are a mere matter of routine. Bruckner no more lacked artistic ancestry than any other good composer, and indeed was at no pains to conceal the identity of some decidedly eminent forebears: this very *Ninth* exhibits several instances of marked family resemblance to another *Ninth* in the same key by an earlier composer of such established repute that the proudest and the humblest may dare to admire him publicly.

The point in quoting the dear old lady's dictum is not that it might have been true, but that it was succinct. In eight words she summarized completely and clearly a full half of all that thousands of reviewers have been able to say against Bruckner in mountains of reports, essays, brochures, and tomes. The other half had already been said for them in the greatest of Shakespeare's plays by the character probably most congenial to them—Polonius's "Too long! Too long!"

Nowadays, when Bruckner and even Mahler are semi-occasionally performed and hemidemisemi-occasionally repeated, a growing contingent among our concert-goers persists in applauding these composers with apparent enthusiasm and in asking to hear more of them. Since with these composers as with not a few of their predecessors this growth in response and sympathy clearly emanates from the lay public rather than from the critics, the more maternal of the latter are fussing about like the hen which hatched ducklings, while their more pontifical brethren are inveighing against the legitimacy of all musical enjoyment born without benefit of clergy.

To attempt to explain all this by concluding that the public has become educated for Bruckner and Mahler is as false as it is flamboyant. Who is thus educating the public? Those conductors who persist in preparing and performing eloquently the few presentations which we are permitted to hear fully deserve to be honored as educators no less than as artists, but Polonius and Company see to it that these presentations are

too infrequent to assure real familiarity with the style and works of these men. Praise is due also to those manufacturers who have enabled us to hear many of these symphonies in phonographic recordings, and to such agencies as the Carnegie Foundation for including some of these recordings in their donations to schools. The schools themselves, even those which pride themselves on the representative character of their courses in "appreciation" (horrid word!), have in the aggregate showed themselves very backward in presenting Bruckner and Mahler to their students, possibly because few Americans who are old enough to teach have had opportunity to enjoy adequate personal experience of either composer, and can find little in the literature of reference which would be likely to promote friendly understanding. Certainly the critical bloc has done little to encourage sympathetic study of this music: the rank and file of the reviewers are content to know that "Simon says thumbs down," while the critical bloc-heads still employ the oracular utterances of our anonymous dear old lady and Shakespeare's familiar male granny respectively as the first and second theme-songs in the exposition, development, and recapitulation of their perennial hymn of hate.

In spite of this, Bruckner and Mahler, though as yet not "standard repertory," are in a position to say, with Mark Twain, "Reports of my death are greatly exaggerated"; and their music, which for long has been summarily dismissed by our musical censors as abstruse and repellent, is now feared by these same censors as insidiously seductive music. Awestruck as we may be at the spectacle of our guardians and protectors fighting to save us from music which at one and the same time is innocuously futile, dull, dreary, unintelligible, interminable, and yet so full of popular appeal as to constitute an esthetic if not a social menace, we should reserve our highest faculties of wonder, love and praise—or holy horror if that is our diathesis—for the climatic discovery that these musical termites have already penetrated and are undermining the temple itself; in a word, that Bruckner and Mahler have "wormed" their way into favor of a considerable number of professional musicians who a few years ago were reviling their names. True, not all of these have publicly declared themselves; but it is evident, that many who not long ago were openly and loudly attacking these composers now secretly enjoy them, and may even be suspected, like Nicodemus, of nocturnal converse with their new Messiahs—probably by studying their scores, since nowadays one occasionally meets a musician who seems to have some knowledge of the symphonies themselves.

Historically there is nothing new if a composer whose works require time, effort, expense, and interpretative acumen to prepare for performance is at first neglected, then misunderstood as a result of controversy in which the critics befuddle themselves and most of the public, and eventually receives his first tardy recognition from that element among the laity which naively forms its first impressions of new music by listening to it instead of reading about it. This cycle is typical, even though

the individual case histories differ in detail. Much of Bach's music was neglected as long as Bruckner's and Mahler's. Beethoven enjoyed some recognition during his lifetime; to-day his symphonies, a few of his overtures and concertos, the early string quartets, half a dozen piano sonatas, and one violin sonata—which last is still listened to as music in spite of Tolstoi's silly novel—are so much in demand that performers do not even bother to keep up practicing the later quartets, the *Missa Solemnis*, and much else which is just as fine but much more difficult to play. Haydn and Mozart are known by and admired for only a few of their masterpieces. Wagner was accepted by the public before he was even half-approved by the critics. The situation of Berlioz and Liszt closely parallels that of Bruckner and Mahler; almost universally disapproved of by the critics, the public has never had opportunity to become familiar with the greatest works of these composers. Tschaikowsky has long been a popular favorite, and is critically accepted, but not approved. With Brahms the tables were turned, but with little better result; he was critically approved before he was even half-enjoyd by the laity, which now demands constant repetition of his symphonies, but expresses no curiosity whatever concerning his chamber-music and other important works.

There is nothing astonishing or scandalous in the fact that new works of art have to find *a* public before becoming known and loved by *the* public, but it is scandalous that "experts" should try to make a scandal of every natural and wholesome element in the entire process of artistic creation and communication. If nobody had ever composed a symphony, or if nobody wanted to hear a symphony except its composer, clearly there would be no livelihood for symphonic analysts and apologists. As it is, "he who can does; he who cannot teaches." A considerable army of inkfish who, like Pudd'nhead Wilson, seem to believe that "to do good is noble, but to show others how is nobler and less trouble," is at hand to demonstrate that composition takes so little brains, and appreciation so much, that no decent member of society should undertake either except under the guidance of an expert whose principal qualifications seem to be total incapacity either to compose music or enjoy it. From these wiseacres we learn, contrary to the evidence of our senses and our sense, that there are but three B's in music and must never be a fourth; that Schubert's development sections are poor because his themes are too melodious; that Berlioz's *Scene in the Country* cannot possibly be based upon Beethoven's *Scene by the Brook* because the essence of romanticism is total repudiation of classicism; that Wagner's chromatics are so plentiful because of his excessive interest in the ladies rather than because of his legitimate interest in treating improved wind instruments as flexibly as Mozart had already treated the strings—one wonders why we are not concurrently told that Bach wrote the *Well-Tempered Clavier* solely to annoy those school-girls who "don't like sharps"; that Brahms' chromatics, *per contra*, are quite all right because he wrote nineteenth-century horn and trumpet parts in an eighteenth-century notation—and

much else designed ostensibly to help the layman but actually to deliver him into the hands of the critical profiteer. If the notion that evaluation must precede perception seems to place the cart before the horse, the advantage seems to be that under this dispensation neither the horse nor the passengers are likely to get anywhere faster than their custodians can follow them.

The real crux of the matter is that it is not so easy to analyze the urge which prompts and directs musical communication as it is to analyze the forms which this communication assumes. It is thus tempting to persons of the kibitzer temperament to analyze what they can, and then to deny the importance if not the very existence of the many things in heaven and earth undreamed of in their philosophy—or even dreamed of and feared. After all, the expounder of musical faiths is situated not unlike the father confessor in *Gentle Alice Brown*; if his parishioners behave themselves, how can the priest make a living? So long as the urge to compose music is irresistible in some people and the impulse to listen to it is persistent in others, and so long as neither phenomenon is scientifically understood by anybody, any glib person who can analyze a minor factor in the process of communication may offer the part for the whole and successfully pose as an authoritative interpreter of esoteric mysteries if he can but keep his victims mystified. This he usually does by exploiting the natural modesty of the practitioner and the learner, who are usually only too painfully aware of their own fallibility; by arrogating to himself a spurious "authority" based upon superior powers of observation which he does not possess, supplemented by profound study which he has not performed, a charlatan may set himself up as prophet and sage before people who acknowledge him great because he makes them feel small.

The composer is perhaps less frequently deceived by this sort of thing than the layman, because he knows from practical experience of musical composition that the "analyst" does not know what he is talking about; —one recalls Bruckner's comment on Hanslick—"He really understands Brahms as little as he understands me." But, unless a composer has studied and practiced literary as well as musical composition, he cannot say as much for his compositions in words as they can say for themselves in tones, and is wise not to venture into the enemy's country unless he is well supplied with verbal as well as tonal ammunition. Even if, like Wagner and Schumann, a composer has a good supply of verbal ammunition and plenty of target-practice in using it, the chances are against his verbal strategy being as adroit as his musical strategy, as the most devoted admirers of these two masters must reluctantly admit. Meanwhile the critic's mechanized invasion of the composer's country may not actually exterminate the composer, but it often does hinder his communicating with his public by keeping the latter in a state of intimidation sufficient to the critic's purposes. Unless a composer is as lucky as Brahms in finding a critical sponsor who is willing to overlook his real merits

in order to use him in musical politics, he is likely to starve or be obliged to snatch time for composition from the pre-occupations of some extraneous form of livelihood almost as hazardous: Bruckner lived by teaching counterpoint and playing the organ, Mahler by conducting, and Wagner by borrowing money and forgetting to return it—to name but three composers who found it necessary to devote more than one life to their real ideals, and even then, like the Apostle Paul, to "die daily."

The lay music-lover, on the other hand, seems a much better "prospect" for critical exploitation. Since he has no experience at composing, he can easily be persuaded that composers perpetrate symphonies by some process of automatic writing without knowing what they are doing, and might then foist them in a half-baked condition upon suffering humanity, were not critics at hand to compel them to spruce up their atrocities to conform with approved practice. When these same critics proceed to tell the layman that he needs to study, which is probably true, he is again easily persuaded that cultivated musical laymen are those who have learned to listen to music by learning not to listen to it but to the people who "know the answers." Even the fact that most critical evaluations seem little more than devaluations, may fail to awaken his healthy suspicions, since he has been taught to distrust his own naive enthusiasms as being insufficiently "discriminating" to admit him to that elite coterie to which every good democrat aspires. Even if he sometimes wonders why the only good composers are long since dead it will probably be some time before he discovers that only dead composers may be depended upon not to write something new and upsetting. The critical Gestapo will certainly not tell him this, but instead will tell him that good music is that which stands the test of repeated hearings—a pretty instance of the devil quoting Scripture; for repeated hearing is indeed the test of such good music as is heard repeatedly, but not of that which the censors permit to be heard seldom or not at all.

History records plenty of cases in which the critics have chased an art into prolonged doldrums by sincere or pretended attempts to maintain or elevate standards by rationalizing inflexible criteria and imposing censorship upon creation and communication. That art is in healthiest condition whose lay adherents are not too ready to sell their birthright of independent perception for a mass of critical *potage du jour*, and that study of art is most to be encouraged which offers laymen the opportunity to develop their natural powers of perception by direct observation and enjoyment of works of art, leaving what they think about it very largely to their individual capacity for thinking. In view of the marked propensity of many people to think very little or even hardly at all, this may seem to be a dangerous program; the point is that direct contact with works of art is more likely to set people thinking than exposure to a body of doctrine, simply because art is dynamic to anyone who enjoys it, while dogma is narcotic to devotee and sceptic alike. Besides, the point is not whether art or dogma can make everybody think—we know already

that no agency can do that! The point is that people who are thoughtful by nature are encouraged by expression to develop their thoughts, whereas repression tends partly or wholly to arrest such development. To object that the thoughtful layman does not express himself in art but lazily depends upon the artist to do it for him is a mere quibble; true, if he relies upon critics to think for him they will require him to refrain from thinking for himself, but if he avails himself of the artist's powers to express his thoughts better than he can express them for himself he does so only by living himself into the artist's presentation—a very different mental process indeed from that of merely trying to memorize a series of assertions. Even so lowly a work of art as a dance-tune, if it is a good one, is dynamic enough to make a man want to move his feet; a symphony, if it is a good one, stirs higher faculties in the realm of thought and feeling. There is no question, of course of "thought" in the sense of syllogistic reasoning—even though design, including tonal design, has the logic of form, or of "feeling" in the sense of sentimental emotional wallowing—such absurdities need not be discussed here; but the motivation and achievement of a happy and useful life demand an integration of sound thinking and warm feeling which music seems to nourish and help to sustain in many people. At least, the growing lay demand for and response to the music of two composers whom some "serious musicians" still regard as altogether too serious suggests that the critical priesthood has underestimated the extent and intensity among the laity of a musical appetite for something more than mere polite entertainment.

This is by no means to argue that "the public" is always right and "the critics" always wrong. Individuals differ among themselves, and even the same individual differs from day to day. In easy times plenty of otherwise thoroughly decent people underexercise their psyches just as they underexercise their bodies, and, even if they escape becoming permanently too soft or too hard in a world where trivial possessions and experiences may be had for the taking, they do for the time being drift into the habit of seldom exerting their brains outside of business affairs and of asking little more to occupy their time than an abundance of often inconsequential amusement. When life seems secure and pleasant, a man need not be a very bad fellow to adopt the view-point, "Give me the luxuries and I will manage without the necessities": if he happens to be musical he may be quite sincere and hearty in his enjoyment of really good music provided he is familiar with it and provided its mood seems prevailingly cheerful, with or without an occasional pathetic touch, just for variety; but while he is in this easy-going mood he will probably find tragedy disturbing and prolonged earnestness a bore, and though he will feel cheated if a concert fails to afford a few strong climaxes to give him a "thrill," he will quite probably welcome these merely as casual turns in a colorful miscellany, and miss them altogether if they occur as denouement which he has been too inattentive to follow.

In times of stress, on the other hand, naturally thoughtful people who may have seemed easy-going in easy times suddenly prove themselves sound at the core by resuming the neglected practice of serious reflection, while others who may have previously shown no symptons of thinking at all suddenly become thoughtful almost over-night. Some of these of course become disillusioned and embittered, and turn to cheap and trivial amusements for "escape"; but others discover in themselves a craving for spiritual sustenance of which they have not been conscious in easier days, and some of these seek and find it in what for brevity may be called the "music of aspiration." People who formerly considered their time too valuable to sit through the *C-major Symphony* of Schubert* find a longer time not too much to devote to Bruckner's spiritual vision and Mahler's dramatic heroism in a world where the need of both has suddenly become plain to plain people. Mahler is reported to have said, "My time will come"; one wonders whether his active and powerful mind discerned that this "time" would be a time of such stress as to call out the best in many men to counteract the worst in others.

It remains to be seen whether this spontaneous public demand for spiritually sustaining music is good only "for the duration of the emergency." The First World War disclosed that music may be a powerful agency for sustaining the morale of soldiers, just as doctors have long recognized its therapeutic value with invalids. Is music merely a sick man's diet? The "unmusical" would have it so, and the custodians of the "standard musical repertory" would at least like to relegate "Bruckner 'n Mahler" to this category; but is there much more in such objections than an envious desire to deprive others of enjoyment which the objector cannot share? The fact that more people are thoughtful nowadays than in easier times is no evidence that thinking should be reserved for emergencies; the fact that many a sick man has to build up his health on a diet of meat and vegetables is not evidence that when he is well he should go back to "pie and pizen." Some people are thoughtful, some eat wholesome food, some commune with the finest art, some even live decent lives at times when the only compulsion is from within. Perhaps in reality they add no cubits to their stature by taking thought; perhaps, on the contrary, "the Kingdom of Heaven are these." At least those of us who for the better part of a lifetime have found Bruckner and Mahler true guides, philosophers, and friends in sunshine and shadow may be pardoned for being a bit sanguine over the realization that at last a lot of apparently good people are getting acquainted with them and are "coming back for more."

* If music is of good quality, it seems to me that the question of its length must be answered by each listener individually in terms of the value of his time to himself. As a young fellow, I was once refused an interview with a Personage on the ground that his time was worth ten dollars a minute. Later I saw him waste two hundred dollars at this rate watching a dog-fight. As my own time was then worth about thirty cents an hour, I could of course afford the whole spectacle. I am better paid now—but not so highly that I cannot afford time for long symphonies.—P.G.C.

WILL MINNEAPOLIS BE MAHLER MUSIC CAPITAL?

By CURTIS SWANSON

Reprinted from *The Minnesota Daily*, the official newspaper of University of Minnesota

Students who attend today's *Union Listening Hour** have an opportunity denied many people in the world today—the chance to listen to Mahler's music. In an article in the current *New Republic*, Otis Ferguson emphasizes the fact that one of the most unfortunate results of the "cultural blackout" of Europe, is the banning of Mahler's music in German-dominated countries.

Like Mendelssohn, Mahler was a Jew, and all his compositions have come under the Nazi axe. His nine symphonies and his monumental *Song of the Earth*, which is being played today, are no longer heard in the European concert halls. The two great centers of Mahler music were cities which have become "ghost towns" of Nazi Europe, Vienna and Amsterdam.

Ironically, the performance of Mahler's music has encountered almost as great opposition in America. His music has perhaps aroused more heated controversy than that of any other modern composer. The Bruckner Society is the most militant of all musical organizations; its aim is to propagate and fight for greater appreciation of Bruckner's and Mahler's music.

One of the most enthusiastic of all Mahlerites is our own Dimitri Mitropoulos, who was presented with the annually awarded medal of the *Society* last winter. In an impromptu speech at one of the concerts, he suggested that he would play much more of this composer's music, if the "front office" were more interested. A recording by the Minneapolis Symphony Orchestra of Mahler's *First Symphony* will be released shortly. The highlight of next year's season will be the first Minneapolis performance of the *Song of the Earth*.

Bruno Walter, who again will conduct a concert here next year, is another great exponent of Mahler in this country. He knew Mahler personally, studied under him, and introduced many of his compositions. Eugene Ormandy also received the *Society's* medal while conductor of the *Minneapolis Orchestra*. If the interest which has been shown in past years continues, it may be that Minneapolis will become the unofficial Mahler capital—an inland Salzburg or Bayreuth of musical America.

* Refers to a University program of recorded music.

NYA SYMPHONY (FRITZ MAHLER, CONDUCTOR) BROADCASTS MAHLER'S *FOURTH* OVER WNYC

On June 15th, the NYA Orchestra under the direction of Fritz Mahler performed Mahler's *Fourth*. Miss Willa Stewart sang the soprano solo and Moses Smith of the Columbia Phonograph Co. was the commentator. Weather conditions were very bad; much static prevented listeners-in from really hearing the performance on their radios.

More frequent performances of Mahler by NYA orchestras would certainly be welcome. Mr. Mahler has on several occasions included songs and excerpts from Gustav Mahler's symphonies on his programs. One wonders why NYA orchestras do not play works by Bruckner and Mahler more frequently. In this connection it is not out of place to remind program-makers that insistent applause at concerts given by the State University of Iowa Orchestra caused Prof. Philip Greeley Clapp, its conductor, to repeat *Lieder eines fahrenden Gesellen* and the *Adagietto* from Mahler's *Fifth* and that a performance of Bruckner's *Fourth* was so successful in 1940 that the same orchestra under Clapp's direction included Bruckner's *Seventh* on its 1941 programs. That symphony too stirred the Iowa City audience as did Stock's performance of Bruckner's *Third* at Cornell College, Mt. Vernon, Iowa. Further proof of the interest in Bruckner and Mahler on the part of the growing generation, unaffected by prejudice aroused against these composers because of hostile criticism of bygone days, is the formation of a Bruckner-Mahler study club at the University of Minnesota. It is not only college students that are responding to Bruckner's and Mahler's music. *Subscription audiences* of *different* cities are expressing their approval by vigorous applause and occasional shouting which is ascribed in certain quarters to Brucknerites and Mahlerites. Radio audiences, too, are apparently making their wishes felt, for it was because of the many requests by the radio audience that Bruno Walter put Bruckner's *Eighth* on the air last fall.

Bruckner's *String Quintet*

BY GABRIEL ENGEL

COMPOSED during the earlier half of 1879 Bruckner's *Quintet for Strings,* scored for two violins, two violas, and cello, represents his sole contribution to the literature of chamber-music. It was written at the request of Director Josef Hellmesberger of the Viennese Conservatory, who told Bruckner that he wished for his celebrated "quartet-evenings" the unique privilege of introducing to the world a piece of chamber-music by one hitherto known only as the composer of gigantic symphonies. Unaware of the hypocrisy behind this "flattery" the ingenuous Bruckner plunged happily into this, for him, unusual task and after several months finished it. Evening after evening passed by to find the promised performance of the *Quintet* postponed "until next time," on the ground that Hellmesberger's "fingers pained him." Finally the truth dawned on Bruckner. It was merely a repetition of his sad symphonic experiences with the ruling Viennese musical circle. The members of the Hellmesberger quartet would have nothing to do with this fresh display of Bruckner's scorned huge-dimensional style. In their opinion, just as his symphonies were not real symphonies, this so-called *Quintet* was not real chamber-music. They would be laughed at by the initiate in the Viennese "holy of holies" of true chamber-music, if they programmed such a monstrosity. At length the promised performance was canceled. The *Quintet* was first performed in 1880 in Cologne. It was first heard in Vienna in 1881, semi-privately, during a meeting of the "Academic Wagner Society." In 1885, when musical Europe was ringing with Bruckner's name, the Hellmesberger group valiantly performed the *Quintet* they had openly rejected years before.

Bruckner long sought in vain to find a publisher for the work. Hans Richter, a sincere though rather timid admirer of Bruckner's genius, took the manuscript with him to London. He returned not only without word of publication or performance, but also without the manuscript! When growing fame rendered publication of Bruckner's works comparatively easy, the master, having neglected to make a duplicate copy of the *Quintet,* wrote to Richter demanding the return of the manuscript. When it arrived Bruckner discovered with dismay that the *Intermezzo* (the second movement) was missing. A feverish correspondence with London proved unavailing. The *Intermezzo* had disappeared! Bruckner was left no other choice than to publish in its place a *Scherzo* which he had written, also at Hellmesberger's request, after the *Quintet* was completed. In 1891 the missing *Intermezzo* turned up in the possession of one of Richter's acquaintances. A waif, it languished in silence until 1904, when it also received its first hearing during a meeting of the Viennese Wagner Society.

FIRST MOVEMENT: F-MAJOR (GEMAESSIGT)

The principal melody of the opening theme-group enters at once over a tonic organ-point. A genuinely romantic idea in triple rhythm, it is introduced softly in the first violin. Of the light, lyric texture native to chamber-musical expression, it has, nevertheless, the broadly soaring melodic line of Bruckner's symphonic cantabile passages. An important element of the theme, a regularly ascending broken-chord, assumes an individual role in the cello. In a resolute, staccato transformation it becomes the rhythmic and harmonic backbone of an ardent supplementary theme in the first violin. The cadence of this melody, a brief, characteristic motif, is the source of the vigorous rhythmic life in the ensuing passage. Its dramatic possibilities are gradually revealed by the different instruments, at first alternately, then in combinations of increasing strength, attaining a powerful climax in a peculiarly Brucknerian unison utterance.

The song theme-group begins with a fragrant melody of delicate texture in the bright, ethereal tonality of F-sharp major. A rather unusual harmonic phenomenon for classic sonata form, this chromatic rise, in place of the traditional dominant change, is nevertheless amply sanctioned by Schubert. In reality Bruckner has merely delayed the entry of the dominant to achieve increased richness of harmonic color. Skilfully he leads the song theme-group over paths of unfailing fresh harmonic interest, until the expected haven has been reached. The statement of the themes closes in the dominant (C-major).

The short development section is devoted almost exclusively to the exploitation of the thematic material in the first group. The song theme-group is represented only by fragmentary particles in subordinated settings. The first violin, somewhat in the manner of improvisation, sounds the key-note of the preliminary portion. One by one the other instruments add their voices in the same free solo style. Then they begin to unite in various combinations suited to the changing contrapuntal texture of a Brucknerian development section. Component elements of the themes attain individual significance, appearing and reappearing in different guises, inverted, augmented, or diminished. A warm, comforting melody in the first violin counteracts the restlessness evoked by the exploitation of conflicting motifs. Elements of the principal theme provide material for a powerful dynamic climax. After a "general pause" the first violin sounds the opening theme in its original form, giving the impression that the recapitulation has set in, but suddenly the second viola inverts the theme. The absence of fundamental harmonies lends this resetting of familiar ideas fresh interest. New contrapuntal life arises in an imitative conversation in the violins. Finally, the first violin, in an impassioned *Cadenza* "ad libitum," leads to the real recapitulation. Here too, as in Bruckner's symphonies, a moment of high suspense marks the transition between two main divisions of a movement in sonata form.

The recapitulation, in no sense a repetition of familiar ideas, almost at once strikes out along paths of fresh revelation. A triplet figure, drawn from the opening bar of the principal theme, attains special significance, dominating the background of that theme's restatement. The other themes of the first group undergo similarly novel reshaping, a richer contrapuntal texture lending this final setting an air of fulfilment. The song-group is reintroduced in subtle tonal surroundings, enriched by enharmonic coloring.

The hand of the symphonic master is clearly evident in the structure of the summary (*Coda*). All the principal ideas are arrayed side by side and finally resolved into the tonic triad. The movement closes jubilantly with an organ-point on the tonic.

II. SCHERZO D-MINOR (SCHNELL)

Totally unlike Bruckner's hardy symphonic *Scherzi* in its airy, refined texture, this movement also shows the composer's keen grasp of the essential difference between symphonic and chamber-music. Yet this *Scherzo* too is a dance of unmistakable Upper-Austrian flavor.

The outstanding thematic line, given to the second violin throughout the opening portion, is a curious, winding melody in *Laendler* rhythm. Above it the first violin softly plays a charming counter-theme, playfully lilting. Cello and violas mark the triple rhythm, at the same time filling out the rich harmonic texture. Most unusual phenomena in Bruckner's melodic world are the occasional syncopations appearing here. Both themes are then inverted in the violas, the music acquiring increased harmonic and contrapuntal subtlety through a more detailed execution. The complex content of this passage caused Bruckner to call for a slower tempo: "almost andante," he said in a letter. The form, as always in Bruckner *Scherzi*, is simple A-B-A, the original themes now returning to bring the *Scherzo* portion to a close.

The *Trio*, a slower, more graceful, and sunnier expression, also of *Laendler* character, traces its descent directly from Papa Haydn. The flourishes of the second violin are literally haunted by the spirit of the "father of chamber music." This delicate melodic line and the broader one it surrounds are both unmistakable sequels of the principal theme of the *Scherzo*, which also consists of two contrasted melodies. Yet how different are the two themes in effect! The remainder of the *Trio* is occupied with a more detailed discussion of the thematic elements already presented. Not even amid involved contrapuntal surroundings is the light, cheerful character of the music impaired.

THIRD MOVEMENT: ♭G MAJOR (ADAGIO)

Of truly symphonic breadth is the opening theme of the *Adagio*, introduced in the first violin. Beginning softly it soars gradually aloft on stately wings, with increasing ardor, and then descends in graceful me-

lodic curves to become the mere whispered confession of a noble soul's yearning. To find another melody of such depth and purity one would have to go to Bruckner's greatest symphonic *Adagios*. A series of prayerful sighs, drawn from a motif near the end of this theme, lead to impassioned outcries. Meanwhile the source-motif of all this longing appears inverted in the second viola.

Very softly a regular unison pulsation on *F* in the violins and second viola, almost like a living heart-beat, introduces a new brighter mood. A wonderful melody radiant with hope and confidence is sung by the first viola, while the pulsation gains strength in rich harmonies. The total absence of any supporting bass gives this moving, "tenor" theme a lofty, visionary quality. As the cello takes it up, the first violin enriches the restatement with brief, persuasive phrases of individual melodic shape.

