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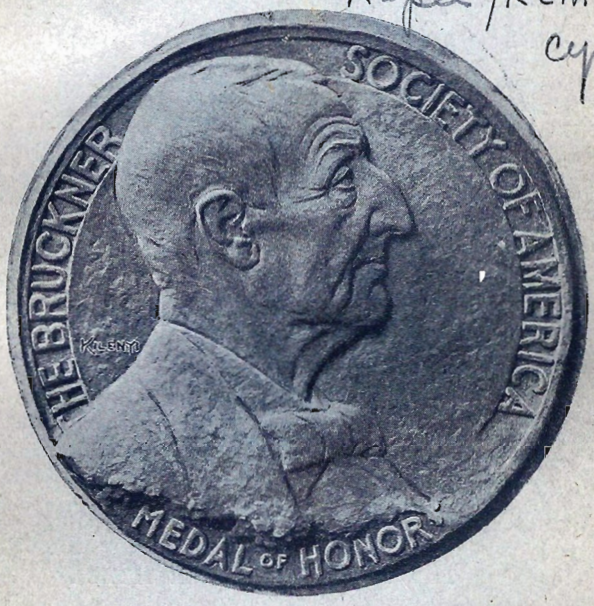

THE KILENYI BRUCKNER MEDAL

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Lest We Forget

By PHILIP GREELEY CLAPP

It is hardly time as yet to speak of "familiar" and "unfamiliar" Bruckner, for Bruckner is not even now a "repertory composer," as some of his contemporaries are. But it is no longer true in this country that symphony audiences have no acquaintance with Bruckner. Most habitual concert-goers