An inversion of the opening measures of the first theme, drawn from the end of the "tenor" theme, leads to a full restatement of the former by the first violin, in an atmosphere vibrant with the pulsing accompaniment of all the other instruments. The reappearance of the principal theme at this point might lead the listener to expect a rondo form in the ensuing course of the movement. There follows, however, an exploitation of fragments of the opening theme, in the manner of a development section in sonata form. Inverted and reshaped these reveal the innate relationship of the first and "tenor" themes. The latter's origin in the inversion of the opening phrase of the former is made clear. Other features in common, of too subtle a technical nature for the present analysis, are also made apparent in the mingling of fragments of both themes. This union of similar and contrasted elements is one of the essential features of Bruckner's individual principle of thematic development.

A new, comparatively rapid, descending figure lends dramatic character to the development's unfolding. Assuming increased importance, it becomes a duet in the violas, as they clothe with the soft splendor of a benediction the farewell reappearance of the "tenor" theme in the first violin. The *Adagio* closes at the threshold of a wonderful dream. Ineffable peace hovers over the last phrase, an expressive echo of the above ornate motif.

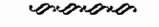
FINALE: F-MAJOR (LEBHAFT BEWEGT)

A *Finale* in the true sense of the word is the closing movement, for it can be completely grasped only in the light of the preceding sections. A lively staccato motif in the second violin, over an organ-point of distant tonality, dominates the opening. The first theme-group is devoted to the restoration of the central tonality of the entire work (f). Yet even the most unsophisticated ear need not shrink from the complexity implied, for it is not the dry grammar, but rather the poetry of harmony that sways this pursuit of tonality. Its unsettled character lends the entire passage an air of suspense, like the preparation for some significant disclosure. In

Bruckner's symphonies such passages culminate in gigantic unison outbursts. Here the excitement subsides into a mere whisper, followed by a "general pause."

The second or "song" theme-group, slower than the first, is dominated by a swinging, *Laendler*-like figure, drawn from the *Scherzo*. This regular rhythm, given to the first viola, furnishes a firm basis for the somewhat rhapsodic melody which the first violin sings above it. The song-theme of the opening movement is clearly the source of this unusual melody. More technically considered, the two also reveal similar harmonic character. The *Laendler*-figure, broadening the span of its swing, acquires the boldness and measured sweep usually associated with fugue-themes. As the cello takes it up with strokes of full power it seems as though a fugue were really beginning. This impression is confirmed by the answer in the dominant (first viola). However, it proves to be only the herald of the highly contrapuntal development section, presenting the final decisive conflict of the work. A brief triplet motif, introduced in the second violin as a companion to the "fugue" theme, is derived from the opening phrase of the whole work. It becomes the outstanding thematic element of the development, in the course of which motifs of the song theme, as well as a prominent figure in the *Adagio*, are also exploited. The inspired contrapuntal artistry of this development beggars description. In the natural, apparently unlabored style of his polyphonic idiom, even when it is most involved, Bruckner is a nineteenth-century Bach. Yet the overwhelming effect of this *Quintet-Finale* is the result of no combination of devices, however masterly their execution. Here also, as in Bruckner's symphonies, the gradual unfolding of the spirit's indomitable rise towards ultimate triumph in the face of a world of obstacles is the underlying concept. Bruckner revelled in such passages. In the rearing of tremendous climaxes involving the utmost polyphonic skill he felt himself a supreme hero. Perhaps this unshakable confidence in his artistic power played an important role in his huge symphonic summations.

The song-theme is the first melodic integration that may be definitely identified in the recapitulation. It reappears in a richer setting, the logical result of the development. A melodious fragment of the opening theme of the *Finale* is prominent in the *Coda*. The work closes jubilantly, as it began yearningly, with an organ-point on the tonic.



BRUCKNER AND MAHLER AT OBERLIN AND ANN ARBOR

Bruckner's *Romantic* and *F-minor Mass* will be heard at Oberlin College under the direction of Maurice P. Kessler. Mahler's *First* and Bruckner's *Third* will be performed at the University of Michigan. Thor Johnson will conduct.

BRUCKNER'S *REQUIEM IN D-MINOR*

Central Methodist Church, Detroit, Michigan, May 25, 1941. University of Michigan Little Symphony, Thor Johnson, Conductor.

Bruckner's *D-minor Requiem* was presented in Detroit, on May 25, 1941, by the Chancel Choir and the University of Michigan Little Symphony, Thor Johnson conducting. Although this was the first hearing ever given the work in that city, it was so successful that it will be given there again on May 24, 1942, the same chorus, soloists and orchestra participating.

EFREM KURTZ CONDUCTS *SCHERZO* OF BRUCKNER'S *NINTH* AND OVERTURE AT STADIUM CONCERTS, NEW YORK, July 21 and 23, 1941

. . . The Bruckner *Scherzo,* new to these concerts, is a pleasing addition to the repertoire; its lightness and grace has a certain suggestion of the Mendelssohn of the *Midsummer Night's Dream* music.

. . . The Austrian contribution, new to this series, was an overture composed by Anton Bruckner in 1863 which had to wait forty-eight years for its Viennese première. It is more distinguished for the skill shown in its construction and scoring than for saliency of its musical ideas, although it is interesting in its exhibition of influences which were later absorbed into Bruckner's essentially individual style. There are some hints of Wagner, more of later Germanic classicism and early Germanic romanticism, and a few touches which foreshadow the fully developed Brucknerесque idiom.

FRANCES D. PERKINS, *New York Herald Tribune*

BRUCKNER'S *FIFTH*

Saxonian State Orchestra, Karl Boehm, Conductor. Victor Recording

With the publication of the performance by the Saxonian State Orchestra under Karl Boehm's direction of Bruckner's *Fifth Symphony in B-flat* in its original version Victor has performed an invaluable service to the music world. For the first time on this side of the ocean it is now possible to hear this superb work exactly as the composer conceived it. Not only have important pages of the *Finale* been omitted in the scores available until the recent publication of the complete critical edition of the master's works in Vienna, but as in Bruckner's other symphonies, numerous changes in the instrumentation, many of which alter entirely the sound of many portions of the music, may now be heard as they were intended to emerge by the composer.

There is unfortunately not sufficient space at my disposal this time of the year to expatiate on the wonders Bruckner has wrought here. It must suffice to state that the *Fifth Symphony* contains some of his most sublime and moving music; the product of the greatest mystic whose medium was the tonal sphere. Karl Boehm is a devout, understanding expounder of Bruckner and his interpretation realizes the composer's desires unerringly, and the fine playing of his Dresden musicians is faithfully captured and conveyed in this excellent recording.

JEROME D. BOHM, *New York Herald Tribune,* May 25, 1941

KILENYI BRUCKNER MEDAL AWARDED TO GOOSSENS

To familiarize Cincinnati audiences with the music of Bruckner, Eugene Goossens performed the Austrian master's *Fifth* in 1932, the *Sixth* (first time in Cincinnati) in 1935, the *Second* in 1939, and the *Third* (first Cincinnati performance) in 1940. In appreciation of his efforts to create a greater interest in and appreciation of Bruckner, the Bruckner Medal of Honor, designed by Julio Kilenyi for the exclusive use of the *Society,* was awarded to the conductor of the Cincinnati Symphony. The presentation was made by Dr. Martin G. Dumler, President of the Bruckner Society of America on November 8, 1940 after a performance of Bruckner's *Third.* According to Frederick Yeiser of the *Enquirer,* "Dr. Dumler likewise expressed his satisfaction over the great performance. In accepting the award with deepest thanks, Mr. Goossens paid honor to his colleagues of the Cincinnati Symphony Orchestra and their admirable handling of the score."

The Symphonic Problem in Mahler's Works

BY DR. HANS TISCHLER

GUSTAV Mahler's symphonies bear a strongly individual mark. In spite of all influences and similarities (as, for instance, those that connect him with Anton Bruckner) they show several entirely new features. These innovations are not wantonly adopted, however. Every intelligent listener feels at once that Mahler needed them to express his ideas and that it is in the latter the real novelty lies.

Each of Mahler's symphonies is a drama of general ideas or principles, not of describable actions. Even where a text is added they remain essentially absolute music, for Mahler chose words that express general ideas only. Occasional descriptive phrases are purely circumstantial to those ideas, not purpose in themselves.

The dramatic idea must necessarily show itself in a series of technical features. These will be our problem and we shall discuss them presently. To be sure, some of Mahler's forerunners had already conceived the symphony as the conveyor of dramatic ideas, though never in Mahler's strict sense. Therefore a brief preliminary survey of the symphony as a music drama should be helpful.

In Haydn's and Mozart's symphonies no leading ideas are detectable. These works are generally accepted as pure or absolute music, expressing general moods only. In them the first movement is the carrier of the main mood, while the other sections, conventionally drawn from the suite-form, are merely appended. The germ of the ensuing development lay in those works where the last movement attained greater length and musical weight, showing the growing feeling for the importance of the concluding movement. An early example is Mozart's *C-major Symphony* (K. 551). Yet the first movement, here also, is the outstanding carrier of emotion, the last section being rather playful, abstract (or pure) music.

Beethoven tackled this problem with full consciousness, with the result that his last movements directly counterbalance the first ones. The two middle movements, however, are mostly detached in mood. The slow movement of the *Eroica* and the middle movements of the *Fifth* alone take definite part in a dramatic action attributable to the symphony as a whole. In the *Eroica*, moreover, only the first two movements form a dramatic sequence. (The *Sixth* with its definite program stands outside our problem.)

All the different types of the symphony, current up to our time, either originate with, or are handed down by, Beethoven. These are: (1) the program symphony (*Sixth*); (2) the symphony with an inner dramatic program (*Third* and *Fifth*); (3) the one with an inner epic program

(*Seventh*) which, in recognition of this fact, Wagner called "the Apotheosis of the Dance"; (4) the symphony of the suite type, with all its movements musically important (Nos. I, II, IV, and VIII); (5) the choral symphony (*Ninth*), which belongs to the second type also. The further development of the second type, the symphony with an inner dramatic program, is alone vital to our present discussion.

Schumann, essentially an epic genius, tried hard to weld his symphonies into dramatic units. The outer movements of his *Rhenish Symphony* (No. 3) seem to form a dramatic sequence, interrupted by the idyllic middle movements. In his *Fourth* he adopted the technique of the cyclic form, using the same themes in different movements. In this way he succeeded in clarifying the dramatic action, interrupted only by the idyllic *Romance*. Franck used the same device in his symphony which, nevertheless, still belongs to the suite type. We also would class Tchaikovsky's and Dvorák's symphonies in this category, despite their many dramatic moments scattered through single movements. Brahms' *Third* shows the same construction as Schumann's *Fourth*: the first, third, and fourth movements express the same dramatic, rather tragic idea, while the idyllic second section brings some relief, a species of structure already encountered in Beethoven's *Fifth*. Brahms' *First* goes one great step farther. The last movement is the dramatic triumph (as in Beethoven's *Fifth*). It solves the tension of the preceding movements, all of which have taken part in the action, depicting different aspects of the conflict. Their effect has been a constant brightening of the symphonic scene apart from the introduction to the final movement, which surmounts the last impediment before *dramatis persona* is victorious.

A new conception of the symphony was that of Anton Bruckner. All his nine symphonies follow one scheme; the first and final movements are the arena of the tragic conflict. (In his *First* this conflict is so violent that his art can scarcely cope with it.) The two middle movements are almost invariably a religious *Adagio* and a *Scherzo*. Detached from the drama presented in the outer movements (perhaps with one exception, the *Fifth*) they do not even aim at relieving the dramatic tension.

Such then was the historical situation when Mahler began his work as a musical dramatist. All his symphonies belong to the type with an inner dramatic program. Only once (in the *Eighth*) is this program apparently converted into an outer one by a thorough-going text. Only once it becomes an epic program (in the *Song of the Earth*, which also is, in reality, a symphony). Mahler's dramatic instinct does not permit a pause of action in his symphonies. There are no interludes inserted, except for the *Adagietto* in the *Fifth* where the tension of the other movements is so great that there was no other way of providing the necessary relief. The *Sixth* (*Tragic*) is completely overwhelming because the tension remains unrelieved throughout. In most cases, however, Mahler endows the action in the middle movements with a certain relief-bringing quality. The constant use of such movements is characteristic of Mahler, though

he was not the first to use them (see, for example, the third movement of Brahm's *Third*).

With Mahler the symphonic drama becomes so varied, that he is compelled to use the human voice to convey the various distinct ideas clearly to the listener. The fact that Mahler found it necessary to introduce texts in five out of eleven symphonies and to use music otherwise connected with texts in two more of them is added vindication of the following analysis of his music as dramatic in quality.

Let us now recount in order the various dramatic actions of Mahler's symphonies:

In the *First* we cannot but imagine a youth full of optimism, tackling the world. His buoyant strength meets with some hindrances in the second movement; his first great disillusionment is shown in the third. Almost insurmountable reverses, leading to dramatic conflicts in the fourth, are finally overcome triumphantly.

The *Second* shows the harder side of life, its conflicts (first movement) its irony and futility (third movement), the outcry for another, better world (fourth movement), the tragedy of solitude and enmity (last movement). Least represented is the beautiful aspect of life (second movement) and even this small part is not left undisturbed. Only the hope for the next world brightens this gloomy picture and words were indeed necessary to express this idea adequately.

The *Third,* despite the apparently epic character of its second part (movements 2-6 inclusive) is a true drama in which the conflicts are overcome in the first part so that the two following movements may be given over to beauty and gaiety. Human tragedy reasserts itself (fourth movement) only to give way to a more sublimated joy (fifth) and beauty (sixth) indicating the road that leads away from the earthly life to a heavenly one.

The *Fourth* supplements the idea of the second part of the *Third.* From earthly gaiety (first movement) the picture changes to one of more sombre, ironical hue (second movement) to be brightened once more by heavenly beauty (third movement) and joy (fourth movement). The tragic quality of the first part of the *Third* is absent here, leaving the impression of a comedy.

The following three symphonies abandon the idea of the next world. The place of action is this world only, with its grim reality.

The *Fifth*: Mourning and pain (first movement) fighting and wounds (second) irony and shadowy insecurity, coupled with a forced gaiety (third) relieved by the interlude (fourth). The fifth movement concludes the work more cheerfully, describing daily work and haste, still the best phases of ordinary human existence.

The *Sixth* again reflects harsh conflicts in all but the second movement, even that section being a rather painful, wound-scarred episode. The hero definitely succumbs to Fate in the last movement.

The *Seventh* seems to depict a hero who launches himself upon the ad-

venture of life fortified by the will to succeed (first movement). He experiences moments of pleasure (second and fourth movements) but sees the irony and sham of these (third movement). Finally he takes up the fight cheerfully and steadfastly (fifth). Outspoken, sharp conflicts are absent in this work. The mood is rather that of braving life as cheerfully as possible.

This combative, hopeful spirit is maintained in the first part of the *Eighth*. Its second part reverts to the transcendental solution of all problems. Mankind is the hero of this drama. At first dumbfounded in the face of the miracle of eternal hope, he attains manifold expression of its joy, to be finally redeemed by it.

The epic quality of the *Song of the Earth* is self-evident from its texts. A spirit of resignation, rather than of action, as called for in a drama, pervades this great work.

The *Ninth*, the nearest to pure music Mahler ever wrote, does not lend itself easily to an explanation. Yet there is no doubt that it is dramatic. The first movement seems to express the desire for beauty, happiness, and peace which cannot be achieved because of the disharmonies of life. The second makes the best of life, pretending to be cheerful. In the third the hero takes up the fight. Moods of shrieking irony, futility, and success follow each other. In the fourth the longing for beauty alternates with moments of sheer disillusionment.

The *Tenth* (*Unfinished*) follows the same line. Yearning for beauty and peace (first), forced gaiety (second), bitter irony (third), forced gaiety and diabolical sarcasm (fourth), and longing for peace and redemption, mingled with more fruitless conflict (fifth).

For all these pictures Mahler uses only six distinct types of movements, most of them not his invention. They are, however, absolutely personal in style and use. These types are the following: (Roman and Arabic numerals indicate symphonies and movements, respectively).

a) Song movements: I: 3, II: 2, II: 4, III: 2, III: 4, III: 5, IV: 4, V: 4, the second part of VIII: 2, *Song of the Earth:* 2, 3, 4, 5.
b) Characteristic pieces: II: 3, III: 3, IV: 2, Trio of VI: 3, VII: 3, X: 3.
Mixtures of (a) and (b): VII: 2, VII: 4.
c) Dance movements: I: 2, V: 3, VI: 3, IX: 2, X: 2, X: 4.
d) Outer movements: I: 4, II: 1, II: 5, III: 1, IV: 1, V: 1, V: 2, V: 5, VI: 1, VI: 4, VII: 1, VII: 5, VIII: 1, IX: 3, X: 5.
Mixtures of (a) and (d): I: 1, third part of VIII: 2, *Song of the Earth:* 1.
e) Slow middle movements: IV: 3, VI: 2, First part of VIII: 2.
f) Slow outer movements: IX: 1, X: 1.
Mixtures of (e) and (f): III: 6, *Song of the Earth:* 6, IX: 4.

These groups of movements, considered from a harmonic-contrapuntal viewpoint, have quite distinct features, which may be summarized as follows: (The grouping parallels the one immediately above).

a) Here the harmonic motion is very slow. The fundamental chords are strongly emphasized, often in long-sustained organ-points of the tonic or tonic plus fifth. For the most part polar tonality prevails, tonic and dominant alternating without other chords, much as in folk music.

b) Alternation of major and minor is one of the main features in these movements. So are many mixtures of major and minor. Frequent unsolved chromatic bynotes and frequent use of the harmonic full-tone step downward are also characteristic.

c) This group shows simple harmonic development; modulations are mostly effected by direct leap into the new key. The fundaments are strongly stressed, the motion of the fundamental chords much quickened. From V: 3 on, these pieces become highly contrapuntal and use wide melodic leaps, sharp disharmonies resulting from these two features. Passages in parallel 4ths, 5ths, 7ths and 9ths, not governed by a strong bass, are very frequent.

d) Here we find a further accumulation of occasional disharmonies, resulting from poly-melodicism (a type of counterpoint very characteristic of Mahler), and leading to polytonal structures as well as to chords in 4ths (VII: 1, VII: 5, VIII: 1). The tonality may be suspended either through the possibility of assigning passages to two or three different keys, or through total absence of tonality. Very frequently organ-points are used to counterbalance these features otherwise difficult to absorb.

e) These movemens show many of the characteristics of (a), but possess, in addition, a large measure of romantic chromaticism in melody and bass. Significant use is made of the expressive turn (perhaps a legacy from Bruckner).

f) This group shows many of the characteristics of (d) and (e) only still more complicated. The motion of the harmonies is slow. Polar, as well as suspended tonality and polytonality are frequently used.

The moods of these six categories are very much unified, except for (a) and (e), which serve a variety of moods. (b) is employed for either a pleasant, quiet type of gaiety or humor with a dash of irony. (c) expresses in most cases a forced gaiety, marked by bitter sarcasm. (d) retains the features of the carrier of the main part of the drama: conflict, heroism, surrender or victory. (f) depicts the longing for rest, beauty, a better world.

From the viewpoint of musical form this grouping also remains valid. (a) and (e) use all types of small, simple forms. (b) and (c) are almost exclusively composed in *alternativo* forms, smaller and larger rondos, often with an admixture of sonata elements. (d) shows only large sonata forms or the most complicated rondo forms, two of which (V: 1, VII: 5) are strongly mixed with sonata elements, the third (IX: 3) being Mahler's only rondo with two *alternativos*. (f) uses (except for *Song of the Earth*: 6, apparently because of its song character) the most peculiar symphonic form: double variation, i.e., alternating variations on two themes. These variations bear a strong resemblance to sonata developments.

We see that the proper conflict form is still the sonata form. Yet the blending of sonata features with the rondo and variation forms renders these two also capable of depicting conflicts, though, to be sure, with some modifications. The rondo adds some cheer to the drama. The double variation form, applied only to slow outer movements, elevates the conflicts from the physical to the mental plane, reflecting the longing for or frustration of rest, beauty, or redemption.

The dramatic conception of the symphony led Mahler also to the significant use of certain keys. If we understand this significance several important moments at once become clear to us. The keys of A-, D- and E-minor signify a grey, nebulous, nervous, instable mood, usually preceding a great conflict or its solution. The characteristic key of conflict is, above all others, F-minor, but occasionally C-minor is also employed. B-flat and E-flat minor express depressing gravity, sometimes despair. The ultimate solution, transcendental redemption, is usually set in E-major, sometimes also in B- or E-flat major. D-major is used for a corresponding optimism relating to this world. For example, the development and crisis key of F-minor in the last movements of the *First* and *Second Symphonies* shows us that these movements are in reality further developments of their respective first movements. Generally speaking the keys of the movements serve as indicators of their dominant moods. Thus the classic scheme of keys in the symphonic cycle, as well as within the movements, is abandoned, although an occasional similarity occurs by accident. The arrangement of movements, also highly individual, is adapted anew to each work. The old suite-symphony is entirely discarded and so is its purely musical schematism. The problem of the distribution of weight is solved individually in each symphony.

The *Symphonies* I, II, VI, VIII, and the *Song of the Earth* show a more or less level construction toward the *Finale*, despite the total difference of their dramatic solutions. The *Symphonies* III and IV show a pyramid-like form, tapering away by refining the issue in a straight line. The *Fifth* finds its peak in the third movement, bow-like, while the *Seventh* has its weight equally distributed in the outer movements, the lowest point, reached in the third movement, forming an inverted bow. In the *Ninth* the material weight lies in the two middle movements, the inner weight in the outer ones. The *Tenth* was probably similar in plan, but the fifth movement is too incomplete to permit an adequate judgment.

Comparing these constructions with the key-schemes of the respective works we find that all those symphonies which are built in a straight line show a key-scheme not far removed from the classic. All of them are among Mahler's more popular works, except for the *Sixth*, the extreme tension in which is wholly unrelieved throughout. The other works take distinctly new paths in structure and key-scheme and are less popular.

This does not mean that the more popular symphonies show no new features. Their emotional scheme, as reflected by their key-scheme (see

above), is sufficiently similar to that of the classic symphonies to make them more easily absorbable.

To sum up: the basis of Mahler's symphonies is the drama of human life and struggle in its various aspects and phases. The insertion of vocal movements (solo and chorus); the augmentation of the number of movements (five in *Symphonies* II, V, VII, X and six in III and in the *Song of the Earth*); the amalgamation of three movements, all of which are completely executed, in VIII: 2; the adoption of serenades and dance movements into the symphony with a quite new, dramatic intent; the many new features in harmony and counterpoint (also instrumentation which, however, could not be considered here): all these features have the single purpose: to intensify and represent as faithfully as possible the dramatic ideas conveyed to us by symphonic music.

This conception of the symphony seems to be its last important development up to the present, unless Shostakovich's works prove to have added some new ideas to the form. Sibelius' symphonies are epic, like Brahms' *Second* and *Fourth*, most of Schumann's, Mendelssohn's, Borodin's and other Russians, as well as those by Delius and Elgar. The few scattered symphonic works of Schreker, Williams, Schoenberg and others do not as yet show a unified trend.

MAHLER'S *NINTH SYMPHONY*

Vienna Philharmonic, Bruno Walter, Conductor. Victor Recording

The performance by the Vienna Philharmonic in Vienna of Mahler's *Ninth Symphony* under the direction of Bruno Walter on January 16, 1938, was transferred to the disks and has been published by Victor and forms one of the most important contributions to recorded literature. This work is the Austrian composer's crowning achievement; a creation of towering greatness, which has none of those defects so disturbing even to his most ardent admirers; those too frequent juxtapositions in his earlier symphonies of treasurable ideas with others so trite that one wonders how a composer of Mahler's caliber could have put them down on paper.

Following but a year after the completion in *Das Lied von der Erde*, the *Ninth Symphony* is a continuation of the elegiac mood which pervades its predecessor. But it is purely instrumental. No use is made of the human voice as in *Das Lied von der Erde*. Its four movements do not follow the conventional sonata form, the possibilities of which Mahler had exhausted in the gigantic *Eighth* "Symphony of a Thousand." The end movements are both slow, the first an extensive *Andante*, the last broadly conceived *Adagio*. Two quick movements, a *Scherzo* and a *Rondo* "X Burleske," come between. The treatment of key relationships between the four movements is free. The first is in D-major; the second in C-major, the third in A-minor, the *Finale* in the distant tonality of D-flat.

In his instrumentation Mahler pursues an entirely different course than Strauss. Every instrument is exploited for its individual tonal characteristics. No attempt is made to combine instrumental timbres for sensuous purposes, nor are harmonic or dynamic objectives the first considerations. The greatest agility and flexibility are demanded of the brasses.

Although Mahler has cast aside the formalistic principles implicit in the classic sonata form does this not mean that he has brushed all architectonics aside, as some of his detractors would have us believe. For despite the previously unheard of, fantastic nature of the musical structure he has employed, its seemingly improvisational con-

tours are united by an order dictated by inner compulsion. Because the scheme is not that adhered to by Haydn, Mozart, Beethoven and Brahms, does not make it inept and illogical. Its demands on the listener's attentions are perhaps stricter. It is so much easier to follow familiar paths than to tread newer ones.

How much the modernists owe to Mahler is nowhere more strikingly illustrated than in the wildly ironic pages of the *Scherzo* and *Rondo,* where the relentlessly clashing polyphony and instrumental timbres point the way to Stravinsky and Hindemith.

But it is on none of these external attributes that Mahler depends for his overwhelming appeal to the emotions. Here even more than in *Das Lied von der Erde* he has discoursed on death; on its bitterness and consolation, in tones such as no other composer has used before or after him.

Bruno Walter's close association with Mahler and his profound sympathy with his music are too well known to require discussion here. His interpretation reveals the most intimate knowledge of the score and the discerning touch of an imaginative and ardent musician. The Vienna Philharmonic carries out his desires zealously and the recording as such is excellent, even down to an occasionally heard auditor's cough.

JEROME D. BOHM, *New York Herald Tribune,* January 12, 1941

The big news this month is the Victor recording of Mahler's *Ninth Symphony.* Bruno Walter and the Vienna Philharmonic were taken down on wax direct from a performance given in Vienna on January 16, 1938. Thus the lengthy composition enters the record lists, and all Mahlerites should be overwrought with joy.

Of course, the moment you mention Mahler you get all sorts of reactions, ranging from sheer ecstasy to snarled disdain. He has his followers and he also has his pursuers, so to speak. No middle lane, if you please, it's one or the other.

This watcher of the musical skies is of the pro persuasion. Mahler has been maligned just about enough. It's time now to evaluate his works as works and not as pegs on which to hang psychoanalytical fluff concerning his character.

This symphony is a big creation. It requires a conductor of big imagination, of big technic and, not the least important, of probing intellect. It just won't pan out for the puny boys.

In this recorded performance things do pan out, for the simple reason that Bruno Walter has long been a staunch devotee of Mahler. As a matter of fact, this composition was given its world première in 1912 in Vienna, under Walter's direction. No better auspices for a disc presentation of it could be imagined than the present ones.

Aside from all the quibble and babble, which most of the anti-Mahler stuff is, truthfully, the recording is magnificent. Since it was done at an actual concert, you will hear a few coughs, by no means discreet. And one objection might be raised against the unnatural cutting, which leaves some important phrases right in the air for a spell to be picked up on the other side or on another disc. Otherwise you will find this a great experience.

ROBERT BAGAR, *World Telegram,* January 18, 1941

STOCK CONDUCTS BRUCKNER'S *THIRD*

Bruckner's *Third Symphony* was programmed by the Chicago Symphony Orchestra on February 20 and 21, Dr. Frederick Stock conducting. For this listener, no previous rendition of a Bruckner score approaches in beauty the present February performance. The solemn splendor of the opening movement was a fitting prelude for a *Finale* that swept over Orchestra Hall in surging exaltation. Against the tenderness and mystery stressed in the *Adagio* was set the *Scherzo,* its gaiety touched with magic.

The hour of this symphony is one long to remember. Dr. Stock's deeply sympathetic reading of the work coupled with a sincerity of performance by the men of the orchestra brought forth long continued applause from the audience. We will hope to hear the *Third* again next season.

MARY R. RYAN

NOTE: Dr. Stock conducted Bruckner's *Third* at the Cornell College Music Festival, Mt. Vernon, Iowa. A letter to the *Society* about this performance reads in part: "It was a real thrill to hear this work, and I have never heard a performance applauded so enthusiastically."

Bruckner's *Eighth Symphony* A Profusion of Great Music

BY PITTS SANBORN

The following article was published in the *New York World Telegram* on Jan. 18, 1941

ONCE more the subject of Anton Bruckner is up for discussion. Bruno Walter, one of the chief champions of Bruckner's music, began his present guest engagement with the Philharmonic Symphony by placing the Austrian composer's *Eighth Symphony* on his initial program (Thursday evening, repeated yesterday afternoon) and will lead it yet again at the matinee of Sunday, the twenty-sixth. Thus New York is given the opportunity to hear three times in a fortnight this monumental work interpreted by a man who through experience and temperament is ordained to reveal its greatness.

Last but one (the unfinished *Ninth*) of Bruckner's symphonies, this *Eighth in C-minor* was composed between 1885 and 1890. Hans Richter gave it its first performance on December 18, 1892, at a Philharmonic concert in Vienna. Hanslick, sworn enemy of Bruckner, had, in reviewing the work, to admit its success with the public! "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths."

The symphony was not played in the United States till Max Fiedler brought it out at a concert of the Boston Symphony Orchestra in Boston on March 13, 1909. It was repeated "by request" at a concert of the same orchestra in Boston on the April 24 following. Meanwhile Fiedler and the Boston orchestra had brought the work to New York and presented it in Carnegie Hall on March 18. After that performance a local reviewer wrote:

"In this symphony one hears the real Bruckner, not the crabbed, half-ludicrous pedant who boasted that he was doing for the symphony what Wagner had done for the opera, and then matched Beethoven by putting forth his symphonic message in nine installments.

LANGUAGE OF THE IMMORTALS

"The Bruckner of the Eighth Symphony dwells upon the heights and speaks the language of the immortals. In melodic invention, in structure, in orchestral treatment, in sustained interest this symphony is far removed from the symphonies of Bruckner heard here before. Of the garrulous, the pedantic, the unimportant, the tiresome, there is little in the work; of genuine music, great music, a wonderful profusion.

"Take the Scherzo. Call it, if you will, 'the German Michael,' the merrymaking clodhopper. But what vigor, swing, strength are in it, what hearty humor! And the trio has the caressing warmth of sunlight falling peacefully upon the peasants' dance.

"Then comes the *Adagio,* said to be the longest symphonic adagio in existence, and by some (Mr. Fiedler among others) the greatest. Music of such lofty inspiration cannot seem long, and even after this sublime *Adagio* the *Finale* is not an anti-climax, but a true culmination in its thrilling immensites of sound."

The *Eighth Symphony* is dedicated to "His Imperial and Royal Apostolic Majesty Francis Joseph I, Emperor of Austria and Apostolic King of Hungary, etc., in deepest reverence." The scoring, which stresses particularly the brass, calls for this orchestra; three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double bassoon), eight horns (horns 5-8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, kettledrums, triangle, cymbals, three harps and the usual strings.

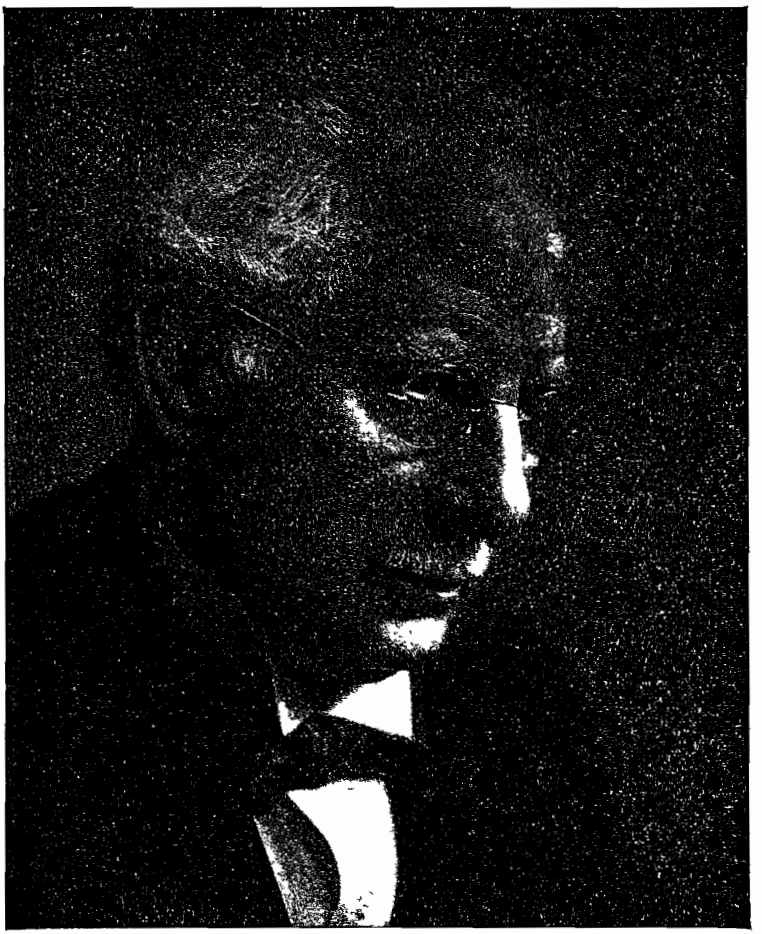
PROMETHEUS OR FAUST?

When the symphony was first played, it seems, there was a descriptive program from the pen of some worshipful follower. Here the "Aeschylean Prometheus" was discovered in the first subject of the first movement and part of this movement was called "the greatest loneliness and silence." The *Scherzo* was dubbed "Der deutsche Michel" (The German Michael). "Michel" has been defined figuratively as "yokel, boor, clodhopper." This same annotator discovered in the *Scherzo* "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions."

Hanslick made the following comment: "If a critic had spoken this blasphemy he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, The German Michael, to the Scherzo, as may be read in black and white in the program." Nevertheless, the published score is without a motto.

The *Adagio,* according to the worshipful authority, portrayed "the all-loving Father of mankind in his measureless wealth of mercy." The *Finale* depicted "heroism in the sense of the Divine," the trumpet calls being "the announcers of eternal salvation, heralds of the idea of divinity." It has been alleged, however, that the beginning of this *Finale* was suggested to Bruckner by the meeting of the three emperors!

The published score of the symphony gives no indication that Bruckner had in mind any program or argument. Still, Johannes Reichert, analyzing the work for the symphony concert of the Royal Orchestra of Dresden of December 13, 1907, refers to Josef Schalk's "Vision of Prometheus Bound" in the first movement and himself finds in the music something of Prometheus or of Faust.



MARTIN G. DUMLER, Mus. Doc., LL.D.

LONG respected as that of one of America's foremost composers of sacred music, the name of Martin G. Dumler suddenly attained world fame through the triumphant reviews devoted to the première of his *Stabat Mater* at the Cincinnati May Music Festival in 1935. That signal success was confirmed at many subsequent performances, stamping this composition as a work of universal art, a significant contribution of our own day to that proud, slender array of thoroughly human, super-ritual scores that have found but few worthy companions since the great devotional compositions of Bruckner.

Te Deum Laudamus

Te Deum Laudamus: * te Dominum confitemur.	We praise Thee, O God: we acknowledge Thee to be the Lord.
Te aeternum Patrem * omnis terra veneratur.	Thee, the eternal Father, all the earth doth worship.
Tibi omnes Angeli, * tibi coeli, et universae potestates:	To Thee all the Angels, to Thee the Heavens, and all the Powers therein:
Tibi Cherubim et Seraphim, * incessabili voce proclamant:	To Thee the Cherubim and Seraphim with unceasing voice cry aloud:
Sanctus, * Sanctus, * Sanctus * Dominus Deus Sabaoth.	Holy, Holy, Holy Lord God of Sabaoth.
Pleni sunt coeli et terra * majestatis gloriae tuae.	The heavens and this earth are full of the majesty of Thy glory.
Te gloriosus * Apostolorum chorus,	Thee, the glorious choir of the Apostles,
Te Prophetarum * laudabilis numerus,	Thee, the admirable company of the Prophets,
Te Martyrum candidatus * laudat exercitus.	Thee, the white-robed army of Martyrs doth praise.
Te per orbem terrarum * sancta confitetur Ecclesia,	Thee, the Holy Church throughout the world doth confess,
Patrem * immensae majestatis,	The Father of infinite majesty,
Venerandum tuum verum * et unicum Filium,	Thine adorable, true and only Son,
Sanctum quoque * Paraclitum Spiritum.	Also the Holy Ghost, the Comforter.
Tu Rex gloriae * Christe.	Thou, O Christ, art the King of Glory.
Tu Patris * sempiternus es Filius.	Thou art the everlasting Son of the Father
Tu ad liberandum suscepturus hominem: * non horruisti Virginis uterum.	Thou didst not abhor the Virgin's womb, when Thou tookest upon Thee human nature to deliver man.
Tu devicto mortis aculeo: * aperuisti credentibus regna coelorum.	When Thou hadst overcome the sting of death, Thou didst open to believers the kingdom of heaven.
Tu ad dexteram Dei sedes, * in gloria Patris.	Thou sittest at the right hand of God, in the glory of the Father.
Judex crederis * esse venturus.	Thou, we believe, art the Judge to come.
Te ergo quaesumus, tuis famulis subveni: * quos pretioso sanguine redemisti.	We beseech Thee, therefore, help Thy servants whom Thou hast redeemed with Thy Precious Blood.
Aeterna fac cum sanctis tuis * in gloria numerari.	Make them to be numbered with Thy Saints, in glory everlasting.
Salvum fac populum tuum Domine, * et benedic haereditati tuae.	Save Thy people, O Lord, and bless Thine inheritance.
Et rege eos, * et extolle illos usque in aeternum.	And rule them, and exalt them forever.
Per singulos dies * benedicimus te.	Day by day, we bless Thee.
Et laudamus nomen tuum in saeculum * et in saeculum saeculi.	And we praise Thy Name forever; yea forever and ever.
Dignare Domine die isto * sine peccato nos custodire.	Vouchsafe, O Lord, this day, to keep us without sin.
Miserere nostri Domine: * miserere nostri.	Have mercy on us, O Lord; have mercy on us.
Fiat misericordia tua Domine super nos, * quemadmodum speravimus in te.	Let Thy mercy, O Lord, be upon us; even as we have hoped in Thee.
In te Domine speravi: * non confundar in aeternum.	In Thee, O Lord, have I hoped: let me not be confounded forever.

New Directions in Sacred Music (II):* Dumler's *Te Deum*

FOREWORD

THE celebrated Latin prose-poem *Te Deum Laudamus,* composed by Bishop Nicetas about the beginning of the fifth century A.D., is the product of a remarkable fusion of scattered biblical elements. Passages drawn from the Old and New Testaments, Psalms, Prophets, Gospels, and Epistles are so harmoniously blended in this hymn that it possesses the unity, vitality, and individual power of a great original poem. The pre-Gregorian character of the first portion of the traditional chant-version indicates that it was a favorite Christian song even before it was incorporated in the Roman Liturgy. Passing centuries, confirming this ancient popularity, hailed the *Te Deum* as the noblest and most inspiring of all sacred hymns.

Its fiery verses present the loftiest unveiling of Heaven's mysteries. They breathe the ineffable tenderness of the dying Redeemer's love. They illumine the whole universe with their brilliancy, flashing from Earth's Praise of God to Heaven's ecstatic shouts of adoring Cherubim and Seraphim. In jubilant trumpet-tones they proclaim the triumph of the spirit over Death and Hell. They stir man's emotions as do the verses of no later hymns, appealing not to his sentiment, but rather to his will to strive and endure. One readily believes that the *Te Deum* was the favorite hymn of the early missionaries, those men of unconquerable faith and determination, who made great ventures for God and confidently expected great rewards from Him.

Since the polyphonic era the *Te Deum* has been the occasional vehicle of elaborate choral settings suited to the pomp of special public festivals of Praise and Thanksgiving. Handel's famous *Dettingen Te Deum* is an example of such a setting, somewhat in the manner of an oratorio. The ultra-spectacular setting by Berlioz might well be called the "Te Deum of a Thousand" because of the huge numbers of participants it demands. These two, as well as some others in the grand manner, are doubtless memorable, but they are not primarily concerned with the deeper spiritual implications of the text.

A more convincing solution was furnished by Bruckner, who was not merely a highly gifted composer, but also a thoroughly devout being, who had made the mastery of every thematic nuance of the ancient chant one of the principal tasks of his artistic career. His *Te Deum,* characterized by inspired melodic re-creation in the Gregorian spirit, is therefore

* The present is the second contribution in this field that has appeared in CHORD AND DISCORD. The first, an analysis of Dumler's *Stabat Mater,* was published in Vol. I, No. 7, upon the occasion of the successful première of that composition at the Cincinnati May Music Festival in 1935.

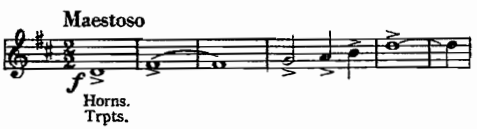
an epoch-making work in the realm of sacred music. Truly revolutionary also is his employment of leading motifs throughout, achieving a dramatic vitality and artistic unity unparalleled in previous settings. The world has yet to realize that Bruckner's application of the motif-principle to devotional music embodies a contribution only less significant than his revitalization of the dormant symphonic structure during the latter half of the past century.

Dumler's *Te Deum,* an elaborate festival-setting for baritone solo, mixed chorus, and orchestra, is a work by a gifted, progressive American, who has skilfully availed himself of the vast advantages of unified motivation in the composition of larger devotional settings. For the thematic elements of his *Te Deum* he has gone to the prime source itself, the ancient *Te Deum* chant-setting. A recognized master of modern orchestral idiom, he has brought to the scoring of his *Te Deum* every instrumental resource of present-day musical art appropriate to the spirit of a devotional festival celebration.

TE DEUM LAUDAMUS

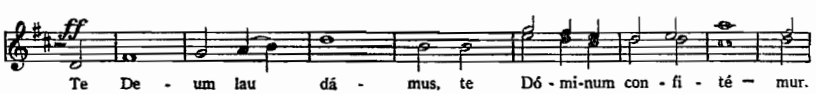
Chorus

A mighty unison outburst of the brass, resounding twice in succession, heralds the opening of a great spiritual festival. The proclamation, a brief theme of elemental simplicity, sweeps majestically aloft, suggesting the voice of Faith summoning all the Faithful of Heaven and Earth. This is the source-theme of the Lord's praise. Set like a resplendent jewel within its octave framework is the aspiring motif of Praise. As the orches-



tral introduction draws to a close a shadow suddenly falls over the stately harmonies, enveloping them in a darker majesty. Far more than a cadence, this is a forecast of earnest revelations also to be unfolded.

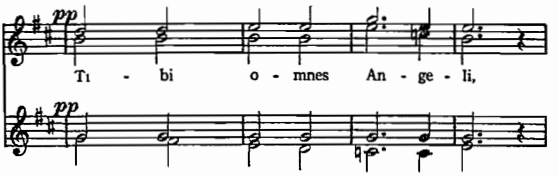
The full chorus, starting in unison, thunders forth the first verse of the text, raising the motif of Praise to ecstatic heights, as the voices separate into eight parts in a blaze of harmonic glory. Significantly the melody at-



tains an exalted climax at "confitemur," as though the dome of Heaven itself had been pierced by the invincible power of man's Faith.

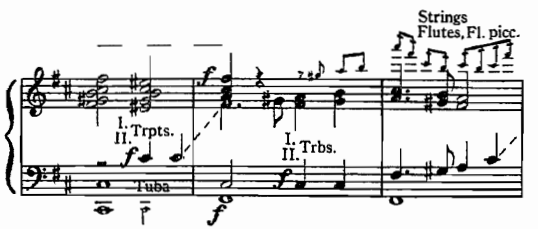
"Dominum," embodying the concept of God as the Lord, is set to the inverted motif of Praise, which now gains new prominence, dominating the brief instrumental interlude that follows. A gracious counter-theme,

touched with the noble lyricism inherent in singing horn-tones, prepares the softer aura surrounding the second verse. Its burden is reverence and humility, the worship of God the Father its subject. The motif of God as the Lord, broadened in the deep brass, confirms the benevolent metamorphosis. A world of compassion lies latent beneath this verse's minor cadence. Lyric fragments in English horn and flute characterize the transition to a new radiant mood and tonality. Heaven itself is the scene



of the next verse, sung by an Angel choir. The absence of bass and tenor voices intensifies the disembodied quality of this ethereal hymn.

A yearning counter-melody in low, muted brass evokes increasingly impassioned utterance, "Cherubim and Seraphim" reinforcing the chorus. The brief motif hitherto associated with the concepts of God as the Lord and the Father undergoes a fresh transformation. Assuming vivid rhythmic character it attains full melodic integration in the dramatic orchestral interlude that follows. The subject of a poignant contrapuntal exchange between trombones and tuba it rears itself to a powerful climax on the dominant, accompanied by a string tremolo of the utmost fervor. The very gates of Heaven fly open, revealing the inef-

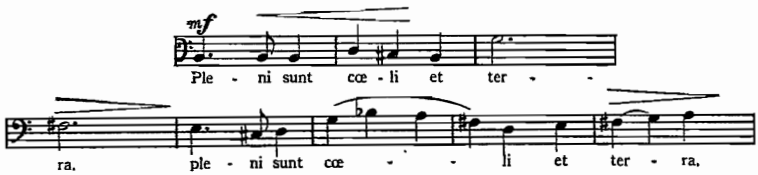


fable splendor of the *Tersanctus*: "Holy, Holy, Holy: Lord God of Sabaoth." All that has gone before was but a prelude to this ultimate apostrophe. Unbounded jubilation sways the orchestra as chimes, joyfully pealing, add their golden voices to the sublime festival of Praise and Thanksgiving.

The *Pleni Sunt* sums up triumphantly in a single verse the worship of Earth and the Angelic choirs separately proclaimed in the foregoing verses. The musical setting emphasizes the unity of this concept, contrasting it sharply with the varied context underlying the previous verses. A single theme now becomes the sole material for a large tonal structure. Twelve uninterrupted recurrences of this theme, set forth in fugue style amid steadily increasing harmonic, contrapuntal, and orchestral rich-

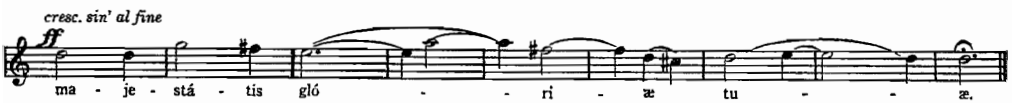
ness, mirror the gradual assembly of all the Hosts of Heaven and Earth. The gradual increase of choral and instrumental volume symbolizes the concept of "Heaven and Earth filling with God's glory." The polyphonic framework attains full stature at the sixth entry of the theme, retaining this six-part character amid constantly varying harmonic and orchestral surroundings until the coda.

An echo of the glorious *Tersanctus* survives in the brief orchestral introduction, as harp and bell tones accompany a reflective, slow-pulsed embodiment of the motif of Praise. Presented thrice in imitation by the strings, it foretells the contrapuntal nature of the structure to be evolved. The theme itself, a soaring melody of deep, religious sentiment based on this motif, is first sounded by the bass voices. Its dome-like char-

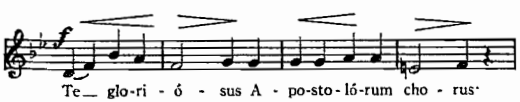


acter at the word "coeli" ("heavens") is an especially felicitous melodic detail. The closing tones of the theme do not form a cadence; rather they ascend majestically to greet the entry of the tenor voices in a new tonality. This process continues throughout twelve recurrences of the theme, suggesting a victorious ascent *ad astra*. Unfailing harmonic and instrumental variety lends each restatement an air of complete novelty.

The *Coda* is a jubilant outburst of dazzling brilliancy. Proclaiming "the majesty of God's Glory" it radiates a choral and instrumental splendor paralleling that of the *Tersanctus*, to which it is related by community of motivation.



The chorus of the Apostles, Prophets, and Martyrs embodies the Lord's Praise by the Church upon Earth. Appropriately the theme, a free re-creation in the spirit of the ancient chant, begins with a phrase sung in unison by tenors and basses. "Laudabilis" reflects the sublime spirit of



the Prophets, the motif of Praise becoming prominent in full harmony. Subtle too is the setting of the "White-robed host of Martyrs," involving the earnest, rhythmic minor motif (first applied to the Cherubim) in a major transformation.

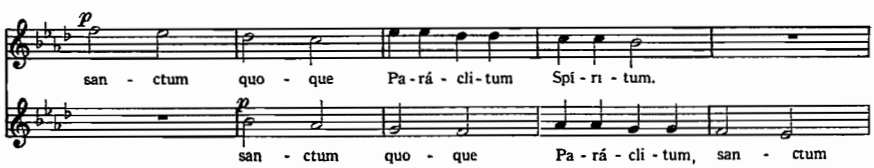
Amid the radiance shed by this promise the whole chorus unites in

harmonic splendor to voice the Praise of the Church upon Earth. "Sancta," set to the motif of Praise, implies the lofty status of the Church as the House of the Lord. Portentous strokes of the gong emphasize this significant implication, the violins weaving above it a glittering filigree, delicate and gracious, even as the corresponding violin figure throughout the opening chorus was vigorous and jubilant.

A sweeping transition by three trumpets in harmony over a sustained fundament unites the separate concepts of Praise by Apostles, Prophets, and Martyrs into one supreme choral apostrophe to the "Father." This union is symbolized in the unison setting of "Patrem." Eight-part harmony enhances the impressiveness at "immensae." Dramatic suspense sways this whole passage, increasing until the final chord, the surprising dominant character of which intensifies the air of expectancy.

The effectiveness of the tender lyric interlude that follows is increased by its strong contrast to the dramatic grandeur immediately preceding. Reverent pathos underlies the expressive duet by oboe and flute introducing this new mood, so different from all that has gone before. It

heralds a totally new concept. In its subdued atmosphere is set the first verse in which the Son is mentioned. At "Sanctum quoque" the air of restrained sorrow becomes especially poignant. Thereafter the words reecho mystically in a two-part canon sung by sopranos and altos. A strik-

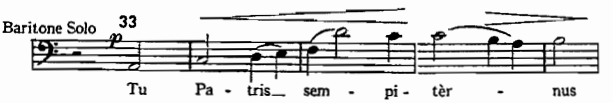


ing example of subtle dramatic motivation is the exclusive employment of the motif of Praise as a thematic element throughout this passage. Taken up by the orchestra it is borne into brighter harmonic surroundings. Now the verse is reframed in accents of Hopefulness. Growing rhythmic majesty characterizes the orchestra, as the motif of Praise, in a powerful chorale formulation, strides firmly onward to a crowning summary. With the proclamation of the Son as the "King of Glory" the chorus attains a stirring climax, the motivation revealing that the Glory of the Son is one with the Glory of the Father. Thus the broad descending third, previously applied to "Patrem," achieves an overwhelming triumph at "Tu Rex gloriae, Christe."

TU PATRIS

Baritone Solo and Chorus

The universal chorus of Praise, culminating in the apostrophe to the Son, is finished. His mission on Earth, from the Immaculate Conception and the Crucifixion to the Resurrection and all the miraculous implications of these events in the Redemption of Man—this is the burden of the second section of the *Te Deum*. Remarkably like a symphonic development after the themes have been set forth is the opening baritone solo. The brief orchestral introduction presents a lyric transformation of the source-theme, in which the motif of Praise was first embodied. The song itself is a noble, soaring expression, framed from familiar thematic elements.



The mystic quality at "suscepturus" is reflected in a series of daring harmonic progressions. Ecstatic tenderness sways the setting at "horruisti," radiating the warmth of Man's eternal gratitude for the Son's gracious assumption of mortality. Dark majesty, rather than agitation, dominates the dramatic verse "Tu devicto," attaining especial poignancy at "aculeo" ("the sting of Death"). The climax of the melodic line, however, is reserved for the setting of "Regna" ("the Kingdom"). A world of latent meaning is here suggested by the motivation. The sustained, descending third, conceived in relation to "Patrem," is presented twice in accents of the utmost power, first in major, then in minor, mirroring the spiritual reunion of Father and Son in Heaven.

The orchestra is hushed as the mystic veil is lifted, disclosing the scene of ultimate Judgment. The atmosphere is once more radiant in major. An angelic choir, *a capella*, softly hymns the awe-inspiring creed of the "coming Judge." A chorale, intoned by the basses, is the principal melody, tenors and sopranos unfolding above it a strict, two-part canon. The consummate union of these individual themes symbolizes the context's revelation, "the Son at God's right hand," while the canon reflects the deliberate air of Judgment. The orchestra once more supports the chorus as these verses are repeated in two broad, full-throated, unison outbursts, flowering into harmony at the end. A gracious counter-melody in violins, flute, and oboe enhances the religious fervor of this passage.

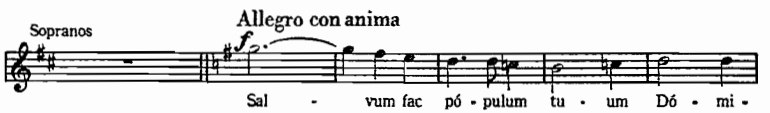
The motif of Praise, in a new, still broader rhythmic transformation in the orchestra, heralds the final setting of these verses. The principal melodic line, of chant-like character, is sung by the solo baritone, while above it the sopranos and altos weave an ethereal supporting structure of mystic harmony. A new thematic fragment, eloquent of humble appeal, arises in muted brass, as the scene changes from the glory of Heaven to the humility of Man beseeching Divine aid. The contour of the motif

of Praise is unmistakable in the melodic line, even though a touch of melancholy underlies the devout yearning of this prayer. After a restrained unison beginning, the scattered entry of the voices at "subveni" ("help") suggests a spontaneous appeal from every side.

Highly effective, because of its sudden contrast, is the verse begun *a capella*, in full harmony, and finished in unison with an orchestral background. An imploring echo of "subveni" lingers, like the last vestige of a cloud, over the instrumental transition to the wondrous promise embodied in the remainder of the verse. The hope of Redemption through the "precious blood" becomes the source of a fresh radiance, out of which emerge, one by one, voices singing ecstatically the soul's longing for everlasting Glory. The absence of the basses lends the florid phrases of

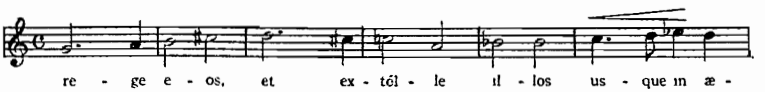
this passage a somewhat ethereal character. For the basses alone is reserved the confident, almost heroic confirmation of this vision of Paradise.

The motif of Praise is prominent in the melodic line, while in the orchestra trombones intensify the air of spiritual strength thus convincingly framed in a single thematic line. The tempo, already animated, grows still faster as the prayer for Salvation takes on increasing fervor. The utter simplicity of the melody in triple rhythm, to which "Salvum fac" ("save Thy people") is set, mirrors the humble, ingenuous faith of the suppliant. Strings and harp combined furnish a background of



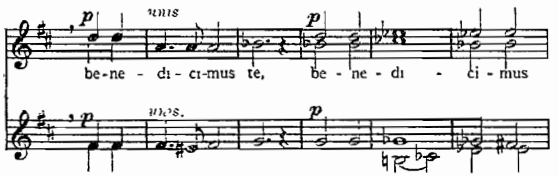
celestial harmony and figuration. Irresistible is the sincerity and beauty of the appeal at "Domine, Domine."

Out of the lively cadence on the dominant bursts a vigorous fugue theme, introduced by the altos upon the verse "rege eos" ("Rule them").



The motif of Praise also dominates this spirited theme, divided rhythmically and tonally into two distinct segments. Extraordinary variety of harmonic coloring characterizes the successive statements by the four voices. The style of transition from one tonality to the next is circular, resembling the harmonic scheme of the previous fugue (*Pleni Sunt*). A fervent outburst in solid eight-part harmony climaxes this extended and involved contrapuntal setting.

Highly dramatic is the sudden tenderness of "Benedicimus te" ("We bless Thee"). The gradual thinning out of the voices until only sopranos and altos sound ethereally against a transparent orchestral background



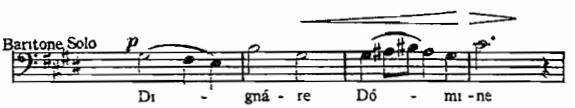
symbolizes the ascent of Earth's blessing to Heaven. A majestic chorale, "In saeculum saeculi" ("Forever and ever") by full chorus and orchestra, brings the second section of the *Te Deum* to an impressive close. The motif of Praise is outstanding as the last word scales the summit of sonority.

DIGNARE DOMINE DIE ISTO

Baritone Solo and Male Chorus

The *Te Deum* attains its most moving lyric expression in the baritone solo setting of "Dignare, Domine" ("Vouchsafe, O Lord") which begins the closing section. The full power of devotional pathos is here suggested amid tremendous emotional restraint, the sinner's cry for Divine mercy dominating the verses.

Muted strings tenderly reawaken a motif prominent in the prayerful "Te ergo quaesumus," weaving it into a gracious transition to a more ethereal tonality. The major setting of the baritone song endows the introductory "Miserere" atmosphere with the spiritual strength indispensable to the true *Te Deum* character. Hopeful aspiration, rather than resignation, is inherent in the reverent opening phrase.

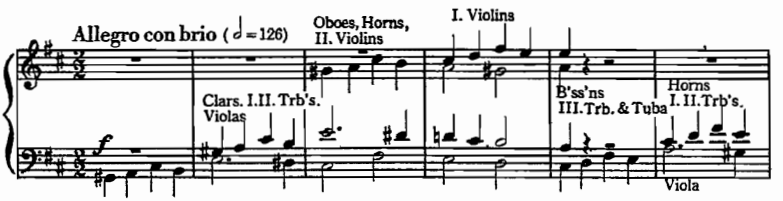


As "miserere" is first sounded there is no spiritual surrender, but only the exalted entreaty of a soul fortified by Faith. The motif of Praise, prominent throughout, attains particular significance in the baritone's final pronouncement of "Domine." This solo closes on a note of hopeful yearning, blessed by repeated reassurances in the orchestra. A gracious motif, first sounded in the initial introduction like a Benediction, becomes the chief thematic element.

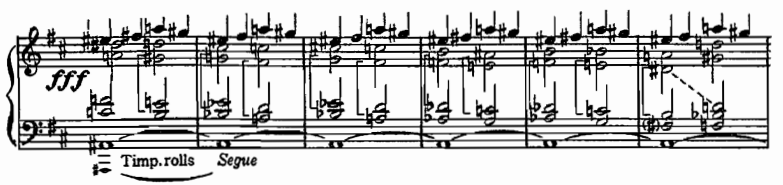
The choral interlude ("Miserere") which follows is even more restrained, its melancholy tendency relieved by the motif of Benediction, predominant in the orchestral background. Preceding the choral utterance of each verse, this motif not only determines the character of the entire passage, but also anticipates the outspoken embodiment of hopeful

expectation as the solo baritone once more takes up the prayer voicing the devout longing of all humanity. The orchestra adds immeasurable lyric richness, singing a sustained, individual song, rather than an accompaniment. Nobly eloquent is the vocal setting of "super nos" to the motif of Praise, climaxing the thrice repeated supplication "Domine." "Speravimus," characterized by bold intervals, reflects the spiritual strength of the Faithful, confident "of His mercy, even as we have hoped in Thee." The establishment of this hope of the Faithful, which was the goal of the baritone solo, evokes mystic confirmation in a brief choral epilogue, rich in enharmonic quality. The motif of Benediction re-echoes in the orchestra as this predominantly lyric section comes to an end.

The ultimate triumph of the individual soul is the inspiring message underlying the final verse, the only one particularly concerned with Man's personal hope and belief in Immortality. "In Thee, O Lord, have I hoped: let me not be confounded forever." The thoroughly human implications of this verse are spiritual fortitude and courage to endure all the vicissitudes and to combat all obstacles in the path toward the Supreme Goal. Invincible Faith in Divine mercy is the infallible key to these virtues without which the ascent to Eternal Glory is impossible of attainment. Symphonic *Finale*-character dominates the dramatic orchestral introduction. Pulse and tempo are swift. A powerful, rhythmic motif, bristling with pent-up vitality, becomes the subject of an agitated

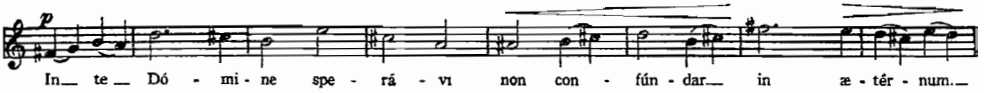


contrapuntal discussion rapidly involving the full orchestra. The broad span of its gradual rise to a tremendous climax of excitement makes this a thoroughly symphonic episode. The summit of dramatic force is marked by eight repetitions of the motif on the dominant, every instrument straining to its utmost power. A portentous stroke of the gong



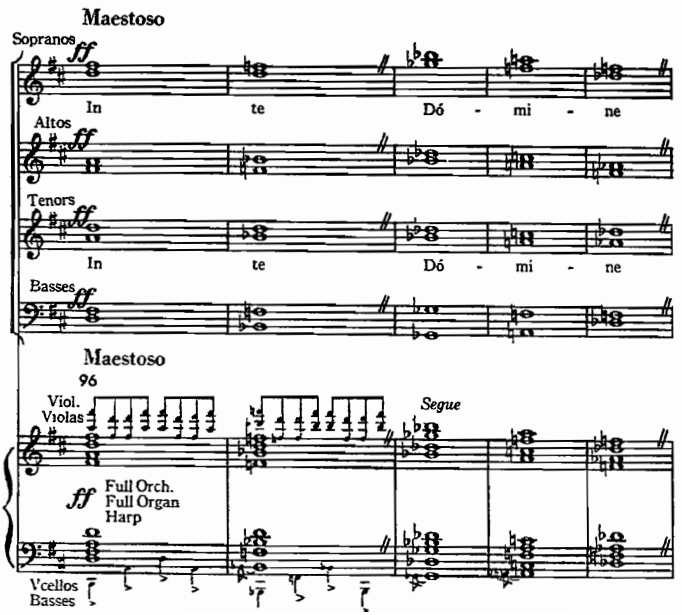
silences the commotion in the timpani. The motif of strife gradually subsides into a mere fragment in woodwind and muted trumpets over incomplete harp chords.

Softly the first tenors sing the entire text of the final verse. Based on



the vigorous rhythmic and melodic elements of the symphonic passage just presented, it reveals unmistakable fugue-theme characteristics. It is answered by the basses, the tenors adding an appropriate counterpoint. As the second tenors enter with the next statement the first tenors introduce a counterpoint of striking individuality, while the string basses and contrabassoon set forth, at the same time, another theme of independent contour. Thus the polyphonic structure suddenly assumes the character of a triple-fugue. Yet the consummate technical skill brought to the solution of this difficult formal problem is at no time unduly conspicuous in the increasingly complex, but effortless presentation of the joint themes. A gradual growth in choral stature culminates in the highest polyphonic richness in six parts at the tenth entry of the three themes. Unbounded variety is inherent in the many different choral combinations. Remarkable is the comparatively restrained tonal volume prescribed by the composer almost throughout this whole intricate polymelodic web. His aim is partly to preserve utmost thematic clarity, but far more to withhold the supreme climax for an overwhelming hymnlike summation, at once the *Coda* of the fugue and of the entire *Te Deum*.

"In te Domine speravi": the whole thesaurus of Faith and its underlying mysticism is compressed into these few words. Yet the Faith is that of



the individual spirit. Hence an atmosphere of rich romanticism emanates from the series of ecstatic harmonies which burst forth in unrestrained fervor from the full chorus. The chromaticism of the melodic line points back to a phrase in the initial orchestral introduction, the full significance of which was reserved for this crowning revelation. The unsymmetrical proportions of the successive groups clearly reflect the prime motivating source, the rugged metre of the ancient chant. Strokes of the gong lend added impressiveness to the orchestral background, all the instruments participating. Chimes, joyfully pealing, enhance the jubilation as the festival *Te Deum* draws to an end. The final phrase, "in aeternum," ascends on a sustained formulation of the motif of Praise.

GABRIEL ENGEL

WHEELER BECKETT PERFORMS *ANDANTE* (MAHLER'S *SECOND*)

Boston, January 15, 1941

The *Andante* from Mahler's *Second Symphony* was a notable item of the Youth Symphony concert presented yesterday afternoon by seventy members of the Boston Symphony Orchestra. Wheeler Beckett conducted. Almost anything of Mahler is welcome to a segment of the local public, because that composer is certainly far from overplayed here. Especially is it true of the *Second Symphony*, a work unheard in Boston since 1918. Dr. Koussevitzky announced a revival of the symphony for this season, but has reportedly abandoned the project.

Utterly charming in a folk-song manner is the *Andante*, and beautifully scored as well. Perhaps the average high school youngster doesn't know much about Mahler, but the 2000 odd at Symphony Hall yesterday seemed to find this lighter side of him agreeable. For letting it be heard, we are indebted to Mr. Beckett.

CYRUS W. DURGIN, *Boston Globe*

. . . The significant factor of the entire afternoon was the inclusion on the program of the *Andante* from Mahler's *Second Symphony*. It is well to acquaint these young listeners with the music of Mahler and allow them to judge for themselves in the future whether or not they will wish to hear the music of this much-neglected composer. For, after all, these young people will comprise the audiences of tomorrow. If the compositions of Mahler are played from time to time, they may become as well liked as are those of the popular composers of today.

HARRIET KAPLAN, *Boston Transcript*

Within the somewhat narrow scope afforded by his Youth Concerts, Wheeler Beckett manages to cover a lot of ground in his programmes. Occasionally he even puts one over on Dr. Koussevitzky, beating the latter yesterday afternoon to at least a partial revival of the great *Second Symphony* of Mahler, unheard here in its entirety since the original Symphony Hall performances under Dr. Muck in 1918. It was announced last autumn that Dr. Koussevitzky would bring this epic work to performance this season, with the Cecilia Society Chorus assisting in the *Finale*, but that promising plan has been abandoned.

Yesterday Mr. Beckett chose the second of the five movements, the delectable *Andante moderato* which supplies, in highly sublimated form, the folk-dance element without which no Mahler symphony is complete. He did not have the whole of Mahler's huge orchestra at his disposal and he may be said to have played the movement a shade more slowly than was necessary, thus taking some of the lilt out of the rhythm. These minor objections aside, the music was a delight to hear and served to remind us afresh of how much we may be missing, in spite of the assiduity of conductors, of the really important music of the past.

WARREN STOREY SMITH, *Boston Post*

GUSTAV MAHLER — A FINAL TRIBUTE

By FRED JACKSON

NOTE: The following article appeared in the *Minnesota Daily* on June 4, 1941. Mr. Jackson is the Music Editor of the *Daily*.

This is a request column about the much-discussed Gustav Mahler. It is written with pleasure because Mahler is my favorite composer.

I once asked a musician how he liked Mahler's *First*. He immediately professed great hatred for the work. Later, however, he admitted that he had never heard it; he knew it was no good, because it was Mahler. When he finally heard the work he confessed that he liked it very much.

Perhaps that is not typical of the attitude toward Mahler, but it is indicative. It is fashionable among certain musical groups to dislike Mahler's music.

Several years ago I was induced to hear a performance of Mahler's *Second Symphony*. Nobody had warned me of any boredom. The symphony lasted an hour and a half, but it was far from boring. I think I could still find a seat in Northrop that has marks on it where I grasped it during the climaxes. I have been a booster for Mahler ever since.

I cannot argue the greatness of Mahler's music. To me it is among the most thrilling music ever composed. Nor is it the warbling bird-calls and the sounds of the far-off trumpet that won me. It is the inner freshness and charm, the weight and power, the melodic line that thrilled me.

Mahler was undisputedly one of the greatest conductors that ever lived. That, however, does not increase the value of his music today and cannot be admitted as evidence. On the other hand, Mahler was a great contrapuntalist and a consummate master of orchestration. As such he should be studied thoroughly.

If his works were heard and studied carefully, there would undoubtedly be a greater appreciation of his music. The popular reception of his works would be at hand—the kind of reception Mahler had in mind when he said, "My time will yet come."

BRUNO WALTER ON BRUCKNER'S *EIGHTH*

In an interview with Bruno Walter (*N. Y. Times*, Jan. 12, 1941) Ross Parmenter writes:

Mr. Walter believes that this symphony and others by Bruckner will ultimately prevail with the public.

"I believe in it because it is so sublime" he said. "It has all the qualities that can conquer hearts. The trouble is its duration. But you cannot cut a work. I never cut. I think the composer knows much better than I do the form and organic cohesion of his work and I do not subject him to my demands or even to the demands of the public."

OVERHEARD AT ORCHESTRA HALL, CHICAGO

Young musician (about eighteen) apparently striving to persuade himself that the door to fame is not yet closed to him, speaks to a drowsy friend, "See this fellow Delius here on the program. Well, you know I've read all kinds of lives of musicians and except for him and a guy by the name of Bruckner they all started to be great when they were five or about that. But now this Bruckner—he was old; about twenty-seven. He did kind of heavy things; but, gee, they're swell!"

(And so, good Anton, from your place in Heaven take due notice and make a prayer for him and all other aged stragglers along the highway of music!)

MARY R. RYAN

Bruckner's *Fourth* and *Seventh*

BY PHILIP GREELEY CLAPP

SYMPHONY NO. 4 (*ROMANTIC*) IN E-FLAT MAJOR

ANTON Bruckner was the eldest child among eleven in the family of a hard-working and underpaid village schoolmaster. He was educated —perhaps it were better to say that he was trained—in the monastery of St. Florian in preparation for a similar career. In his time and neighborhood the village schoolmaster was expected to teach a simple array of subjects, to serve as organist in the village church, and to work in the fields at least during the plowing and harvesting seasons, all for a stipend of about eighty cents per month with certain perquisites in the matter of food and shelter paid not in cash but in goods. The existence of an excellent organist in the monastery early gave a tangible focus to musical preoccupations in the mind of young Bruckner which in his native environment might never have found any other outlet. By dint of hard work and great frugality he somehow managed to amass a tiny sum which enabled him to seek musical instruction in Vienna at an age of thirty (when most musicians are already completing their formal training and making at least a beginning of their professional activity.). Rustic and uncouth in personality he was at first the butt of ridicule from an examining committee consisting of five musical scholars of Vienna; but it was asserted that, when the examiners had set before him what they had hoped would be an impossibly difficult subject for the improvisation of a fugue on the organ, his performance was so masterly that the most skeptically hostile of the examiners remarked "He should be teaching us."

By dint of grim determination and the acceptance of at first such poor financial rewards as he could get by any sort of service, no matter how humble, Bruckner managed to remain in Vienna for the rest of his life; although eventually he occupied teaching positions of considerable honor, he never was adequately paid, and undoubtedly the most comfortable material circumstances he ever enjoyed were after his retirement, when royalty was interested to assure him a modest living and comfortable quarters in which to continue his composition. His career in this field was a prolonged struggle for even partial recognition under extraordinarily adverse conditions. The musical taste of Vienna when Bruckner's first compositions reached performance was practically dictated by Eduard Hanslick, the leading opponent of Wagner, an opponent armed with a pen as vitriolic as Wagner's own. Wagner's new type of opera, the music drama, was unwelcome to Hanslick in any case; this innate incompatibility of Hanslick's temperament with Wagner's style was undoubtedly aggravated by the fact that Wagner had snubbed Hanslick socially. Hanslick wrote reviews, pamphlets, and finally an entire book to prove

that Wagner's compositions could not properly be defined as music at all; Wagner retaliated by critically rationalizing the notion that the symphony as an art form ended with Beethoven, and lampooned Hanslick in *Die Meistersinger* by making the pedantic and self-seeking Beckmesser (the comic villain of the piece) criticize the poet-hero in phrases borrowed from Hanslick and pointed up in the text by quotation marks. Hanslick was obliged to produce a post-Beethoven symphonist to refute Wagner and conveniently "discovered" the youthful Brahms, whom he praised no more than he deserved, but in whose music he unfortunately found Hanslickian qualities which nobody but Hanslick has ever found there. The Wagnerites in Vienna of course had to find a rival contemporary symphonist, and in turn conveniently "discovered" Bruckner, whose admiration for Wagner extended to the point of at times paying him the sincerest form of flattery. That Bruckner remained himself and his style his own in spite of critical controversy and professional politics seemed to escape observation by both parties and by the neutrals, if there were any in Vienna at the time. Certain peasant-like traits in Bruckner's appearance, manners, and speech were cried down by his detractors as evidence of intellectual sub-normality, and cried up by his admirers as evidence of unworldly purity of thought and practice. Nobody seems to have paid much attention to any traits in his compositions except their unusual length, which still distresses American reviewers whose time is supposedly more valuable than that of mere music-lovers.

Probably Bruckner was the sanest individual connected with the controversy. On one occasion, when someone asked him how he could bear Hanslick's disparagement of his works and praise of Brahms', Bruckner remarked "He does not really understand Brahms any better than he understands me." On another occasion, when some peacemakers had tried to bring Bruckner and Brahms together at a meal and when matters were not going well because Brahms would not talk, the peacemakers eventually in desperation induced Brahms to order a tasty luncheon from the bill of fare, whereupon Bruckner, duplicating the order, remarked with a smile "At least Dr. Brahms and I can agree about that."

Bruckner's *Romantic Symphony* is the only one to which he himself appended a descriptive title, although such titles have been suggested for his other symphonies by those who appreciate his genius; there is always a strong element of dramatic and poetic characterization in Bruckner, though this expressive content remains generalized and is never attached to a particular drama or poem, so far as may be attested by any definite information which has yet come to light. Bruckner's rather homely attempts in colloquial speech to name or classify this poetic content are not always happy. He seems to have had a considerable knack of epigram in conversation, but was emphatically not a literary man, and his verbal accounts of his own symphonies to friends and questioners often impose a greater burden upon a simple analogy than it can carry. For example, his statement that the *Finale* of his *Eighth Symphony* was "like a meeting of

three emperors" taken in connection with the cosmically grand music of the *Finale* itself, indicates to us much less concerning the music itself than concerning Bruckner's apparently exalted opinion of emperors in general. As to the *Romantic Symphony* it should be enough to say that anyone who is responsive both to music and to the influence of such scenes of beauty in nature as surround Vienna need be at no loss to understand Bruckner's own characterization of the work as "romantic."

With the gradual passage of time, eloquent performances of Bruckner's compositions under such conductors as Richter, Muck, Nikisch, Loewe, Schalk, Mahler, Walter, Toscanini, and many others, first in Europe and more recently in this country, have won a steadily growing Bruckner public, in the face of the critical opposition by reviewers who still complain about the length of Bruckner's symphonies as their immediate predecessors complained that Brahms was dry and formal, and their predecessors in turn that Wagner was discordant and noisy—not to mention, of course, those bright lights of the Golden Age who found Beethoven's later works little but the ravings of a deaf madman. Often that which is new is hard to grasp until it is familiar; often, too, the music-loving public has merely the inertia of habit to overcome and is hospitable to new ideas earlier than those experts whose inertia has crystallized into critical codes and artistic creeds.

SYMPHONY NO. 7 IN E-MAJOR

Bruckner began the composition of his *Seventh Symphony* in September, 1881, and finished it in September, 1883. Richard Wagner, whom Bruckner idolized and even from time to time imitated as a composer, died in February, 1883. In the second and fourth movements of this symphony Bruckner adds to the usual symphonic instrumentation a quartet of small tubas similar to those introduced by Wagner to the operatic world in the four music dramas of the *Ring* cycle; moreover, the second movement of the symphony is of solemn character, appropriate to the funeral of a hero.

Out of this chain of events there arose, following the first performance of this work in 1884, one of those controversies which illustrate how critics make a living—sometimes even at the cost of preventing composers from making a living. When this symphony was first produced the legend was circulated that the second movement represents Bruckner's memorial tribute to his hero, Wagner. After Bruckner's friends had capitalized this story as a bit of publicity to secure further performances and favorable reception of the symphony, some unkind reviewer published ostensibly authentic information that Bruckner had completed the second movement during 1882. Bruckner, who was not very worldly-wise in matters concerning publicity, and whose social and financial status had been seriously affected by the hostility of Hanslick and other critics of the violently anti-Wagnerian school, allowed himself to be cornered by an interviewer and tried to wriggle out of the difficulty by

admitting that he had finished the second movement while Wagner was still alive, but that he was seriously worried about his health at the time. Critics hostile to Bruckner made the most out of this naive remark and succeeded for many years in diverting to this controversy that public attention which might better have been bestowed upon the symphony itself.

To-day the controversy, though amusing enough, seems unimportant; the symphony, on the other hand, has joined the illustrious company of such works as Franck's *Symphony in D-minor*, Tschaikowsky's *Pathètique*, and other compositions of the period which have been declared dead and officially buried—usually several times—but which somehow seem not only to be able to stand on their own feet but to get about quite a bit. All of Bruckner's symphonies, irrespective of the inclusion or non-inclusion of special tuba quartets, are a tribute to Wagner, in the sense that most of Brahms is a tribute to Beethoven, and much of Beethoven a tribute to Mozart; after all, a composer can not get along without ancestors, but at least he may choose his musical ancestors for himself, and will be wise to choose good ones.

As to the quartet of tubas, nobody before Bruckner except Wagner had used them, and there is no doubt at all that their effectiveness in the *Ring* impelled Bruckner to introduce them into symphonic music; but he uses them in a manner quite his own, and very different from Wagner's. Apparently, with Bruckner, the tubas proved habit-forming, for he uses them again in his *Eighth* and *Ninth Symphonies*, and no critic has ever flicked an eyelash—or earlash, or tonguelash—over these later appearances; perhaps the critical gentry considered it decorous for Bruckner to use extra tubas after Wagner's death but not before—or perhaps their attacks on the *Seventh Symphony* exhausted their power of thinking! At all events it has been the curious fortune of the present commentator to hear one performance of this symphony with the tubas left out; the only possible conclusion after such a hearing is that Bruckner "knew his tubas,"—and also his symphonic onions.

STEINBERG BROADCASTS *NACHTMUSIKEN* FROM MAHLER *SEVENTH*

On November 9, 1940 the NBC Orchestra under the direction of Hans Wilhelm Steinberg broadcast the two serenades from Mahler's *Seventh Symphony*. Judging by the enthusiastic reception accorded this music by the audience, one wonders why these movements are not heard more frequently in concert halls and on the air. The playing of the orchestra revealed the brilliant qualities of its conductor to whom Mahler admirers are indebted for his excellent interpretation of these Mahler excerpts. Incidentally it may be noted that Steinberg does not lack courage:—in 1938 he devoted his only broadcast to a brilliant reading of Bruckner's *Fourth* which charmed the audience to a high pitch of enthusiasm.

Mahler's *Tenth*

BY FREDERICK BLOCK

MAHLER'S last years were constantly tortured by the thought that his symphonic creative career, like Beethoven's and Bruckner's, was fated to end with his *Ninth*. He divined a deep, inscrutable law underlying the life and work of man, both humble and great, and Fate confirmed his mystic foreboding. Desperately he sought to break the spell and entered upon the composition of a *Tenth*, but sudden death forbade him to finish it.

Not until 1924, about thirteen years after his death, was the general public informed of the existence of the sketches towards a *Tenth Symphony*. Then Mrs. Alma Maria Mahler, his widow, decided to publish the sketches in facsimile form. That project, executed under the sponsorship of the publisher Paul Zsolnay by the Viennese Society of Graphic Industry, is not only an exact facsimile of Mahler's handwriting; it even presents a faithful reproduction of the original paper and the portfolio.

A first perusal of this facsimile-reproduction will give even the well-trained musician an impression of confusion and helplessness. Mahler's writing, characterized by the convulsiveness and ecstasy of creation, is occasionally very difficult to decipher. The connecting threads in the sketches are highly elusive at the outset. It requires most intense concentration and deepest study to achieve some understanding of this grand symphonic structure. Once that is attained the overwhelming musical and spiritual beauties of the gigantic work reveal themselves like a miracle unveiled.

This symphony, conceived in five movements, has for its opening and closing sections two huge, slow movements, the intervening sections consisting of two *Scherzi* separated by a *Purgatorio*, in the manner of an *Intermezzo*. The sketches are partly notations in the form of so-called "particells," partly two or three-staved settings of the melodic and contrapuntal lines. All five movements are complete in preliminary sketched shape, affording a clear view of the spiritual content of the work. Unfortunately, many gaps occur in the harmonic and contrapuntal execution and definite indications of the planned instrumentation are present only in the first two movements. Moreover, one must concede that the work, owing to Mahler's high artistic conscientiousness doubtless would have undergone manifold changes and revisions before completion. It is nevertheless a source of deep thankfulness for one who reveres Mahler's genius to be able to study and love this posthumous work of the master even in its incomplete state.

Shortly after publication of the facsimile edition the first movement and the so-called *Purgatorio* were performed in European concert-halls. The Viennese composer Ernst Krenek (now living in America) had pre-

pared the score of those two movements from Mahler's instrumental sketches, adding some touches of his own wherever deemed indispensable to intelligible performance. The second, fourth, and fifth movements were still withheld from the public. After long, wearying labor the present writer succeeded in establishing these three movements in a feasible four-hand piano arrangement, with some instrumental indications. That version has remained unpublished, in fact is known only to a limited circle of musicians.

I should now like to venture upon a brief description of the various movements of the *Tenth Symphony*, with the forewarning, however, that even the slightest programmatic or fanciful connotation is far from my intention. Mahler was an "absolute" musician, in no way addicted to a preconceived "program." The ideas of his works were not the product of intellectual combining processes; they sprang from the vital flood of his emotions: If, in the course of the following description, I avail myself of abstract or concrete terminology, I do so with reference only to the emotional content of the work.

First Movement: *Adagio*—In contrast to the classical symphony, in which the opening section is, as a rule, in quick tempo, Mahler begins some of his symphonies (V, VII, and IX) with a slow movement. This choice of form may be attributable to his painful, melancholy world-outlook. The *Tenth*, perhaps more than his preceding works, is filled with deepest sorrow and despair. It is a farewell from life, a final reckoning, set down in the very shadow of death. The first movement begins with an unharmonized solo-song in the violas. Increasingly gripping as it ascends, this melody, unfolded in the form of an arc, becomes at its highest point an overwhelming outcry of despair. A sinking motif of grief, constantly recurring in various shapes in the first, third, fourth, and fifth movements, is the emotional motto of the entire work.

The Second Movement: First *Scherzo*—The rustic jollity of this movement is distorted by a hobgoblin quality, due to a continuous altering rhythm and metre. Only the *Trio* section, of specific Austrian melodic cast, has a somewhat calmer effect, even though the unusually wide melodic intervals are evidence of a persistent spiritual lability.

The Third Movement, entitled *Purgatorio* by Mahler, displays in spite of its performing-indication *Allegro Moderato*, a hasty, tortured restlessness. Here also sorrow, despair, suffering, the shadow of death are constant factors. As already mentioned, this movement is intended as an *Intermezzo* between the two *Scherzi*.

The Fourth Movement: Second *Scherzo*—Mahler wrote the following words at the head of this section: "The devil dances with me! Madness, seize me! Destroy me, that I may forget that I am! That I may cease to be!" Three-quarter time. A dance. Yet a dance which grips the listener with horror. Harsh harmonies—melodies dominated by grotesque, farcical leaps and sarcastic banalities. The drive of haunted elements becomes an infernal orgy. At the end everything is shattered asunder. A

muffled drum-beat closes the movement. (According to Mahler's widow, this muffled drum-beat had its source in reality. In 1907, while Mahler was living in New York, he observed from his hotel window the funeral procession of a fireman who had died in the line of duty. The sole funeral music was the slow, steady beat of a muffled drum. Mahler was moved to tears by the expressive power of this sound.)

The Fifth Movement: *Andante*—This begins with the same muffled drum-beat that closed the preceding movement. At first suggestive of a funeral procession. Motivated material drawn from the *Purgatorio.* Sorrowful song, broad-winged melodies. After a great climax a lively middle portion is introduced. The spooky elements of the *Purgatorio* and the fourth movement are again at large. Once more the outcry of utmost despair, as in the first movement. Also a reminiscence of the solo song of the violas. The grieving motif, which I described as the emotional motto of the entire work, is heard in ever growing intensity. With this ends the memory of life. Now follows a yearning, transfigured song to Heaven. Melodies of eternal beauty commingle in cosmic polyphony. Heaven opens. A last, calm cadence of the motif of grief, this time like a sigh. Death.

I trust I have presented some idea of Mahler's *Tenth Symphony* in the brief space permitted this analysis. It is a work which, to be sure, did not attain complete formal shape. Its spiritual intensities, however, live and will survive as a powerful artistic influence.

SYMPHONY No. 2 IN C-MINOR BY MAHLER

BY JACK DIETHER

Note: On April 26, 1941, Mahler recordings were broadcast for the first time in Vancouver, B. C. These notes were spoken by Mr. Alan Thompson, a British organist and radio announcer.

Gustav Mahler, the most-publicized operatic conductor of his day, was born of Jewish parents in 1860 in Kalischt, Moravia, and died in Vienna on May 18, 1911. He was a tyrannical perfectionist, impossible to satisfy, and drove his artists and technicians at whip-end, rehearsing them far into the night when necessary. Before he died he raised the artistic standard of the Vienna Opera House to a height it has never attained before or since, and made its name ring triumphantly around the world, but he never wrote an opera for it. During his few cherished vacations his demon of energy drove him to compose voluminous song-cycles with orchestra, and complicated symphonies requiring so many players that some of them are practicable for performance only at very large music festivals.

The present recording was made in 1935 at a public concert at the University of Minnesota, with Corinne Frank Bowen, soprano, Ann O'Malley Gallogly, contralto, the Twin Cities Mixed Chorus under the direction of Rupert Circon, and the Minneapolis Symphony Orchestra, considerably augmented, the whole under the conductorship of Eugene Ormandy. Like Mendelssohn's *Reformation Symphony,* this *Resurrection Symphony,* as it is called, alternates mystic and religious proceedings with tuneful peasant music—*Parsifal* and the *Bartered Bride,* so to speak. Most of the religious feeling revolves, like that of Berlioz' *Fantastic Symphony,* about a paraphrase on the great liturgical chant Dies Irae, although in this case it is hardly more than a suggestion of the melody of the chant, transferred to the idiom of the German chorale. The concept of Judgment Day and the Great Recall is further represented in the music by

various military signals, such as the "flam" or "fall in," "retreat," "last post" and "reveille," for Mahler conceives humanity symbolically as an ever-marching army, and the Day of Reckoning as "God's Own Court-martial." The Bohemian peasant ingredients are based in part upon themes from earlier settings by the composer of poems from the well-known German folk-song collection, "The Youth's Magic Horn."

The first movement, which Mahler once referred to in conversation as a "Death-Celebration," is of all his early works most reminiscent of Wagner. (The later works are reminiscent of no one.) It begins, as a critic has expressed it, "at the brink of the grave, with a veritable hiss." The second subject, a long, rhapsodical singing melody, short scraps of which are used throughout the rest of the symphony in Wagnerian "leit-motiv" fashion, is associated with the idea of human suffering and passion. It is heard in its entirety but once. During the development of these themes the Dies Irae chorale casts its fateful shadow over them and raises them to hysterical heights of terror.

The second movement is a charming country dance. The flowing, Haydnesque tune which opens it and the later, more modern melody in counterpoint with it are in perfect contrast with the essentially dotted, trochaic rhythm of the first movement. This is one of Mahler's few unqualifiedly cheerful moments.

The third movement is based on the themes of one of Mahler's songs from "The Youth's Magic Horn," entitled "St. Antony of Padua's Sermon to the Fishes." This is the same St. Antony of the Haydn chorale upon which Brahms built his famous Variations. In this legend the people of Padua are represented allegorically by divers fishes, whom the good man exhorts in vain to a better way of life, even though, to quote the poem, "no sermon seemed ever to fishes so clever." These slippery beings are quite willing, it seems, to "lift up their features like sensible creatures, their Gods to determine through Antony's sermon," but they will have it distinctly understood that such things as sermons have nothing whatever to do with their normal pursuits. The song is entirely humorous, but in the present adaptation for orchestra a grimmer note is introduced near the end with the appearance of one of the Judgment Day themes, howling banefully above the General Dance. The movement is exceptional for its continuously flowing style, there being actually no cadences or semi-cadences until the last note. The interlude before the *Finale** is a contralto solo with accompaniment for small orchestra, sung to words from another Magic Horn poem, "Primordial Light." It laments the fact that "man lies in deepest woe" on earth, and expresses a simple, childlike trust that "the dear God will send a little candle to light the way into a blessed, eternal life." The *Finale* bursts in on this with the full fury of the Day of Atonement. The chorale theme returns, solemn and portentous, and suddenly a chill, the deadly chill of outer space, descends on the music. The Gates of Hell swing open, all humanity rises from the dead, and to the beat of the chorale theme transformed into a stirring military march, files past in military order to the Great Court-martial. As they disappear in the distance the music reminds us again of the human suffering and want they experienced on earth, as expressed in the first movement. A horn, off-stage, sounds the last post followed by reveille, the universal symbol of resurrection, familiar in Armistice ceremonies. Distant trumpet fanfares are answered by bird-like flute calls on the stage, with a soft roar on the kettledrum, dimensional effects that seem to span the gap between heaven and earth, and then the chorus enters mysteriously and unaccompanied, with the words of Klopstock's Song of Resurrection, "Thou wilt rise again, my dust, after a short rest. The Lord of the Harvest will gather thee up into the immortal life." But later doubts and fears steal in again, and the soloists sing, terror-stricken at first, but with increasing reassurance, "Believest, my heart, O believest thou that all is not lost. Thou wert not born only for suffering; prepare now to live."—and the chorus reaffirms with unshaken tone, "For that which is born into the world shall pass away; and that which hath passed away shall be born anew in the Kingdom of Heaven. Thou wilt rise again, my heart, in an instant, and thy beats will draw thee on to God." The spiritual victory thus expressed and confirmed was something which Mahler had to rewin time after time throughout his life, for he never freed his mind permanently from the pathological horror conveyed in this and other works. Structurally, this *Finale* is, by the way, in pure sonata form, the entire choral section comprising the *Coda*, although this most extensive of all codas is almost in the nature of a sonata within a sonata.

* N.B.: (The third, fourth and fifth movements should be played without a break.)

Mahler's *First*

BY GABRIEL ENGEL

WHEN Mahler committed his *First Symphony* to print in 1898, ten years had elapsed since the work had been completed. The published version differed from the original, first performed at Budapest in 1889, in at least one important respect. It did not include the slow movement referred to in early programs as "Mosaic: A Chapter of Flowers." The removal of this section (originally the second) left a composition in four movements essentially in accord with traditional symphonic form. Mahler had hitherto always programmed the work as a "Symphonic Poem, in Two Parts," even giving it a definite name (*Titan*) and adding a description of its inner content. This "guide" was, of course, an afterthought, at best only superficially pertinent to the music's real significance. The controversy it aroused among critics and music-lovers proved to Mahler that, for his music at least, literary "props" would be more misleading than helpful. Therefore he published the work merely as *Symphony No. I, in D-major.* The sole verbal clue to the content in the printed score is the phrase "Wie ein Naturlaut" (*Like the Voice of Nature*) at the head of the introduction to the opening movement.

Added proof of Mahler's firm resolve to let the music speak for itself is contained in the following notice in the program of the first American performance of the symphony, which took place in 1909 under his own direction:

"In deference to the wish of Mr. Mahler, the annotator of the Philharmonic Symphony's programmes refrains from even an outline analysis of the symphony which is performing for the first time in New York on this occasion, as also from an attempt to suggest what might be or has been set forth as its possible poetical, dramatic or emotional contents."

FIRST MOVEMENT: D-major, 4/4 (Langsam, nicht schleppend)

"Like the voice of Nature," is the composer's hint to the interpreter, as a weird, long unison *a* begins to weave its mystic spell over the slow introduction's sixty-odd measures. Harmonics in every register of the strings combine to produce the disembodied tone-quality of this persistent note. It dominates all, even technically; for it is the dominant of the symphony's main tonality. It is one of the most sustained and ingenious organ-points in the whole range of music. What concept of Nature is this, the musical suggestion of which is swayed by so extraordinary a tone? Fortunately Mahler himself has told us in one of his letters.

"That Nature includes all, being at once awesome, magnificent, and lovable, no one seems to grasp. It seems so strange to me that most people, when mentioning Nature in connection with art, imply only flowers, birds, the fragrance of the woods, etc. No one seems to think of the

mighty underlying mystery, the god Dionysos, the great Pan; and just that mystery is the burden of my phrase 'Like the voice of Nature.' That, if anything, is my 'program,' the secret of my composition. My music is the voice of Nature sounding in tone."

Against this unison a phrase of two slow notes, a descending fourth apart, appears softly in the woodwind. Destined to be the principal source-motif of the symphony it may justly be called the "nature motif." As it strives toward thematic integration, at first in minor, this motif evokes a series of antiphonal fanfares in woodwind and brass, which are reechoed by a trumpet "in the distance." Assuming more definite rhythmic character, pointed and sharp, it becomes the voice of a cuckoo calling. In this magic, shadowy atmosphere a dreamy, yearning melody is heard in the horns. Mingled bird-calls and fanfares are greeted by sudden shrill reiterations of the "nature motif." A brief, winding, chromatic figure rears its head out of the muted basses. A subdued growl of timpani foretells its ominous future. The "nature motif," reinforced by numerous imitations in the woodwind, descends upon the lugubrious intruder, which retreats and vanishes. The music's pace gradually quickens. The air grows electric with suspense as these elements, symbolizing a world of latent emotional life, pass by in preliminary review. At last even the fundamental dominant sheds its long-lived unison garb. It too succumbs to the "nature motif," which emerges into the free air and bursts into unfettered song.

Before the symphony was published the introduction (analyzed above) had been referred to in the programs as "the awakening of nature in the early morning." The song-like, soaring melody that springs from the "nature motif" is the principal theme of the first movement. Its tempo twice as fast as that of the introduction, is qualified by the admonition, "not to hurry." Comparison shows it to be identical with the principal melody of the second of the *Songs of a Wayfarer*, composed just before the *First Symphony*. In fact, virtually all the melodic life of the opening movement (with the exception of the introduction) is rooted in that song. The process involved in this apparent transfer, however, is something far different from the wordless re-setting of a song score. The deepest implications of the term "song-symphonist" (used by the writer as the title of his Mahler biography) are here at stake. Song and symphonic movement are both expressions of the one spiritual experience. Yet the former is the mere embryo, containing only the essence of growth; the latter presents the fullest fruition of that essence. Beyond the words of the song Mahler hid a vast panorama of intensely personal experience. It is this secret world which he reveals in the first movement of the symphony, baring and exploiting fully a number of emotional nuances permitted only momentary, skeletal embodiment in the song.

"Spring" was the designation the old program notes gave the strains which now follow. Young Nature is the reveler in this unbroken stream of carefree melody. It not only sings, it dances, leaps, and spins about in

an ecstasy of budding life. Impatient violins snatch the melodic thread from the heavier-timbered cellos and rush it aloft to the dominant. There they pounce upon a fresh, joyous theme, while the "nature motif" sounds on every hand, smooth in the woodwind, plucked in strings and harp. The main theme, reborn in this brighter tonality, proves a richer, jollier expression. It is now a two-part canon, cellos pursuing woodwind in close imitation. Violins join the merry company in a sprightly, staccato figure interspersed with sudden upward leaps, like exclamations of joy. The tempo is now considerably accelerated. Theme and answer combine, enhancing the power of the approaching climax. Full-throated horn-tones emphasize the dominance of the "nature theme" over the full orchestra. A brief epilogue, corresponding to the traditional *Codetta,* marks the conclusion of the statement of themes. The mood of happy abandon subsides amid lively reiterations of the "nature motif" and a melodious fragment suggesting a bird-call. Once only, as in the introduction, a fleeting shadow, in the guise of the ominous bass motif, threatens the happy course of the thematic exposition, but it is again banished by the "nature motif."

Whither now? The "Voice of Nature" (the weird unison, harmonic *a*) pierces the stillness, inspiring a new suspense. Under its mystic, creative spell the development section begins to unfold. The bird-call, increasingly prominent in the flute, lends this mood a gentler lyricism than that of the introduction. A plaintive motif, hitherto unheard, issues like a sigh from the cellos. Cast in the minor mode it represents the first melancholy melodic element in the symphony. Its repetition, in recitative style, evokes correspondingly moody utterances in horns and flutes. A brief, upward-winding motif, drawn from the dark-tinged chromatic bass motif, makes its appearance in the harp. No longer chromatic nor depressed by heavy instrumental timbre it becomes the element of enlightenment, gradually lifting the minor veil that has descended over the music. The restoration of the major mood attains almost the air of a ritual as the trombones, hitherto silent, celebrate the new dawning with tones of mystic significance. The "nature motif" in the horns softly hymns the rebirth of joyous song. Beneath the happy spell of bird-calls the motif first heard in the cello as a questioning sigh is metamorphosed into a song of gratitude. Oboe and violin add individual melodies, endowing the passage with a spontaneous polyphony, an early example of that polymelodicism destined to become most characteristic of Mahler's style of expression.

This display of thematic prodigality is accompanied by a corresponding growth in harmonic richness, the joyous complex of melodies throwing off the shackles hitherto limiting the symphony to neighboring tonalities. The gradual subordination of the brass marks the increased subtlety of the instrumentation at this period. Strings and woodwind sway the orchestral setting, achieving variety largely through delicately contrasted dynamics. A shadow, which not even the vision of hope could

dispel, hovers over this forced restraint. In the violins the song-theme, newly derived from the sighing motif, takes on the troubled aspect of its root form. The threatening chromatic motif in the basses reappears as its counter-melody. The unfolding of this darker mood is climaxed by muted trumpet fanfares.

The brass, thus revived, acquires gradual ascendancy, its power clearing the way for a more triumphant return of the bright major mood. Hitherto but a vision of promise glimpsed through a veil, it now becomes full realization, as the "nature theme," in tonic major brilliance, resounds in full-throated horn and trombone tones. The song-theme follows, jubilant in the trumpet. The "nature theme," irrepressibly bold and strong in its restatement, becomes a veritable proclamation of victory in the brass. This grand triumph might be identified as the recapitulation by those who wish to apply the conventional symphonic yardstick to the form of the movement as a whole. The *Coda*, which follows upon the final jubilant return of the "nature theme," involves a supplementary exploitation of the "nature motif," the outstanding elemental symbol, not only of the movement just presented, but also of the three sections yet to come.

SECOND MOVEMENT: A-major, 3/4 (Kraeftig bewegt)

The "nature motif" is clothed with fresh, energetic significance, as it introduces a powerful, stamping utterance in triple rhythm. An invitation to the dance, it evokes a series of joyful octave-leaps in the violins. These motifs form the harmonious background of the opening theme, a spirited, almost heroic melody, closer to the classic minuet than to the scherzo. Thus three individual melodic lines, in a typically Mahlerian combination, are heard simultaneously. The theme itself is a composite structure of five distinct melodic elements:

1) A martial motif (perhaps a reminiscence of childhood days spent in the vicinity of the military barracks of Iglau).
2) The "nature motif."
3) A fragment of the "nature theme" (drawn from the second of the *Wayfarer* songs) here presented in rapid, staccato style.
4) A nimble, rollicking, downward-spinning figure.
5) A brief, spontaneous sequel to the preceding figure. Entering at a point where a full cadence would normally occur, this adds new life to the melodic line.

Rhythmic exploitation of familiar motifs is the outstanding aim of the first portion of the movement. Yet it differs essentially from the far fleeter Beethoven *Scherzo* (also devoted to the rhythmic exploitation of motifs) not only in its comparatively moderate tempo, but in its extended thematic sentences. In the course of the dance some of the components of the principal theme attain independent melodic integration. One of the most subtle and charming of these presents a merging of the "nature

motif" with the octave-leap, originally an element of the theme's harmonic background.

The *Trio in F-minor*, "somewhat slower," is a *Laendler*, its warm sentiment intensified by the glides which the violins are expressly asked to apply to the gently swinging opening bars. Alternately wistful and playful, it hovers between a smile and a tear, embracing a world of specifically Austrian charm. The "nature motif" is also present in this fragrant melodic atmosphere, dominated by strings and woodwind. Suddenly heard in the horns it becomes the accentuated fundament of a lilting melodic line in trumpets and flutes. Four distinct, singing themes are heard in the course of this richly melodic idyl. A horn-call, entering softly upon hushed string-murmurs, prepares the scene for the return of the boisterous, initial dance mood. Recapitulated in somewhat abbreviated form it brings the movement to a rhythmically and orchestrally powerful close. In early programs Mahler had sought to catch the spirit of this buoyant music in the striking phrase, "Under full sail." In the published score he prescribed "a considerable pause" between this and the following section, showing that he had not ceased to regard the symphony (like the "symphonic poem") as a work in two parts.

THIRD MOVEMENT: D-minor, 4/4 (Feierlich und gemessen)

"Solemn and measured, without dragging," is the composer's hint to the performer concerning this bizarre movement. Apparently it was this section to which he referred in a letter to an intimate friend immediately after he had completed the symphony. "You are the only one," he wrote, "to whom nothing in the work will seem strange. The rest will have something to wonder about." In the beginning he hoped to make the ironic and sardonic features of this movement intelligible to listeners through the following detailed description:

"The hunter's funeral procession: a dead march in the manner of Callot [Jacques Callot, a seventeenth-century French artist]. The composer found the external source of inspiration in the burlesque picture of the hunter's funeral procession in an old book of fairy tales known to all children in South Germany. The animals of the forest escort the dead forester's coffin to the grave. Hares carry flags; a band of gypsy musicians, accompanied by cats, frogs, crows, all making music, and deer, foxes, and other four-footed and feathered creatures of the woods, leads the procession in farcical postures."

Muffled drums, beating the tonic and dominant alternately, present the "nature motif" in a sombre metamorphosis. They define the rhythm of the "funeral procession" and become the harmonic foundation for the opening theme. The string basses, muttering strangely in their topmost register, become the haunted singsong of hex-voices, as they introduce the nursery tune "Brother Jacob," known to all the world under various titles. Lugubriously a bassoon takes up the song in canon style, inaugurating a series of similar imitative interruptions in cello, tuba, and

clarinet. The complex polyphony thus set in motion is rendered all the more unusual by the incongruity between its naive subject matter and the gloomy, monotonous manner of its exposition. A curious countermelody, set off in sharp relief by cutting tones of the oboe, seeks for a moment to interrupt the incantation, as it gradually weaves its spell over the entire orchestra. This brief solo oboe passage opens the door to that world of sardonic expression which music-lovers have come to regard as especially Mahlerian.

The composer himself has definitely labeled the ensuing passage "Parody." It is dominated by the shrill-toned, little E-flat clarinet, here granted its first symphonic reincarnation since Berlioz. Sentimental folk-song melodies of native Bohemian flavor are arrayed for parodistic treatment. Turkish cymbals alternate with bass drum to mark the quickened pulse of this passage, lending it garish instrumental coloring. Shrill, pain-filled outcries in the violins heighten the contrast between the grotesqueness of this mood and the gloom of the preceding one. Finally only a wisp of folk-song survives, like a lamenting echo in violins and oboe, evoking the return to the lugubrious canon theme in the form of a brief epilogue.

A soft monotone in the woodwind, syncopated in low register, leads to the next passage, a slower melody in G-major, swayed by a dreamy, more hopeful mood. "Very simply," is the composer's hint to the performer, "In the manner of a folksong." The harp, characterizing the accompaniment through this portion, enhances its ingenuous quality. Muted violins alternate with flute and oboe in presenting the component phrases of this song. Its history has a significant place in Mahler's early melodic fantasy. In its original form it was one of his earliest "Wunderhorn" settings (*Songs of Youth, Part I*). In its next incarnation it became the last of the *Songs of a Wayfarer*, where its solution in major anticipated the present symphonic concept of world-pain momentarily relieved in a dream.

The canon theme returns, still more mysterious in a new, distant tonality (E-flat minor). The harp, still outstanding, supports the rhythm in the muffled drum. A bit of folk-song, hitherto unheard, is sounded by the trumpets, to become the principal fresh melodic feature of this passage. A brief, ironic fragment, with a jarring, cymbal-struck rhythm, evokes an insistent, grotesque motif, literally beaten from the violins with the wood of the bow (*col legno*). The harp joins horns and bassoon in the gloomy canon theme, bits of folk-song in strings and woodwind dogging its course until the close. The movement ends amid waning reiterations of the "nature motif."

FOURTH MOVEMENT: F-minor, 2/2 (Stuermisch Bewegt)

"*Tempestuously lively,*" hints the composer, characterizing the *Finale*. In the "symphonic poem" he had entitled it *Dall' Inferno al Paradiso*, with the tempo indication (then also Italian) *allegro furioso*. He had de-

scribed the content as: "the abrupt outburst of doubt from a deeply wounded heart." The opening is a highly realistic storm-scene, beginning with a terrific din, as of thunder and lightning immediately overhead. The electrifying shrillness of this passage is heightened by the added participation of "at least" two E-flat clarinets in an already huge orchestra. The violins zigzag about in frightened *Cadenzas,* as the mighty hostile power, whose very existence was hitherto perceptible only in the leering malevolence of the bizarre "funeral march," hurls itself into the foreground in a burst of thunder. F-minor is the new, ominous tonality. The titanic quality of this beginning epitomizes the tremendous sweep of the movement, preparing the foundation for its huge proportions. Three main divisions are noticeable along its extended course, this fact alone linking it with the presentation-development-recapitulation style of traditional sonata form.

The impetuous first theme consists of two supplementary march motifs, blared forth with full power by the brass. It attains wide exploitation at once, holding exclusive sway through more than 170 successive measures. A brief, rapid, descending chromatic figure enhances the air of agitation, the progressive degrees of which are suggested by the composer's hints to the performer. These vary from the original, "with stormy motion," to "with energy," and finally "with great savagery." The unusually extended theme is a composite of numerous source-motifs, prevalent since the first movement. Here they are welded into a single comprehensive melody in brass and woodwind, the violins spinning over it a swift, breathless line, much in the manner of a *moto perpetuo.* At the climax the violins finally succumb to the broadly rhythmic spell of the march-theme and the tempest subsides, as though spent by its own fury. At length only the descending chromatic motif survives, just perceptible in the brass. Tenderly the violins take it up, inverted, leading to a brighter, more peaceful tonal plane (D-flat major).

"Very songfully," is the composer's hint concerning the following passage, a soaring song of love in the violins, contrasted with the foregoing section as light with darkness. It is swayed by a passionate yearning, the fervor of which pours forth in an unbroken melodic stream defying even the slightest cadence through nearly fifty measures. A singular song-theme indeed, it surrenders itself completely in a solitary, exhaustive revelation, never to reappear except in occasional, fragmentary form. Cello and horn melodiously confirm the fulfilment of the song-theme's message.

The ominous chromatic motif (from the introduction of the symphony) winds slowly upward in the cello, reawakening the hostile motifs in the tempestuous opening of the *Finale.* The atmosphere, transformed to minor again, literally bristles with agitation. Fragments of familiar themes attain new melodic shape and are swept along into the seething crucible, to be transmuted into creatures of the one dominating rhythmic element. The opening march-motif, thrusting resolutely upward, at

last prevails over the disturbing chromatic motif. The mood changes to major again, as though a rainbow of promise suddenly appeared over a tempest-tossed scene. Horns and woodwind alternately intone the "nature motif" in broad, march-like unison, transforming it into a chorale of promise. This new metamorphosis recalls its original appearance in the introduction, amid bird-calls and distant, mystic fanfares. Yearning fragments of the broad song-theme join the reminiscence. Rather lyric than descriptive, the music's yearning subsides in repeated, long-drawn sighs, accompanied by a threatening roll in the kettle-drums. In the original storm-tonality (F-minor) the hostile forces strive once more to produce chaos, only to be irresistibly merged with a tremendous outburst of fanfares. The threshold of supreme triumph has been won. In a glorious outburst of harmony the brass sounds forth the nature-theme, a grand hymn of complete fulfilment. This has been the goal of the entire work: the apotheosis from mystic minor to triumphal major. Seven horns lend added impressiveness to the scene as the symphony draws to a close.

Since this article was written Columbia has released an excellent recording of Mahler's *First* (Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting).

BRUCKNER'S *FOURTH* AT UNIVERSITY OF IOWA SUMMER FESTIVAL—PHILIP GREELEY CLAPP CONDUCTING

. . . The music of Anton Bruckner again returned to the memorial union in all its stirring beauty, and new creations by two University of Iowa graduates, Ralph Dale Miller and Robert O. Barkley, thrilled the audience by the soundness of their conception as much as by that element of discovery engendered by the first hearing of something new.

It is difficult, if not impossible, to recall having heard another orchestral concert as well-programmed or as tellingly executed as was this one, which found the university musicians making the most of their music in a professionally deft performance.

. . . If for no other reason, Thursday evening's concert was memorable to me in that it afforded a rehearing of Bruckner's great, melodic *Symphony No. 4* and even emphasized the thrill that came from the first impression of several years ago.

It is a lengthy work (some call length a "fault" of Bruckner), yet in its length there is a sustaining interest which lends an aspect to its performance of hearing a story fully told, not merely sketched.

Some of musical literature's grander passages are contained in its four movements and there are ensemble effects that bring thrills not often realized. Much of its beauties Bruckner has assigned to the horns, and under the beautifully paced direction of Doctor Clapp, the university French horn section came up with a performance that certainly made the most of the haunting melodies, the stirring fanfares they were privileged to play.

. . . As I listened there were several things I meant to dwell upon in today's comments . . . but these things became but minor as Doctor Clapp's musicians once more regained confidence and played through the third and fourth movements with an alacrity that made this Bruckner Symphony, at least as presented on this occasion, my favorite symphonic work. . . .

RON TALLMAN, *Iowa City, Ia., Press-Citizen,* July 18, 1941

Bruckner on Records

BY PAUL HUGO LITTLE

ALTHOUGH many leading conductors in America have become protagonists for the symphonies of Anton Bruckner in recent years the case for the Upper-Austrian master must still be pressed largely through the medium of recordings. This circumstance should not, however, be construed too dolefully by Brucknerites. Recent musical history has shown conclusively that the release of recordings of unfamiliar works has effected a wholesale conversion of American music-lovers. Especially true is this of the Sibelius symphonies, Mahler's *Das Lied von der Erde*, and Schönberg's *Gurre-Lieder*, not to mention a number of other important serious compositions of the present century. Furthermore, one of the most effective means of spreading the message of unfamiliar music is the radio program featuring presentations of recorded works.

The principal Bruckner works now available in recorded form are the *Fourth, Fifth, Seventh,* and *Ninth* Symphonies and the Mass in E-Minor.*

For the benefit of those readers of CHORD AND DISCORD who may not be familiar with all these releases, I should like to offer brief comments on both the recordings and their interpretations.†

MASS IN E-MINOR

Victor Album M-596; *the Aachen Cathedral Choir with the Wind Players of the State Orchestra conducted by T. B. Rehmann*

The exact date of the completion of the *E-minor Mass* is not known. Several movements, including the *Credo*, *Sanctus*, and *Agnus*, were finished in the autumn of 1866. The rest must have been completed in the summer of 1869, for the whole work was first performed at Linz on September 30, 1869, on the occasion of the consecration of a votive chapel of the new Cathedral which was then just being built. Bruckner conducted the work himself and fate granted him "one of the happiest days of my life," for the generous Bishop Rudigier, his devoted patron, not only expressed his unstinted praise of the solemn and beautiful Mass, but bestowed upon its composer an unexpected reward of 200 florins.

* Lack of space rules out more detailed consideration of several other recordings, mainly of a fragmentary nature. These include the pre-symphonic *Overture in G-Minor,* excerpts from the *Te Deum* and the *Scherzi* of the *First, Second, Third* and *Nullte* symphonies.

† I should like to suggest, also, that every reader write to Columbia and Victor urging them to record the first three symphonies in their entirety, as well as the *Sixth* and *Eighth*. Record societies in the past have issued Delius, Bax, and Sibelius albums for a minority group, provided, of course, that the group was large enough to offset performance fees and recording costs. I am certain that the readers of this publication, if they expressed a united appeal, would obtain results which casual and sporadic efforts have thus far been unable to achieve.

From a technical standpoint, this Mass betrays the predominately symphonic leanings of its composer. While the liturgical text, of course, determines the essential character and form of the music, Bruckner moulded his vocal parts largely according to instrumental principles. In this respect, therefore, we may consider the *E-minor Mass* a "symphonic Mass," a respectable, though more modest follower of its gigantic forerunner, Beethoven's *Missa Solemnis*.

The scoring of the work, perhaps unique in the literature of church music, demands our attention. It is written for a mixed choir, usually divided into six to eight parts. The supporting orchestra, only intermittently employed, consists merely of double woodwinds (without flutes) and brass. Some critics have suggested that this unusual instrumental grouping was due to the limited acoustics of the chapel in which the work was first performed. Perhaps Bruckner's early training as an organist suggests a still better reason: namely, the attempts to achieve an organ-like quality in the orchestral accompaniment.

The music though deeply devout is not austere, its richly romantic melody and harmony keeping it thoroughly human throughout. The ritual text is for Bruckner a medium for universal expression. The solemn *Kyrie*, announced by female voices and then developed, is repeated by the male choir, the two groups later combining in an overwhelming climax. Then follows the jubilance of the *Gloria* section, its main theme cast in an old church "mode" against the instrumental background. The recapitulation of the first section, beginning with the words *Quoniam tu solus*, closes with a short double-fugue, noteworthy for its bold orchestral treatment.

The *Credo* is tremendously powerful and impressive. For grandeur, incisiveness, and poignant contrasts, it ranks as one of the finest liturgical creations by any composer. The first theme, announced in unison by the whole choir, seems to have been derived from a Gregorian chant. Stark simplicity and elemental power in music could hardly be better expressed than through such a medium. This vigorously devout passage is offset by a new section with a poetical theme, one of Bruckner's most exquisite lyrical inspirations. The *Et resurrexit* enters with dramatic suddenness; the main theme from the *Gloria* returning leads to the great climax of the Mass.

The *Sanctus* is serene, the eloquent voice of Bruckner's sublime, unwavering faith. The polyphony of its theme bears an affinity to the main theme of the *Kyrie*. Each of the eight voices seems to pursue an independent course of its own; yet the whole is held together by a central tonality. The climax of this flow is reached on the words *Hosanna Deus Sabaoth*, when Bruckner unexpectedly changes from polyphonic to plain chordal writing, a most effective contrast.

The *Benedictus* is the most intimate and introspective of the six sections, the orchestra participating more actively in its assumption of independent thematic material. The *Agnus* takes us back to the mood of the

beginning of the Mass. Bold part-writing and harmonic clashes characterize it as a worthy finale to a magnificently conceived work.

The recording is deserving of the highest praise. Not only is Rehmann's interpretation one of utmost fidelity to Bruckner's devout intentions, but the singing is truly superlative. The reproduction of the discs also merits applause. This album and that of Bruckner's *Ninth Symphony* (by Hausegger) are my favorites, not only because of the music, but because of the recording excellence in each instance.

FOURTH (ROMANTIC) SYMPHONY

Victor Album M-331; *the Saxonian State Orchestra under Karl Böhm*

The first fact about this recording of interest to Brucknerites is that it is a faithful presentation of the original score. Even a few years ago, when I was not so fond of Bruckner's music as I now am, I considered cuts, prompted by whatever intention, unjustified and high-handed. I remembered too many great works spoiled by the revisions of well-meaning composers and conductors. Unquestionably many of the sins attributed by the public and the critics to Bruckner himself were the results of just such "improving" transcriptions.

This recording was made from the *Originalfassung* (original version), first performed in Germany in 1936 and later the same year in London by the Royal Philharmonic Society. Doctor Karl Böhm conducted both performances. The publication of this original score, as with the *Eighth* and *Ninth* compels a revaluation not only of Bruckner's orchestral works, but of his whole stature as an individual composer.

The first movement (*Bewegt, nicht zu schnell*) opens magically, over *pianissimo* string *tremoli*, a solo horn playing the theme, which is soon taken over by the woodwinds with the horns in imitation. Clever and impressive modulations lead shortly to a subsidiary subject. The mixed rhythms, characteristic of Bruckner, especially in the *Third* and *Eighth Symphonies*, give evidence of great creative energy.

A long-held horn tone leads to the second subject, twofold in its dimensions, a lyrical melody in the violas and a gayer subject in the violins, known as the "Zizibe" theme. The working out of the rest of the movement reveals that the genius of Bruckner consists in his handling of theme-groups rather than isolated themes, a principle which achieved its fullest realization in the *Ninth*. The climax of the development section is the statement of the chief subject amplified to the proportions of a towering chorale. A similar climax occurs at the *Coda*.

The second movement (*Andante quasi Allegretto*) reflects a melancholy mood, sometimes almost funereal in character. Over a rhythmic figure introduced in the opening measures, cellos play a broad, elegiac melody with a short pendant figure, the numerous appearances of which in varied instrumental guise, characterize the whole movement. The second subject, sung by the violas against a rich background of plucked

strings, is of exquisite, gossamer-like texture. After this subject come three counter-melodies of lyrical grace, all woven about the principal theme (in the horn). The movement closes on a note of yearning.

The third movement (*Scherzo-Bewegt*, B-flat major) is so tuneful, colorful, and plastic, that any comment on its content seems superfluous. Four years after Bruckner had completed the symphony (1874), he revised it, cutting out the original *scherzo* in favor of this popular "Hunting Scherzo." Who can forget its leaping, delightful figure for the horns, or its deliciously bucolic *Laendler Trio*? . . . .

The *Finale* (*Bewegt, doch nicht zu schnell*, E-flat) begins on a long-sustained fundamental tone (a pedal point on B-flat held for about forty bars). Over this the germ of the main theme is proclaimed, rising quickly in pitch, speed, and intensity. The second subject is drawn from the material of the slow movement, its development an exciting adventure in still uncharted possibilities of the main theme of the work.

The recording is splendid, though some years old.

FIFTH SYMPHONY IN B-FLAT MAJOR

Victor Album M-770 *and* M-771: *Saxonian State Orchestra conducted by Karl Böhm*

The *Fifth* or "Tragic," as it has been named by Goellerich, Bruckner's faithful biographer, marks a distinct departure from the first four symphonies. Although, in the two symphonies immediately preceding, Bruckner had shown a tremendous advance in maturity of conception it is in the *Fifth* that we first meet with the full revelation of his simple and devout creed, of his unswerving faith in the ultimate victory of the soul of man over the obstacles of the temporal world.

The spiritual background of this work, set down in his fifty-first year, was anything but joyous. It took shape in the very midst of a long period of heart-breaking frustrations intensified by general critical vilification and public scorn. His private misfortunes have been too often dwelt upon to need amplification here. Completed in 1878, the *Fifth* had to wait for a hearing until 1894, when it was performed at Graz under the direction of Franz Schalk, the brilliant Bruckner disciple largely responsible for the adulterated first published version. He disregarded the composer's intentions with respect to a host of instrumental details, even making cuts in the *Scherzo* and the *Finale*. In addition to drastic detailed changes we find in the last movement deletions in no fewer than five different places, totalling 270 bars, the recapitulation alone being shortened by 68 bars. To be sure, Bruckner himself had recognized the possibility of a cut in the final movement; but in order to preserve the sonata-form structure he had specified the suppression of the double-fugue, if necessary, rather than the shortening of any other portion. In the first published version both the double-fugue and the recapitulation suffered.

Whether or not Bruckner sanctioned such changes merely as a neces-

sary compromise to get his music played, these deletions have themselves been deleted in this recording, thanks to the vigilant editorship of Robert Haas and Alfred Orel under the sponsorship of the *Musikwissenschaftlicher Verlag* of Vienna. Now at last we may hear the *Fifth* as Bruckner actually conceived it.

The symphony opens with an *Adagio*, plucked strings providing a vital background for a series of sonorous suspensions. The resonance and warmth of this music quite balance any impression of austere aloofness which might be inferred from the classical severity of the contrapuntal writing. After this terse, meaningful introduction the full orchestra proclaims a noble, march-like theme, which alternates with a chorale solidly orchestrated for woodwinds and brass. Two interwoven motives now follow, presented in Bruckner's characteristic manner, subject and counter-subject sounding simultaneously. Thus prepared the main theme appears, at first inverted, perhaps suggesting a militant spirit, direct and defiant opposition. The second or song theme-group, ushered in by plucked strings, is slower than the established *Allegro* tempo of the first theme. Its principal feature is a typically Brucknerian melody whose individual loveliness consists largely of a curious, almost homely rhythm and a sensitive chromatic structure. The remainder of the movement is a superb example of Bruckner's contrapuntal mastery, his resourceful melodic weaving and interweaving.

The second movement (*Adagio*), for all its great and majestic length, is in the traditional, simple A-B-A-B-A form. It opens (as did the first movement) with a plucked string background. Indeed, the prevalence of this *pizzicato* figure throughout the work won for it the popular, though quite irrelevant name of the "Pizzicato Symphony." Over this figure we hear a quiet, ingenuously simple melody whose charm increases as we give it our attention. The entire sixth record side is devoted to the first section, wherein this melody falls. The second main subject appears at the opening of the seventh record side which, in turn, is occupied entirely with the elaboration of this second portion of the music. The first theme, or "A," returns at the opening of the eighth record side. The second, or "B," is brought back before the end of the record, to continue through the ninth side. The final side, which marks the completion of Album M-770, closes with the return of the opening *pizzicato* and the "A" melody. Melancholy, contemplative, this music is Bruckner at his best. It is dominated by a subdued intensity, the like of which we do not find again in Bruckner's work until the marvelous *Adagio-Finale* of the *Ninth*.

The *Scherzo* and *Trio* which comprise the third movement are hardly less melancholy, despite the quickened tempo (*molto vivace*, with occasional deviations, in the *Scherzo* and *Allegretto* in the *Trio*). Knowing Bruckner's carefree spirit as revealed in the *Scherzi* of his first four symphonies and not having heard this *Fifth Symphony* before, I was unprepared for the expression of wistful and half-hearted gayety which this

Scherzo conveys. Indeed, the *Trio,* to my untrained ear, is a veritable prophecy of the *Weltschmerz* Mahler afterwards so poignantly felt. The pathos in the measured cadences of this *Laendler* reflects Bruckner's personal sufferings during the period in which he penned this music. Perhaps no other symphonic movement by this gifted master affords one a clearer insight into the emotional life of the man.

Yet this note of tragedy (for tragedy it is in essence) is quickly dispelled with the opening bars of the *Finale.* After a short introduction, in the manner of retrospect, the conflicting subjects that first came to us in the opening *Adagio* commingle in resolute combat, one ironic almost, the other a reassuring chorale, each becoming in turn the basis for a fugue. The climax of the movement and the whole work is the triumphant double-fugue, the proclamation of victory following the battle waged around each of these themes. Indescribably impressive is this double-mailed giant of the contrapuntal world. Students who have the old edition are especially urged to compare this portion with the original version as presented in its entirety on these records. The welding of all the themes portrays the restoration of Bruckner's unshakable faith. Out of the despair of mind Bruckner's genius has forged an invincible sword of affirmation.

SEVENTH SYMPHONY IN E-MAJOR

Victor Album M-276; *the Minneapolis Symphony Orchestra under Eugene Ormandy*

The *E-major Symphony,* composed between 1881 and 1883, was published in 1885 and dedicated to Ludwig of Bavaria, the royal friend and patron of Wagner. Arthur Nikisch gave it its first performance in 1884 in Leipzig and Americans first heard it in Chicago under Theodore Thomas two years later.

This "Lyric" Symphony, as it has been called, rivals the *Romantic* in general popularity. Yet it has been subjected to the same sort of academic criticism as those Bruckner symphonies still less favored by general approval. "Beautiful in spots, but not sufficiently cohesive," etc., etc.

In this work, inspired by the spirit of song, Bruckner abandons the cosmic principle of preparing the scene for the opening theme. The first theme, sounded at once, is given out by the cellos, reinforced successively by horns, violas, and clarinet against a tremolo accompaniment of the violins. It is later restated in fuller orchestration, with a climax that falls away to make place for its thematic successor. The development section, part way through the second record side, is noteworthy for its adroit inversion of the themes, as well as its prodigal display of rhythmic variety. The recapitulation, beginning near the middle of the third record side, rises to a powerful climax through a tremendous *crescendo,* bringing the movement to a close. We need no "program," other than the term "lyric," to evaluate this warm and radiant music. Bruckner is here as much the song-symphonist as Mahler ever was.

The second movement is especially eloquent of this singing quality. Dominated by deep religious feeling it is literally a symphonic hymn on a grand scale. Marked *Adagio, sehr feierlich and langsam,* it opens unforgettably, with a deep, simple, mournful melody uttered by a quartet of "Bayreuth" tubas. This instrumental coloring was intended as a tribute to Wagner, whose death, occurring in the course of the *Adagio's* composition, has come to be regarded as the prime influence in its shaping. On the sixth record side there is set forth a contrasting song of consolation, warm, soaring, almost passionate in its yearning hopefulness. One of the longest adagios, it unfolds in ever sustained beauty and nobility, ascending to its most majestic climax in a passage for brasses on the tenth record side. Out of this horns emerge, closing the movement with a phrase which recalls the opening subject.

The third movement, a *Scherzo* in A-minor, is jolly music of the world and the ingenuous heart. Once again we are in the midst of those exquisite Brucknerian moments of happiness and eternal youth, vivid with ecstatic strings and irrepressible trumpet calls. A superlatively tender melody, one of the loveliest in the entire symphony, is the one on which the contemplative *Trio* is based. Near the middle of the twelfth side the rhythmic violin figure once more ushers in the first portion of the *Scherzo,* ending the movement. The interpretation by Ormandy is excellent, making the recording a highly desirable one, despite a slight coarseness in the record surfaces, somewhat impairing the full delicacy of tone.

The *Finale* offers a first subject related to that with which the opening movement began. Presented by the first violins, it leads, after much working over, to a hymn-like melody, stated by the strings with a plucked accompaniment, colored by occasional interjections of brass and woodwinds. Two-thirds through the thirteenth record side a powerful outburst for full orchestra marks the start of the development section. Following a *tutti fortissimo* (all the instruments combined) near the end of the fourteenth side, occurs a surprising recapitulation, introduced unexpectedly by the second subject. Finally the opening subject is proclaimed, maintaining its dominance till the end of the symphony.

NINTH (UNFINISHED) SYMPHONY

Victor Album M-627; *the Munich Philharmonic Orchestra under Siegmund von Hausegger*

One of RCA-Victor's greatest achievements in recent years is this Bruckner album, superb both as to interpretation and recording. It is particularly deserving of every Brucknerite's heartfelt gratitude for its presentation of the original score, completely shorn of the sham and insincerity of numberless "improving" details interpolated by misunderstanding, though well-meaning Bruckner disciples of a half-century ago.

Of exceptional interest in this final work is Bruckner's masterly appli-

cation of the thematic principle developed throughout his career, that of joint-themes, or theme-groups, as they are generally called. The composer intends no isolated subjects, but rather a cluster of related themes, unified in purpose and supplementary in structure. This principle was by no means a Bruckner innovation. His contribution was merely the logical expansion of a principle already employed in elementary form by Haydn and Mozart, who made frequent use of related thematic groups in their symphonies, concertos, and quartets. The Opus 3, No. 5 Quartet of Haydn, for instance, has four distinct melodies forming the second theme (or theme-group) of the first movement.

From the beginning of Bruckner's *Ninth* we listen to music of a fervently devout nature, motivated by the peaceful resignation of a man who does not fear death, who is uplifted by his enduring faith. The opening subject, simple, slow-moving, of great breadth and dignity, is given out by eight horns in unison over a tremolo in the strings, developed into a more widely spaced, upward leading horn call. An expressive, chromatic melody in the violins follows. A tremolo in the strings enhances the fervor of this utterance, which culminates in a climax of tremendous power and austerity, the full orchestra participating. The second side is occupied by a new theme-group presenting three important subjects, completing the exposition of the thematic material out of which the rest of the movement is evolved.

The *Scherzo*, diabolical, youthfully energetic, is a tremendous spiritual achievement. That it is the most vital of all the *Scherzi* created by so great a master of the form as Bruckner proves the greatness of the soul that could attain such exuberant expression despite the burden of mortal pain and advanced years.

The *Adagio*, truly a *Finale of Affirmation*, needs no explanation. It offers a universal message of faith and resignation; not *Weltschmerz*, nor again, romantic *Sehnsucht*, but a *Heiliger Dankgesang*, a devout song of gratitude as in the Beethoven *A-minor Quartet*. Hausegger's interpretation of this heart-moving music is worthy of the most glowing praise. The entire recording is a gem of reproductive excellence.

All in all, the record companies have done well by Bruckner, as far as they have gone. In almost every instance the selections chosen have been given exceptional readings and reproduction. The *Sixth* and *Eighth Symphonies*, the *Te Deum*, and the *Quintet* should be recorded at once. The first three symphonies (particularly the *Third*) also deserve recording. Very likely, because the average listener finds the earlier Bruckner works more understandable, these may achieve waxing before the later, more significant works mentioned.

Mahler on Records

BY WILLIAM PARKS GRANT

THE number of Mahler records is not bountiful, but it is slowly growing. To date four major works—two complete symphonies, the *Kindertotenlieder*, and *Das Lied von der Erde*—are available (with a fifth rumored in preparation)* as well as a number of shorter works.

Three of the major compositions, as well as one or two shorter ones, were recorded at actual concert performances. Although such recordings on the whole are inferior to studio performances, all those here fortunately are quite satisfactory as regards fidelity. It should be kept in mind that the necessary "breaks" between record-sides in recordings made at public concerts have to be done without a temporary stop in the performance, as is done in studio-made recordings, and these "breaks" are sometimes made at poor places. Of course, occasional coughing and other disturbances are unavoidable.

On the whole, the performing artists on all the records are excellent. Attention is especially drawn to the recordings made by Bruno Walter, who was a pupil of Mahler, and who is acknowledged the finest—or at least one of the two finest—conductors of his music.

In view of the magnitude of the adverse criticism often directed toward Mahler's works, records, with their opportunity for infinite rehearing, afford a far more accurate basis for evaluation of his music than is possible in any concert or radio performance. Hence their importance and hence this list.

SYMPHONY NO. 2 IN C-MINOR ("RESURRECTION")

1. (Complete) Performed by the Minneapolis Symphony Orchestra, Corinne Frank Bowen (soprano), Ann O'Malley Gallogly (contralto), and Twin City Symphony Chorus, conducted by Eugene Ormandy. (Sung in German.) Recorded at an actual concert in Minneapolis, January 6, 1935. *Victor Album set* 256. (22 12-inch record-sides).

2. *Fourth Movement ("Urlicht") only.* Sung by Mme. Charles-Cahier (contralto) with Berlin State Opera Orchestra, conducted by Selmar Meyrowitz. (Sung in German.) *Ultraphone record* E-288. (1 12-inch record-side) (REVERSE SIDE: Mahler: *Ich bin der Welt abhanden gekommen.*—Mme. Charles-Cahier and Berlin State Opera Orchestra).

* Since this article was written Columbia has released an excellent recording of Mahler's *First* (Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting).

This thrilling and varied work is one of the most frequently played of the master's symphonies. The recording, though nearly seven years old, still sounds fine. In its day it marked a new "high" in actual-performance recordings.

Mme. Charles-Cahier sings beautifully in her isolated recording of the fourth movement, but the record is marred by the use of flutes instead of piccolos on an important passage where Mahler has written most unexpectedly and strikingly for two piccolos. Also, in order to get the movement on one record-side, the tempo is taken just a bit too fast. The recording is not recent, but it is satisfactory. I believe this disk is no longer on the market.

SYMPHONY NO. 5—FOURTH MOVEMENT (*ADAGIETTO*) ONLY

1. Played by the Vienna Philharmonic Orchestra, conducted by Bruno Walter. *Victor record* 12319. (2 12-inch record-sides.)
2. Played by the Amsterdam Concertgebouw Orchestra, conducted by Willem Mengelberg. *Decca record* 25011. (2 12-inch record-sides.)

The two High Priests of Mahler match batons in one of the shortest and loveliest—as well as most popular—of the master's symphony movements, which he scored for strings and harp only. The interpretations are quite similar, and excellent; there is little to choose between them, or between the fine playing of the two orchestras. But as to recording, the Decca disk must take a definite, though respectable, second place, as it is a number of years older than the fairly recent Victor disk.

This movement affords a splendid introduction to Mahler's music for those who are unacquainted with it.

SYMPHONY NO. 9

Played by the Vienna Philharmonic Orchestra, conducted by Bruno Walter. Recorded at an actual performance in Vienna, January 16, 1938. *Victor album set* 726. (20 12-inch record-sides.)

The master's last complete work (part of it written in this country) is by turns despondent, bitter, cynical, tender, thoughtful, and distorted. Walter's reading is of course authoritative, and his orchestra plays very well, the silky quality of its strings being most grateful to the ear, notably in the last movement, in which they predominate. The recording is beautiful and smooth throughout and the "breaks" between sides are, on the whole, well managed. Attention should be drawn to the date of the recording—only two months before the Nazi "liberation' of Austria, which put an end to the Vienna Philharmonic Orchestra, drove Walter

into exile, and placed Mahler's music on the blacklist. This recording is indeed a monument to the happy days of liberalism and progress which now seem so remote.

DAS LIED VON DER ERDE (*THE SONG OF THE EARTH*)

(Complete) Performed by the Vienna Philharmonic Orchestra, with Charles Kullman (tenor) and Kerstin Thorborg (contralto), conducted by Bruno Walter. (Sung in German). Recorded at an actual concert in Vienna, May 24, 1936. *Columbia album set* 300. (14 12-inch record-sides.)

This hybrid of symphony and song-cycle is usually considered Mahler's greatest work. It is indeed an unforgettably lovely piece of music, the direct outpouring of the master's inmost feelings. Walter, of course, does a magnificent job, and his soloists are fully his equal. Save some occasional poor intonation, the work of the orchestra is close to perfection.

Das Lied von der Erde is heartily recommended to all lovers of music, whether already interested in Mahler or not.

KINDERTOTENLIEDER (*SONGS ON THE DEATH OF CHILDREN*)

Sung by Heinrich Rehkemper (baritone) with orchestra. (Sung in German.) *Polydor records* 66693-66694-66695 *or Polydor-Decca records* CA8027-CA8028-CA8029. (6 12-inch record-sides.)

This five-movement song-cycle is one of the master's most beautiful and moving compositions. Rehkemper's performance is about as near perfection as could be imagined. The unnamed conductor is equally good and deserves mention on the labels. With the exception of the first horn-player, who "bubbles" more than a few notes, the orchestra—also anonymous—plays very well.

This recording was made in 1928, but the fidelity is surprisingly good even today; it could easily pass for the work of three or four years later than its actual date.

HANS UND GRETE (*HANSEL AND GRETEL*)

Sung by Suzanne Sten (mezzo-soprano) with Leo Taubman (piano). (Sung in German.) *Columbia record* 17241-D. (1 10-inch record-side.) (REVERSE SIDE: Mahler: *Ich atmet' einen Linden Duft*—Suzanne Sten and piano.)

This charming song is one of fourteen which Mahler originally wrote for voice and piano, collectively called *Lieder und Gesänge aus der Jugendzeit*. Interpretation, performance, and recording are very good.

WER HAT DIES LIEDLEIN ERDACHT? *(WHO COMPOSED THIS SONG?)*

1. Sung by Elisabeth Schumann (soprano) with George Reeves (piano). (Sung in German.) (*Gramaphone record* E 555. (½ 10-inch record-side). (ON SAME SIDE: Mozart: *Warnung*; REVERSE SIDE: Attributed to Mozart: *Cradle Song*—Elisabeth Schumann with piano.)

2. Sung by Lulu Mysz-Gmeiner (contralto) with piano. (Sung in German.) (*Polydor record* 23106 *or English Decca record* P05105. (1 10-inch record-side.) REVERSE SIDE: Tschaikowsky: *A Ballroom Meeting*—Mysz-Gmeiner and piano.)

This sprightly little song is one of Mahler's numerous settings of folk-poems from the famous anthology *Des Knaben Wunderhorn*. Unfortunately both recordings were made with piano instead of with orchestra, as Mahler wrote them. I have not had an opportunity to hear the Mysz-Gmeiner record, but the Schumann disk is quite satisfactory in all respects.

RHEINLEGENDCHEN (*LEGEND OF THE RHINE*)

Sung by Heinrich Schlusnus (baritone) with Berlin State Opera Orchestra, conducted by Hermann Weigert. (Sung in German.) *Polydor record* 95469 *or Polydor-Decca record* CA8082. (1 12-inch record-side) (REVERSE SIDE: Mahler: *Der Tamboursg'sell*—Schlusnus and orchestra.)

Another of the *Wunderhorn* songs, *Rheinlegendchen* is delightfully gay and of folk-song simplicity. Schlusnus sings it excellently, being in unusually good voice. The orchestra work leaves nothing to be desired. This disk was made in 1931 and is up to the best standards of that year.

DER TAMBOURSG'SELL (*THE DRUMMER-BOY*)

Sung by Heinrich Schlusnus (baritone) with the Berlin State Opera Orchestra, conducted by Hermann Weigert. (Sung in German.) *Polydor record* 95469 *or Polydor-Decca record* CA8082. (1 12-inch record-side.) (REVERSE SIDE: Mahler: *Rheinlegendchen*—Schlusnus and orchestra.)

Schlusnus gives a stirring performance of this German *Danny Deever*. A few instruments are missing from the orchestra, notably the second English horn. This is a 1931 recording. *Der Tamboursg'sell* and the songs listed below are all from *Seven Last Songs*.

ICH ATMET' EINEN LINDEN DUFT
(I BREATHED THE SCENT OF LINDEN)

1. Sung by Charles Kullman (tenor) with orchestra conducted by Dr. Malcolm Sargent. (Sung in English.) *Columbia record* DB1303, *from Columbia History of Music by Ear and Eye, Volume* 5. (1 10-inch record-side.) (REVERSE SIDE: Schönberg: Nos. 5 and 12 of *The Book of the Hanging Gardens*—Erica Storm [soprano] and Mosco Carner [piano].)

2. Sung by Suzanne Sten (mezzo-soprano) with Leo Taubman (piano). (Sung in German). *Columbia record* 17241-D. (1 10-inch record-side.) (REVERSE SIDE: Mahler: *Hans und Grete*—Suzanne Sten and piano.)

This lovely song is tender, almost ethereal. It is advisable to own both these recordings, as neither is quite satisfactory, for Kullman's is sung in English and in the high-voice version, which contains a few changes in instrumentation as compared with the Philharmonic miniature score, which prints the version for low-voice; while Sten's is with piano, instead of orchestra (as Mahler wrote it) and the piano's lack of sustaining power shows up badly. Miss Sten's interpretation is slightly superior to Mr. Kullman's. Both are well recorded.

ICH BIN DER WELT ABHANDEN GEKOMMEN
(I AM LOST TO THE WORLD)

1. Sung by Kerstin Thorborg (contralto) with Vienna Philharmonic Orchestra, conducted by Bruno Walter. (Sung in German.) Recorded at an actual concert in Vienna, May 24, 1936. *Columbia record* 4201-M. (2 10-inch record-sides.)

2. Sung by Mme. Charles-Cahier (contralto) with the Berlin State Opera Orchestra, conducted by Selmar Meyrowitz. (Sung in German.) *Ultraphone record* E-288. (1 12-inch record-side.) (REVERSE SIDE: Mahler: *Second Symphony—Fourth Movement ("Urlicht")*—Mme. Charles-Cahier and orchestra.)

The mystic song of resignation is the quintessence of Mahler's experience and thought. The Thorborg disk was made at the same time as the *Lied von der Erde* recording, and the "break" between record-sides occurs right in the midst of a phrase. For all Thorborg's luscious voice, the American-born Mme. Charles-Cahier (one of the greatest Mahler singers) has a slight edge on interpretation. She is also matched with better orchestral playing. But in recording, the considerably newer Thorborg disk takes a definite lead. Also the Cahier disk seems to be no longer available.

UM MITTERNACHT (*AT MIDNIGHT*)

Sung by Mevrouw A. Noordewier-Reddingius (soprano) with Anthon van der Horst (organ.) (Sung in German.) *English Columbia record* D-14001. (2 10-inch record-sides.)

Another composition steeped in mysticism and spirituality. Here again we lack the orchestra (without strings) for which Mahler conceived the song, but the use of organ, rather than piano, is a wise substitution in view of the sustained character of the music. The arrangement for organ, probably made by the organist himself, is well done, and Mevr. Noordewier-Reddingius's singing is completely satisfactory. Although by no means a recent disk, the recording is clear and adequate.

LIEDER EINES FAHRENDEN GESELLEN

Iowa University Symphony Orchestra, Philip Greeley Clapp, Conductor; Herald Stark, Soloist. University of Iowa, Iowa City, May 14, 1941. *(First Performance in Iowa.)*

. . . The Mahler cycle, *Songs of a Wayfarer,* is an arresting one. Its music is romantic in nature, but has a broadness of conception, a melodic importance that brings it well above the plane of mere sentiment. It is music, too, that calls for a fine tenor voice if it be fully effective. This Professor Stark brought to the performance.

This second offering of Mahler music this season served to emphasize the desire for more of the music of this composer and if Doctor Clapp but heeds the wishes expressed in the tremendous applause following Professor Stark's singing we should be hearing some.

Professor Stark, in response to the great applause, repeated the entire cycle as an encore and again brought forth a stormy response.

RON TALLMAN, *Iowa City Press-Citizen*

ADAGIETTO (MAHLER'S *FIFTH*)

University of Iowa Symphony Orchestra, Philip Greeley Clapp, Conductor. Iowa City, February 26, 1941. *Chamber Symphony Orchestra of University of Iowa, Washington, Iowa, May* 5, 1941. *Philip Greeley Clapp, Conductor (First Performances in Iowa).*

. . . To Professor Clapp go congratulations for his fine job of instruction—as witnessed by the Mahler number last night. For strings and harp, the tones from those instruments seemed to be lifted out rather than pushed. The effect left one breathless and it was evident that Professor Clapp has a deep understanding and sympathy for Mahler.

In response to persistent applause, Professor Clapp returned to the podium to break this season's no-encore precedent, by playing again, Mahler's *Adagietto.* If anything, this playing was better than the first.

ROBERT RUTENBECK, *Daily Iowan*

TRIBUTE TO MEMORY OF PITTS SANBORN

BY DEEMS TAYLOR

Deems Taylor, eminent music critic, composer, author, music consultant and intermission commentator for the New York Philharmonic Symphony, was long a friend and associate of the late Pitts Sanborn. The article printed in the *New York World-Telegram* on March 15, 1941, in which he recalls with appreciation his acquaintance with the former critic of the *World-Telegram*, was part of his intermission talk at the Philharmonic Symphony concert on March 16, 1941.

I SHOULD like to say a word in passing, to pay a brief tribute to the memory of an old friend—an old friend of yours and mine: Pitts Sanborn, the music critic of the *New York World-Telegram* and the program annotator of the Philharmonic Symphony concerts since the fall of 1939. He died here suddenly last week at the age of 61. At the time of his death he was the dean of the New York music critics, having covered concerts and operas for 36 consecutive seasons. He began his critical career in 1905, with the *New York Globe*, a few years after his graduation from Harvard, and retained his post under several editorial dynasties and absorptions of one paper by another.

It's hard—for me, at least—to think of Pitts Sanborn as anything so venerable as a dean. When I started as music critic of the old *New York World*, twenty years ago, Pitts was decidedly one of the junior members of the critical fraternity. It's true that, even then, he had been on the job for sixteen years, but that didn't alter the fact that he was a mere child compared with Henry Krehbiel, of the *Tribune*, who was rounding out his fortieth season as a critic; Henry Finck, of the *Post*; Richard Aldrich, of the *Times*, and W. J. Henderson, of the *Sun*, every one of whom had service stripes aggregating thirty-five years or more. As for the rest—Paul Morris, of the *Telegram*; Frank Warren, of the *Evening World*; Katherine Spaeth, of the *Evening Mail*, and Bill Murray, of the *Brooklyn Eagle* —they were decidedly in the sub-deb class, with little more than ten years apiece to their credit. I, with no years to my credit, was in a special, one-man kindergarten class of my own.

Those of you who have read his program notes have no need to be reminded that he wrote with grace, skill and authority. In addition to his daily criticism he turned out a book of poems, two novels, and the recently published *Metropolitan Book of the Opera*. His particular field was opera—especially Mozart, for whose works he had an abiding enthusiasm. His other passion was good cooking. I still remember a historic luncheon that we had together in Paris, eighteen years ago—a luncheon that began at 12:30 and ended at a quarter to five. Those of us who knew him will not soon forget his low, beautifully modulated voice, his dangerous wit and his admiration for tall prima donnas.

In the four years that we worked together I got to know him very well. Ours was one of those curious warm, yet almost completely im-

personal friendships that exist between men who see each other every working day, yet never out of working hours. I think he liked me. I know I liked him. He was a scholar and a gentleman. A great many people will miss him.

DEEMS TAYLOR

Admirers of Bruckner and Mahler will be among those who will miss him. While most of Mr. Sanborn's New York colleagues were either unfriendly toward the music of Bruckner and Mahler or at best wrote *"Yes, but"* reviews, Mr. Sanborn did not hesitate to advocate Bruckner cycles as musical gifts "of which we stand much more in need than we do of another Beethoven or Brahms cycle," and after a Mahler performance under Koussevitzky's direction Mr. Sanborn wrote: "By this time it (Mahler's *Fifth*) and its composer might be taken somewhat for granted, even as we take Beethoven and Brahms. . . . All told Mahler-fear seems now a bit grotesque." Surely he had the courage of his convictions. CHORD AND DISCORD has quoted him not only in "Symphonic Chronicle" but has reprinted entire articles by this gentleman and scholar.

ROBERT G. GREY

SCHERZO (BRUCKNER *SEVENTH*) AT YOUTH CONCERT UNDER DIRECTION OF WHEELER BECKETT (NOV. 6, 1940)

. . . And if one movement of a symphony is a little like a detail of a painting or a quarter of a statue, there is enough meat and substance, energy and charm in this, one of the few really great *Scherzos* since Beethoven, to carry it as a separate piece. By every sign the audience was stirred and pleased, and by this courageous gesture, Mr. Beckett has probably made a couple of thousand Bruckner converts.

WARREN STOREY SMITH, *Boston Post*

SUGGESTIONS TO DR. KOUSSEVITZKY

. . . Pre-season promises are not always fulfilled. We were to have received revivals of Berlioz' *Romeo and Juliet Symphony*, Mahler's *Second* and Schumann's *Third* and actually got the more familiar matter of their *Fantastique, Ninth* and *Fourth,* respectively. By way of compensation, these were among the best performances of the year. Few could have missed the threatened performance of Tchaikovsky's *Manfred Symphony,* but the revival of his *Second* by Mr. Stravinsky made man wonder why that diverting piece had gone so long unheard here. We did not get Bruckner's *Eighth,* either, but there are other symphonies of his that we stood in more need of hearing, for example, the *Fifth* and *Ninth,* both of which are now recorded by the Victor Company.

WARREN STOREY SMITH, *Boston Post*

. . . Our only suggestion on the basis of surveying the past season's repertory would be a further broadening of the base. Certain works, like Mahler's *Ninth Symphony,* have helped this aspect, but the revival of such music should be extended. For example, there is Bruckner's *Ninth Symphony* in the original version. Then there are a quantity of scores that have only been played once, and many of them merit another hearing. Of course there are some that should never have been given in the first place, but there must be a dozen or more that are unwarrantably gathering dust on the library shelf.

ALEXANDER WILLIAMS, *Boston Herald*

EDITORIAL

DESPITE *the curious allegation by some reviewers that Bruckner and Mahler partisans are chiefly responsible for the vociferous applause accorded the works of these composers by* subscription *audiences in various cities at various times, the fact remains that the popularity of their music has increased steadily with the growing number of performances. Furthermore it cannot reasonably be maintained that this show of enthusiasm is intended merely for the conductors. Too many different conductors have stirred audiences with their readings of Bruckner and Mahler symphonies to make any such assertions more than examples of wishful thinking on the part of prejudiced reviewers. Nor can it justly be claimed that a conductor is able to make a Bruckner or Mahler work sound better than it is. Otherwise it might be said with equal plausibility, for instance, that Toscanini makes Wagner's music sound better than it is or that Furtwaengler made Brahms' symphonies sound better than they are—which is, of course, utter nonsense.*

Years ago audiences left the hall almost en masse *during performances of Bruckner and Mahler. Today they stay and applaud; sometimes they even cheer, sour comments by some of our "deadline scribes" notwithstanding. Granted, according to so-called rules and regulations, Bruckner and Mahler should not become popular. By the same yardstick Beethoven should have been relegated to the scrap heap over a hundred years ago. Just as the untutored music-lover of old, having been given the opportunity of repeated hearings by conductors who had the courage of their convictions, decided that the music of Beethoven, Wagner and others—originally scorned by critics—was not monstrous, commonplace, banal, long-winded, and boring, the average music-lover of our own day is clearly making up his mind that Bruckner and Mahler are well worth hearing.*

The broadcast of Bruckner's Eighth *under Bruno Walter's direction over CBS was decided upon because of a flood of requests from every sec-*

tion of the American radio audience. Especially significant is the fact that the youth of our country is displaying a lively interest in Bruckner and Mahler. In the van of this promising revival are our colleges. Thus, for example, the University of Iowa Orchestra, under the able direction of Professor Philip Greeley Clapp, has recently performed two Bruckner symphonies and Mahler's Lieder eines fahrenden Gesellen. *At the University of Minnesota a "record club" is being formed, largely for the purpose of studying Bruckner and Mahler by means of recordings. Performances of Bruckner and Mahler are being planned at Ann Arbor by Thor Johnson, conductor of the University of Michigan Orchestra, and at Oberlin College by Maurice P. Kessler. These are surely eloquent evidence of the fine progress made by the Bruckner-Mahler movement.*

During the past season Bruno Walter, Dimitri Mitropoulos, Frederick A. Stock, Serge Koussevitzky, Eugene Goossens, Artur Rodzinski, Eugene Ormandy, Hans Kindler, all conductors of major orchestras, have enriched their programs by the addition of a Bruckner or Mahler work. The New York City Municipal Station and WQXR have continued their familiar policy of regular Bruckner and Mahler recorded broadcasts. Stations in other cities are also taking advantage of the opportunity to present these masters in recordings. Thus the every-day music-lover, handicapped neither by too great a knowledge of musical "rules" nor by the opinions of the learned scribes, will judge for himself as he has always done—and with this thought in mind Brucknerites and Mahlerites can face the future with confidence.

Symphonic Chronicle

A Record of Critical and Popular Reaction

GUSTAV MAHLER: *FIRST SYMPHONY*

Minneapolis Symphony, Dimitri Mitropoulos, Conductor. November 1, 1940, Opening Concert of the Season.

By a process of centripetal force that swept together the wealth and diversity of resources in the Austro-Hungarian empire, Vienna became the nineteenth-century music capital of the world, and almost without exception the Mahler symphonies are so many microcosmic reflections of these resources. There was the commingling of Magyar, Slavic and Teutonic temperaments, with overtones from Byzantium, not far away; there were splendors of church and state perhaps never surpassed. Too, there were the sharp contrasts afforded by a society based on an ancient caste system.

Gustav Mahler caught all these elements, and translating them with almost fabulous skill into orchestral terms, he produced music of great richness. Again and again you hear the horns of hunters on princely estates, and the naive, wistfully sweet peasant songs from Alpine regions, or from the southern Adriatic coast; you hear Gypsy tunes, and the *Laendler,* danced by country people. Then the music grows sophisticated and urban—then, perhaps, ecclesiastical.

FRANCES BOARDMAN, *St. Paul Pioneer Press*

Mahler once said, "There are no bad orchestras; there are only bad conductors," and we get the force of that remark if we consider what some conductors might have done with that program. The virtuosity of our conductor was a triumph. The orchestra played as we have come to expect and take for granted alert and responding to every wish of Mitropoulos.

Anyone who is under the impression that Mahler's symphonies are "dry" (the old cry) has never heard Mitropoulos conduct one of them. . . . Mitropoulos, supremely sure in his conception of great music, shared all the beauties of melodic line to the technical musician. Everyone can readily enjoy Mahler's picturesque ideas and the manner in which he singles out the instruments to create the ideas. Like Strauss, his characterizations are often violent.

GRACE DAVIES, *Minneapolis Times-Tribune*

It was however when he turned to Mahler's gigantic *First Symphony,* at the close of the concert, that Mitropoulos exerted his greatest skill and revealed his true stature as a musician. For the work, almost monstrous in its dimensions, is of a romantic, vitalistic, and problematic nature, crowded with ideas, contrasts, parodies and sublime melodies — and it demands of the interpreter, great plasticity of temperament, emotional promptness and versatility. That the many episodes, the dry passages, and the dull stretches in this otherwise richly human music were made interesting and yet simple, is a commentary on the power of the conductor, that the inspired moments and the great climaxes reached superb heights is a proof of his genius.

JOHAN S. EGILSRUD, *Minneapolis Morning Tribune*

The performance was remarkable in color and subtlety, in tenderness and drama. Mitropoulos and the men responded many times to insistent applause. It's a real achievement to get an audience cheering and whistling for Mahler.

JOHN K. SHERMAN, *Minneapolis Star Journal*

GUSTAV MAHLER: *DAS LIED VON DER ERDE*

Cleveland Orchestra, Artur Rodzinski, Conductor; Soloists: Enid Szantho and Charles Kullmann. Cleveland, November 7 and 8, 1940.

Mahler's *Song of the Earth* — a music drama of humanity — was given a magnificent performance by Dr. Artur Rodzinski, the Cleveland Orchestra, Enid Szantho, contralto, and Charles Kullmann at Severance Hall last night.

And there was real appreciation, though subdued, for their thrilling presentation of this marvellous work. The soloists were eminently fitted for their

parts. Both are familiar to Clevelanders through their opera appearances here.

. . . Boris Goldovsky, in a bit of curtain speech, explained that the first five poems represented scenes in the world which Mahler was loath to give up. And there was much drinking, love, youth and bitterness, especially drinking. The vocal parts are made to fit into the orchestral pattern with remarkable ingenuity.

While the Mahler music portrays Chinese poems, there are only a few touches of the Oriental in it. And Mahler successfully sums up in the farewell episode his longing for life, his regret at breaking his earthly ties and his fantastic vision of a ghostly future. We have heard others of his works but nothing as striking, dramatic and gripping as this. There is a dramatic intensity even in the feeling of suppression that pervades much of the score.

ELMORE BACON, *The Cleveland News*

There can be little disagreement about this work being Mahler at his best, and this is perhaps because it remains essentially lyric. Its theme, described as "withdrawal from life," comes closer to being love of life intensified by the thought of leaving it. The post-Wagnerian dreamer here seems to be clinging passionately to a dying spark, nursing it affectionately and effusively with sweet melancholy, waiting ecstatically for the miracle which never happens.

Vienna-bred, he goes to a Chinese poet for his texts and emerges with something neither Chinese nor purely Occidental. It is music both opaque and warm, naively human yet extravagantly exalted. It dwells somewhere, and with some uncertainty, between hypochondria and celestial magic. But whether immortal or not, it is a personal expression of rare, subtle intimacy, marvelously sustained yet variegated in mood.

HERBERT ELWELL, *The Cleveland Plain Dealer*

. . . The human voices are indeed the vehicle of the poetic thought, but most of the music is in the orchestra. Thus the sub-title "symphony" is justified.

We had been told that the work is an expression of the composer's sense of his own approaching death. Yet the first impression left by the earlier numbers of the cycle is one of extraordinary mellifluousness. Euphoneous, sophisticated harmony, delicate variegation of tone-tints charm the ear, belie the restless pessimism of the opening "Drinking Song of Earthly Woe" and tinge the sadness of the following "Lonely One in Autumn" with sweetness.

The next number: "Of Youth," is a most attractive Chinesely spiced pleasantry of which Mr. Kullmann made good all the points.

But it is the sixth and last number which represents the work's ultimate import; it is a long elegy called "The Farewell." In it a mood of resignation and withdrawal is sustained for nearly as long a time as it required for all the other numbers combined.

After the droop and fade of such an end it is understandable that the audience would hardly be impelled to express its appreciation by a large amount of noisy applause.

It was clear, however, that people were much impressed with the *Song of the Earth's* beauties and were conscious of having experienced the emanation of a great musical personality. It is to be hoped that we will sooner or later have the opportunity of hearing all of Mahler's symphonic works here.

ARTHUR LOESSER, *The Cleveland Press*

GUSTAV MAHLER: *LIEDER EINES FAHRENDEN GESELLEN*

Minneapolis Symphony Orchestra, Dimitri Mitropoulos, Conductor; Soloist: John Charles Thomas. November 29, 1940.

. . . The genius of Mahler, most often associated with orchestral composition, expressed itself with true success also in songs, as witness *Das Lied von der Erde,* the settings of verse from *Des Knaben Wunderhorn,* the vocal interpolations in the choral symphony, and the ones most immediately under discussion. So there was eminent appropriateness in the presentation gracefully made to Mr. Mitropoulos by Mr. Thomas, of the Bruckner Society's medal for distinguished service in giving public hearings of music by Mahler, who is coupled by the society with the composer whose name it bears.

FRANCES BOARDMAN, *The Saint Paul Pioneer Press*

. . . This medal is an award for achievement in both Bruckner and Mahler music. The audience was deeply moved by the simple and eloquent way in which Mr. Mitropoulos told them why he had "neglected" Mahler symphonies and that he craves a greater honor than the medal — it will be the knowledge some day, that his audience appreciates a Mahler

symphony (although of heavenly length) and enjoys it.

GRACE DAVIES, *The Minneapolis Times-Tribune*

At moments like this music lovers have an opportunity to express their appreciation of the musical inspiration Mitroupoulos gives with such generosity throughout the year — and last night they showed this by giving him ovation after ovation.

As baritone John Charles Thomas and Mitropoulos joined in evoking Mahler's *Songs of a Wayfarer*, the music breathed forth the tender anguish of young, disappointed love and a lyrical beauty of nature, expressed through tunes of folk-song simplicity.

By his unforced, poised singing that even seemed to verge on under-statement, Mr. Thomas blended the vibrant timber of his voice with the weaving of the orchestra into an expressive whole.

JOHAN S. EGILSRUD, *Minneapolis Morning Tribune*

. . . Mr. Thomas' stature as an artist increases with the years. He not only possesses one of the finest-tempered baritones extant but he uses it with a taste and precision which finds every shade and inflection, and avoids every excess and mannerism.

Thus in the *Songs of a Wayfarer* he drew forth with sure skill the lyricism and dolor of Mahler's story of unrequited love and did it with seeming effortlessness, an almost casual mastery.

JOHN K. SHERMAN, *Minneapolis Star Journal*

GUSTAV MAHLER: *FIRST SYMPHONY*

Philharmonic Symphony Society of New York, Dimitri Mitropoulos conducting, January 8, 10 and 12. The last performance was broadcast over the Columbia Broadcasting System.

The *First Symphony* of Mahler is as Austrian as a dish of Salzburger Nockerl. This music could have originated only on the banks of the Danube. In it, Mahler reveals some of those idiomatic touches which lend his music its unmistakable physiognomy. Beethoven's individuality does not peer forth nearly so strong in his *First Symphony* as does Mahler's personality in his earliest symphonic creation. And the distance traversed by both composers, in nine symphonies is of comparable greatness. The Mahler of the *Ninth Symphony* would not have been guilty of the sentimental triviality which mars the *Finale* of his *First Symphony*. But there is much in its first three movements that both charms and arrests; music both naive in the best sense, and ironic as only Mahler could be, Mr. Mitropoulos realized in his interpretation many of the composer's desires; in the grandiosely conceived closing peroration his native intensity found its fullest expression.

JEROME D. BOHM, *Herald Tribune*

. . . The uncommon symphony which occasioned these arresting occurrences was, of course, the first of Mahler, which promises to become as much a sensation of the conductor's leaving as the Strauss "Domestica" was of his coming. There have been fine performances of Mahler here in the past, but it is doubtful that any combined so eloquent a feeling for the composer's idiom with so great a capacity for making the orchestra articulate. Here the frustrations in the writing were not blemishes of the score, but inherent elements of its personality, all-too-human accentuations of its intensity and pathos.

Mr. Mitropoulos's plan of presentation was not as wide a variation of the composer's purpose as it might seem, for Mahler specified at least five minutes' pause before the slow movement. Certainly the more Schubertian-than-Schubert slow movement, with its musing tragedy and uneasy irony, gained by the freshness of the listener's attention after the pause. This is an altogether individual creation, as much a revelation of the composer's tortured self-doubts as the over-insistent, fustian peroration in the *Finale*. Mr. Mitropoulos conducted as one delivering a revelation from on high, and the orchestra played with stunning virtuosity, earning full title to the prolonged applause that followed.

. . . However, the evening belonged to Mahler and Mitropoulos.

IRVING KOLODIN, *New York Sun*

. . . The most ponderable achievement of the evening was the Mahler symphony, which merits more frequent performance. Written in the composer's twenties, it is encompassed with an amazing mastery of the orchestral apparatus. Its themes are simple and song-like, and the form is not swollen, as it becomes in later Mahler symphonies. Though there are pages of the irony and fury that become more

deep-seated and agitated later on, the work also has a pastoral feeling. It is as if a profoundly simple nature has not yet been lacerated into cries of unutterable grief. Mahler, certainly in this symphony, is anything but forbidding.

HOWARD TAUBMAN, *New York Times*

GUSTAV MAHLER: *DAS LIED VON DER ERDE*

Philharmonic Symphony Society of New York, Bruno Walter, Conductor; Soloists: Kerstin Thorborg and Charles Kullmann. January 23 and 24, 1941.

. . . It is a work, with orchestra, for singers. And it may well prove to be Mahler's greatest inspiration. Its mood is irresistible — this song for the passing of all warm, ardent, tender things, this most poignant lament of mortality.

Whether, when all is said and done, the listener, escaped from its spell, is willing to accept as part of his artistic, personal and emotional creed this music, drunk with pessimism and self-pity, and whether that music will long outlast the age and the culture that produced it is another matter. Last night it completely conquered.

The great effect was gained by the conviction, the authority, the imagination of the conductor. The composer's sincerity and passionate feeling were in his interpretation. Nothing in the score was missed; many a detail customarily passed over was revealed with special significance. It is hard to think of Mahler more convincingly presented.

The audience was a large one; it took every opportunity of expressing its enthusiasm.

OLIN DOWNES, *New York Times*

. . . Into *Das Lied von der Erde* Mahler distilled the quintessence of his genius and no one could expound this song of the earth in six poems from the Chinese with a more sensitive comprehension, a finer and deeper eloquence than Mr. Walter. Orchestrally the performance was of a punctilious thoroughness and a memorable beauty.

PITTS SANBORN, *New York World Telegram*

In the melancholy resignation of his last years, when a weakened heart would not permit him to continue his tramps about the Austrian countryside, Gustav Mahler composed his *Lied von der Erde*. In his gloom, he poured out his feeling to Bruno Walter, the man who, he said, understood him as no other. It was Walter who conducted the first performance of this so-called song symphony, but when that event took place in Munich in November, 1911, Mahler had been dead for six months.

Last night, as on two occasions six years ago, New York Philharmonic Symphony subscribers were privileged to hear *Das Lied von der Erde* conducted by Mahler's dearest friend and the man who first disclosed the work to the world. Mr. Walter outdid himself and his fervor and devotion for the music of his old idol obtained from the orchestra a magnificent performance. There was personal conviction in every bar. Likewise, in clarity and tonal quality the achievement was an altogether remarkable one.

OSCAR THOMPSON, *New York Sun*

GUSTAV MAHLER: *DAS LIED VON DER ERDE*

National Symphony Orchestra, Hans Kindler, Conductor; Soloists: Suzanne Sten and Hardesty Johnson. Washington, D. C., March 12, 1941.

. . . Wherever commentators got the idea that *The Song of the Earth* is a cry of despair and a proclamation of pessimism remains a mystery. This remarkable work breathes a poignant sadness, it is true, yet its spiritual motivation is not hopelessness but the gentle grief with which the composer regarded the transitory beauty of earthly life. It is an expression of a common human experience when one contemplates the inexorable movement of time.

RAY C. B. BROWN, *Washington Post*

The National Symphony Orchestra set another landmark in its history last evening with the performance of Mahler's *Das Lied von der Erde* at its special series concert in Constitution Hall.

As soloists in this monumental work — or rather as collaborators, for the orchestra and voices are closely interwoven — were Suzanne Sten, mezzo-soprano, and Hardesty Johnson, tenor, both of whose performances were outstanding.

In spite of a knowledge of the basic intention of the work, there is a depth and mystery in its expression that permeates each of the sections. It is melancholy music with a sadness beyond words, yet through it runs a poetic utterance of great spiritual beauty which combines

the philosophy of the East with the more hopeful conviction of the West. The Eastern touch is recognizable in the lovely tenor solo. "Of Youth," while in the first number, "The Drinking Song of Earthly Woe," the vocal part, also for the tenor, is reminiscent of Wagner. The opening phrases of the final song, "The Farewell," for alto, create an atmosphere found in "Boris Godounov."

This is not to say that the music is at any time "borrowed," for its originality is impressive. With great richness of tonal effect and with grace and elegance at times, the contrast between the poignant beauty of youth and springtime and the inevitable passing of these things in the autumn of life is sharply defined. The emotion of the work never abates and its strength as given out by a remarkable union of music with the words is overwhelming.

ALICE EVERSMAN, *Evening Star*

Last night's all-German program by the National Symphony Orchestra proved less formidable than had been anticipated.

It offered a novelty by the saddest of modern Germans which turned out to have much poetic charm, far less pessimism than has been ascribed to it by solemn commentators, and a happy simplicity of structure which came clearly through the many orchestral complications.

That does not alter the fact that it is a difficult score, one demanding much refinement, and a highly developed sensibility to subtle orchestral values, qualifications possessed by Kindler in brilliant measure. He gave it a splendid reading and the National Symphony distinguished itself in the precision and sympathy with which it realized his intentions.

GLENN DILLARD GUNN, *Times Herald*

GUSTAV MAHLER: *KINDERTOTENLIEDER*

Philadelphia Orchestra, Eugene Ormandy, Conductor; Enid Szantho, Soloist, Philadelphia, October 19 and 20, 1940.

. . . All were sung by Mme. Szantho with full regard for the sorrow of both words and music, although the magnificent orchestral accompaniments, strikingly original, are as important as the voice.

SAMUEL L. LACIAR, *Evening Public Ledger*

Mahler was represented again yesterday, this time by the touching *Kindertotenlieder,* the set of five songs composed at the turn of the century to texts penned by Friedrich Rueckert upon the death of his two children. When Mahler's own daughter died in 1906 he is said to have exclaimed, "Under the agony of fear that this was destined to occur, I wrote the *Kindertotenlieder.*"

That this may well have been so is plausible, not only because of Mahler's chronically melancholy turn of mind but also by the texts he chose from the hundred or so that Rueckert wrote on the subject. They are texts colored by reminiscences of the children as they had been in life, and where Rueckert expressed sadness tempered by precious memories Mahler has expressed the feeling of a joy made exquisite to the point of pain by the knowledge of its perishability.

HENRY PLEASANTS, *Evening Bulletin*

ANTON BRUCKNER: *THIRD SYMPHONY*

Cincinnati Symphony Orchestra, Eugene Goossens, Conductor. November 8 and 9, 1940. (First performances in Cincinnati.)

Yet, Bruckner achieved absolute mastery over certain forms. No one since Beethoven has written more characteristic scherzos. Take the one in the *Third Symphony,* which is being played at these concerts as a typical example. It happens to be one of his most famous, this "scherzo on one tone," as it is called. The rustic, shirt-sleeved movement has no proper theme, only motives over the ground tone of D. This tone does escape long enough to execute a droll little Viennese waltz—or *Laendler,* if you like. The trio is only a shade more tuneful. Here, I may add, it is the harmonic modulations which lend such a charming effect. The movement, in fact, almost constitutes a tour de force.

Bruckner's piety manifests itself elsewhere in the symphony, chiefly in the second movement, much of which has about it an air of ecclesiasticism, of St. Florian, no doubt. Incongruously enough, one senses the Wagnerian influence, in externals at least, in this movement. (Remember, the symphony is dedicated to him.) I don't mean the reference, probably unconscious, to *Tristan* just before the first change of time, but a num-

ber of other places, strongly chromatic. Bruckner, the organist, can be heard at the quiet close of the movement.

In spite of the Wagnerian influences and dedication, Bruckner did not forego entirely the precepts of some of his Viennese predecessors. The first movement of the *Third Symphony* combines some features of both the *Ninth* and the *Pastorale* symphonies of Beethoven, with now and then subdued echoes of Franz Schubert, whom Bruckner resembles somewhat in spirit. But having been a great musician in his own right and unique as an individual, Bruckner most resembles himself.

FREDERICK YEISER, *Cincinnati Enquirer*

The symphony concert played yesterday afternoon by the Cincinnati Symphony Orchestra, Eugene Goossens directing, marked one more step toward an appreciation of Anton Bruckner, which has been long delayed. He was a contemporary of both Wagner and Brahms, but they outstripped him in achieving popularity. In a way, his nature was akin to that of Brahms in its deep religious faith. But it was more a mystical faith, one of the kind that makes of its possessor a great being, but which takes longer to win recognition.

The symphony was the *Third,* in D-minor, which we believe has not been played here before. There is a wealth of thematic material in the work, which keeps one busily engaged in following its development. The powerful and richly orchestrated first movement is succeeded by an exquisite, devotional *Andante.* The *Scherzo* and *Finale* have in common, themes that are almost dance-like, but the work ends with a majestic pronouncement of the great opening theme of the symphony, this time in a major key, like unto great triumph of the soul.

It was superbly played and at its conclusion, Dr. Martin G. Dumler, president of the Bruckner Society of America, stepped to the stage and with a few well-chosen words, presented Mr. Goossens with the Kilenyi Bruckner Medal in recognition of his sincere efforts to advance the recognition of Bruckner in this country. Mr. Goossens, who did not until yesterday know that this honor was to be bestowed upon him, accepted in his usual felicitous manner, according high praise to the musicians for their excellent performance.

LILLIAN TYLER PLOGSTEDT, *Cincinnati Post*

GUSTAV MAHLER: *FIRST SYMPHONY*

Los Angeles Philharmonic Orchestra, Bruno Walter, Conductor. Los Angeles, California, December 19-20, 1940.

Music appreciation locally seemed to have reached its peak last night at Philharmonic Auditorium when a capacity audience stood up and cheered a parting salute to Conductor Bruno Walter until the usually dignified symphony-lovers' hands were sore and their voices were hoarse and the honored director looked the weariness that he felt after a superhuman presentation of the Gustav Mahler *Symphony No. 1 in D-major.*

The serenity, gloom and vehemence of the mighty musical genius, Mahler, had been relegated to the concluding place on the program, which had begun with rippling Mozart and moved into the short and terse musical pictures of Erich Korngold, whose music had invaded the Shakespearean realms of intimate depiction and had upheld the human impulses as the bard of Avon worded them.

Mahler's great vehicle of tone toyed with the lesser things of life, such as feathered songsters, rabbits, dead huntsmen, and the ironic tone-pictures of folk-tales, grotesque dead marches, emphasized with high explosives in the percussions, dawns, sunsets and nature's babblings in general, and long drawn out monotones in the second violins that transported themselves from choir to choir of instrumentation, but never ceased their relentless wail.

With the grimly ironic the jovial rollicked, and the furioso swept and just when a sudden calm would release and relax the tension, a tremendous groundswell of volume would heave up with volcanic fury. The massive, though lightly written score held every instrumentalist of the orchestra keyed to his greatest absorption and breathless anticipation and Dr. Walter directing from memory, held the mighty suspension, even during the rests and silences.

The fervent conductor knew just what to ask for and his hands moved gracefully in intertwinings of an expression which seemed borne to his hands from another world. The much-too-long symphony seemed to fly through the unflagging interest Walter inspired. He was making history for the great Philharmonic Orchestra. He was leaving behind him an unforgettable hour of transcendental

revelation, abnormal and yet aimed directly at the human heart and he had hit his mark. Then came the extraordinary demonstration.

CARL BRONSON, *Evening Express Herald*

Playing that was passionate, eager, purposeful and as near orchestral perfection as true artists will ever admit, took place at the Philharmonic concert last night. The auditorium was filled.

Gustav Mahler's *First Symphony* is not his most profound, naturally. The genius of this work lies in his ability to take a theme any other would pass by as commonplace and make romantic poetry of it. That is, the poetry was uppermost when Bruno Walter pointed it out with his magic baton. The program of spring, the mosaic of life, the funeral of a dead huntsman and the titanic stretto of the *Finale* were realized in full measure but always the music was made important and the program often forgotten.

The tremendous climax of the fourth movement brought the audience to its feet. They stood and cheered and applauded until the lights were flashed to bid them stop.

ISABEL MORSE JONES, *Times*

. . . Mahler's *Symphony No. 1 in D-minor* completed the program and at its conclusion the conductor was again the center of enthusiastic calls of approval, and long continued applause.

FLORENCE LAWRENCE, *Examiner*

Gustav Mahler's more than half a century old *First Symphony* scored a new victory last night for the Austrian composer at the third Philharmonic Orchestra concert in Philharmonic Auditorium. The work had not been heard since introduced in 1928 by Prof. George Schneevoigt, then conducting the orchestra.

Yesterday's also was a victory for conductor Bruno Walter and, alas, his leave-taking, for the present only, one hopes. Walter and the orchestra were given ardent assurances of appreciation.

Of course the climax of the concert came with the *D-major Symphony* by Gustav Mahler. It is time the works of this typically Austrian successor to Franz Schubert were heard here with some completeness. Moreover, Bruno Walter, together with Otto Klemperer, ranks foremost among the exponents of this composer.

. . . Walter and the orchestra produced much of the spirit, if not always the letter, of Mahler's complicated and romantically extravagant *D-major Symphony*.

Most popular, if one chooses among the four movements, will always be the second movement, in Austrian *Laendler* style. In material and treatment this section portends the paler colored third movement of the *Second Symphony*.

BRUNO DAVID USSHER, *News*

ANTON BRUCKNER: *EIGHTH SYMPHONY*

Philharmonic Symphony Society of New York, Bruno Walter, Conductor. January 16, 17 and 26. The final performance was broadcast over the Columbia Broadcasting System in response to a telegraphic request from the State University of Iowa. The telegram contained several hundred signatures.

. . . The continuing controversy about this and other Bruckner symphonies will not be settled by mere repetition of old critical observations having to do with the composer's lack of self-criticism in his choice and elaboration of themes; his way of building on weak ideas as lengthily and as confidently as on much better ones; his lapses of structure and his habit of defeating or minimizing climaxes by preceding and following them with others of much the same kind. Even those who find many of the basic ideas trite and trivial, as compared to others that are lofty and personal, cannot be deaf to the splendid sonorities that move in a processional across the symphonic stage. On both sides of the issue, it is a matter of "Yes, but ——." Under the circumstances, it is sufficient to praise the performance as vital, fervid and elaborated with skill, affection and care.

Musical America

. . . His return to the senior instrumental organization is a highly welcome event, judging by the prevailingly high standard of performance observed by the orchestra and the expressive intensity it brought to the interpretation of the great symphony in C-minor. It may be questioned whether any conductor now in active service has a closer understanding of Bruckner's music than Mr. Walter, whether any one surpasses him in his ability to reveal both the expressive resources and the form and structure of the Austrian composer's major works.

In an interview last winter, Mr. Walter said he began to feel at home with Bruckner only after his fiftieth year, and it is

quite natural that many music lovers who may hear the *Eighth Symphony* on an average once in every four years or so, may be somewhat lingering in taking it to heart.

. . . As to whether Bruckner waxes occasionally prolix, whether he repeats himself to some extent, or whether this is part of a logically integrated vast form needing further hearings for full comprehension, this commentator must submit an undecided, while open-minded opinion.

The interpretation itself was magnificent in its tonal textures and colors, its dynamic subtleties and contrasts, its sense of complete and devoted revelation under its communicatively inspiring leader.The strings sang warmly and lyrically; the pronouncements of the brass were stately and imposing. The playing as a whole was on a level which the orchestra has achieved but infrequently in recent seasons.

The audience was not one of the season's largest, but this could be attributed to exceptionally dissuasive weather, and there was no lack of volume in the closing ovation.

FRANCIS D. PERKINS, *Herald Tribune*

ANTON BRUCKNER: *THIRD SYMPHONY*

Chicago Symphony Orchestra, Frederick A. Stock, Conductor. February 20 and 21, 1941.

. . . The program's other principal item was Bruckner's beautiful *Third Symphony,* which contains some of its composer's finest ideas and is not marred by the excessive length of some of his later works. Here the Bruckner mysticism, intense though it is, never becomes unmanageable. And it is relieved by the lovely merriment of that theme in F-sharp major in the last movement.

EDWARD BARRY, *Chicago Tribune*

GUSTAV MAHLER: *NINTH SYMPHONY*

Boston Symphony Orchestra, Serge Koussevitzky, Conductor. Boston, February 28 and March 1, 1941; New York, March 13, 1941.

If there were more performances of Mahler's symphonies like the one given yesterday afternoon of his *Ninth* by Koussevitzky and the Boston Symphony, the opposition to that unfortunate composer would melt with amazing speed.

. . . An orchestra, to do justice to his scores, must be either a rare group of virtuosi, or must have the familiarity with and love of his idiom, which may be presupposed in the case of the former Vienna Philharmonic. Fortunately in Boston we have a conductor and an orchestra bountifully equal to these demands.

One is reminded of Nietzsche's malicious comment on Wagner whom he called the most impolite of geniuses, because he insists on his point — he insists until one despairs, he insists until one ends by believing him! Yet in spite of its obvious faults, the *Ninth Symphony* remains a deeply moving and illuminating work.

. . . It was the closing *Adagio* that was the glory of the performance as it is the crown of the work.

EDWARD DOWNES, *Boston Evening Transcript*

. . . Every performance of a Mahler symphony is fresh occasion for argument. Such music by this composer as we are offered here from time to time seems to increase in public favor. But progress is slow and Mahler performances are still comparatively rare.

The *Ninth Symphony,* then, is music of most intimate spiritual and emotional revelation. The first movement is stormy and conflicting, a certain jangling irony leers from the second and third. In the fourth Mahler seems to welcome, as did Beethoven in not dissimilar slow movements of his last two string quartets, Death as the bringer of peace.

. . . Mahler is dead and so is his way of writing music. But one ventures to salute the *Ninth Symphony* as extraordinary art, which has a way of outliving its own time.

How much easier it would be to describe the magnificence of yesterday's performance, if one had not many times before, piled up superlatives in speaking of the Boston Symphony. Again the tone was gorgeous, the technical details almost incredibly perfect, the interpretation of Mr. Koussevitzky of astonishing eloquence.

CYRUS W. DURGIN, *Boston Daily Globe*

In the early days of symphony concerts in America it was the custom to provide vocal selections from Donizetti or Rossini between the movements of a Beethoven symphony.

From an ideal standpoint it would be far better to play the Mahler symphony alone. Without cut it would make quite enough music for an afternoon or an evening. There might also be an intermission between the second and third movements, a procedure suggested by the composer in the case of his *First Symphony* and carried out the other evening in New York by Mr. Mitropoulos and the Philharmonic Society.

. . . In this symphony and in the symphony alone, one encounters a piece of instrumental music that actually goes on from where the later Beethoven left off. It is no more everybody's music than are Beethoven's last quartets. None the less, there was no small enthusiasm for it yesterday. There was even applause between the movements and two recalls for the conductor at the end.

WARREN STOREY SMITH, *Boston Post*

. . . Mr. Koussevitzky's performance was one of the most fervid devotion. The playing was superb and the reception of such warmth that the conductor summoned his players to their feet.

OSCAR THOMPSON, *New York Sun*

Gustav Mahler is to Richard Strauss as Bach to Handel or Debussy to Ravel. All such pairs of contemporaries have a common background of style and material that gives to their extremely divergent temperaments the ability to define and to enclose an epoch as the heads and tails of a coin define and enclose between them the content of it.

Mahler's music is the more introspective. It is meditative, viscero-emotional, all about himself. Strauss's is declamatory, objective, descriptive of everything in the world but himself. Mahler's has the power of attracting fanatical devotion to itself and to the personality of its author. Strauss's gives a ripsnorting good time to all without provoking the slightest curiosity anywhere about its author's private life. Mahler wrote as if the material of Viennese music itself were so bound up with his own soul that only by integrating the two in a practically marital union could a work be created that would be a valid expression of either. Strauss wrote his pieces very much as a theatrical producer cooks up a show.

And yet the musical material and technique of the two are almost identical. Their themes might have been written by either, so characteristically do they consist of descending appogiaturas and upward skips of the sixth. The two have an equal freedom of modulation and the same habit of playing their chromatics wild, not limiting the use of these to modulatory or to melodic purposes but throwing them in anywhere they feel like it for any reason whatsoever.

Both orchestrate, of course, with a sure hand and with wide resources of imagination and fancy. Mahler's orchestra, however, is the more elegant of the two by far, as is likewise his harmonic and contrapuntal fabric. His concentration on personal sincerity gave him an integrated manner of expressing himself, at his best, that is stylistically more noble than anything Strauss, with all his barnstorming brilliance, ever achieved. The Strauss heavy doublings and unashamed usage of mere orchestral hubbub belong to a less refined and a less responsible order of musical expression. Mahler keeps his colors clean, and he never writes a middle part that hasn't in itself some intensity of expression and some musical grace.

The *Ninth Symphony* is considered by most Mahler devotees to the the finest of his works, though *Das Lied von der Erde* has worshippers and so have the *Kindertotenlieder*.

It is indeed beautifully made, as well as beautifully thought. It is utterly German and Viennese and strangely not so at the same time.

VIRGIL THOMSON, *New York Herald Tribune*

KILENYI MAHLER MEDAL AWARDED TO MITROPOULOS

The Mahler Medal of Honor, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, was awarded to DIMITRI MITROPOULOS in recognition of his efforts to create a greater interest in and appreciation of the music of Mahler in the United States. The Medal was presented to Mr. Mitropoulos on behalf of the Society on November 29 by Mr. John Charles Thomas after a performance in Minneapolis of *Lieder eines fahrenden Gesellen*. Mr. Thomas was the soloist on this occasion.

While guest conductor of the Boston Symphony several years ago, Mitropoulos performed Mahler's *First*. One of these performances was broadcast by the National Broadcasting Co. During his first season in Minneapolis, he conducted the *First* and *Fourth* of Mahler. His opening concert this season included Mahler's *First*.

While guest conductor of the *Philharmonic Symphony Society of New York*, he gave three performances of Mahler's *First*, one of which was broadcast by the Columbia Broadcasting System.

CIVIC ORCHESTRA, CHICAGO (HANS LANGE CONDUCTING), PERFORMS THREE MOVEMENTS OF MAHLER'S *SECOND*

A notable performance of three movements of Mahler's *Second Symphony* occurred on January 19 in Chicago. On that date the Civic Orchestra, under the direction of Hans Lange, played the work. There is reason for particular comment on the inclusion of the symphony in the initial program of the Orchestra this season since it underscores the fact that Dr. Stock and Mr. Lange, the distinguished conductors of the Chicago Symphony Orchestra, believe in inculcating an interest in Mahler very early in the training years of these young people who will be the symphony orchestra artists of tomorrow.

It was my good fortune to watch the Civic Orchestra rehearse the *Second*; and it was obvious indeed that the players thoroughly enjoyed it. Mr. Lange has a great gift for awakening enthusiasm among those who wait on the beat of his baton; and the spirit with which he attacked the work was reflected in the manner in which the young men and women of the orchestra executed their portions of the score.

The performance on the nineteenth was received with much applause on the part of the large audience which filled Orchestra Hall. Naturally there was some unevenness in the work of the players for they have not yet acquired the polish of experienced musicians. But the outstanding fact is that they have given so early in their careers a creditable display of their ability to play and like a Mahler symphony.

MARY R. RYAN

BRUCKNER'S *SEVENTH* AT UNIVERSITY OF IOWA UNDER THE DIRECTION OF PHILIP GREELEY CLAPP (January 23, 1941)

. . . In this grand work, composer, performers and listeners were brought together in close harmony by the magic wand of Professor Clapp.

To discuss this composition by movements would be like taking a circle apart to examine each segment—it destroys the whole. The four movements, *Allegro, Adagio, Scherzo* and *Finale*, are bound together by the organ-like tones of a magnificent brass ensemble, which Bruckner strengthened by the addition of four Wagner tubas or baritones.

Almost spiritual in its passion, the symphony weaves a delicate curtain of violin melody over the unceasing and increasing power of the monumental brass background. The theme, first stated by the horns, was echoed and reechoed by each section of the orchestra until it reached a climax which fairly rocked the main lounge last night.

A word might be said here in regard to the Adagio movement which has provoked much controversy as to its origin. If Bruckner wrote it as a tribute to Wagner or if he didn't, why must there be controversy?

The only manner in which it has affected the work is to keep it in the shadow of pseudo-critical suspicion, until Bruckner, innocently enough, is now a touchy subject among conductors. After last night's reception, it seems that the Iowa audience is willing to accept Bruckner as a great composer and not a subject for debate.

ROBERT RUTENBECK, *Daily Iowan*

MAHLER'S *FIRST SYMPHONY*

Minneapolis Symphony Orchestra, Dimitri Mitropoulos, Conductor. Columbia Recording.

Recordings of Mahler's symphonies are gradually increasing. The latest addition to the list is Columbia's publication of Dimitri Mitropoulos's performance of the *First Symphony in D-major* with the Minneapolis Symphony Orchestra. Bruno Walter in his discerning book on Mahler has dubbed this product of Mahler's youth, the composer's Werther. For in it he has expressed the spiritual avowals and struggles of these difficult years. The fiery and expansive opening movement and the powerful *Scherzo* with its ingratiating *Trio* are less remarkable than the third movement, the Funeral March in the manner of Caillot. Here and in the tragic *Finale* Mahler struck a new note in music. The bitter, impudent irony of this Funeral March is purely Mahlerian, as are the frenzied passion and elemental struggles of the *Finale*. Mr. Mitropoulos's interpretation is vital and understanding although some of the inwardness of Mahler's conception escapes him. The orchestra plays well and the recording as such is excellent.

JEROME D. BOHM, *New York Herald Tribune*

The *First Symphony* has none of the bitterness and resignation of *Das Lied von der Erde*. It is a symphony of song, from the first measure wherein a long pedal-point on A sounds and the woodwinds and trumpets begin their distant fanfares over the mysterious unison strings, to the titanic climax of the *Finale*. It is the best possible introduction to the creative genius of a composer whose greatness outshone the petty besmirchings of his contemporaries. The interpretation and the technical reproduction rank among Columbia's very best.

PAUL HUGO LITTLE, *Musical Leader*

IN MEMORIAM

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Mrs. Joseph Leidy	1933
Max Loewenthal	1933
Egon Pollak	1933
Jakob Wassermann	1933
Otto H. Kahn	1934
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Major Theodore Bitterman	1938
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Artur Bodanzky	1939

Copies of CHORD AND DISCORD are available in the principal public and university libraries in the United States.

NOTES ON CONTRIBUTORS

FREDERICK BLOCK was born in Vienna in 1899. He received his musical education under Professor J. B. Foerster (Conservatory Vienna) and Professor Dr. Hans Gal (University of Vienna). He had great success in Europe with performances of chamber-music and orchestral works, and an outstanding success with the opera *Samum*. Forced to leave Austria, he arrived here in the summer of 1940. He is at present working on his eighth opera. A suite for string orchestra has been performed over the Columbia Broadcasting System.

PHILIP GREELEY CLAPP, a Bostonian by birth, conducted the Cincinnati Symphony Orchestra during Kunwald's illness in 1913. His works include the tone poems *Norge* and *A Song of Youth, Symphony in E-Minor* (played by the Boston Symphony), the orchestral prelude *In Summer* (performed by the St. Louis Symphony), *Symphony in E-Flat* (performed by the Boston Symphony), songs, etc. He wrote a number of essays and reviews on Bruckner and Mahler in the *Boston Transcript* and lectured on the works of these composers before professional groups and in the classroom. The performance of Bruckner's *Fourth* was the first performance of a complete Bruckner symphony by a university orchestra in the United States. During the season 1940-1941, Professor Clapp included Bruckner's *Seventh* as well as Mahler's *Lieder eines fahrenden Gesellen* and the *Adagietto* from Mahler's *Fifth* on his programs.

GABRIEL ENGEL is a graduate of Columbia University. He was a Pulitzer Scholar. He is the author of *The Life of Anton Bruckner* and *Gustav Mahler, Song-Symphonist*. Since its inception, he has been the Editor of CHORD AND DISCORD. He has contributed to the *Encyclopedia of Music and Musicians*.

WILLIAM PARKS GRANT was born in Cleveland, Ohio, in 1910. He has a Bachelor of Music degree (with honors) from Capitol University, Columbus, Ohio, and a Master of Arts degree from Ohio State University, 1933. Mahler was the subject of his Master's Thesis. He has written articles for *Musical Courier, Musical Record, The Etude,* and CHORD AND DISCORD. He has taught in the public schools of Ohio, and is at present in the Music Department of John Tarleton Agricultural College, Stephenville, Texas. Among his compositions are a ballet, a symphony, a song-cycle, a symphonic poem, piano pieces, etc. One of his compositions won first prize in a contest recently sponsored by the Texas Federation of Women's Clubs.

PAUL HUGO LITTLE, twenty-six, was graduated from Northwestern University in June, 1937, with the degree of Bachelor of Science in Journalism and is at present a laboratory technician at the Acme Steel Company of Chicago. He was editor of *The Tatler,* a monthly Chicago magazine in the style of *The New Yorker,* between February and August, 1940. His writing of a record column for this magazine brought him to the attention of the RCA-Victor Company, for whom he became a free lance publicity agent last winter. He now writes record review columns for some ten community newspapers in and around Chicago and is columnist and reviewer for *Musical Leader*.

HANS TISCHLER, Ph.D. in musicology from University of Vienna, 1937. (Thesis: Harmony in Gustav Mahler's Works.) He is also a graduate of the Vienna Academy of Music where he studied piano, composition, and conducting. During the past few years, he has been teaching and lecturing in the United States. At the present time, he is doing graduate work in musicology at Yale University for an additional Ph.D.

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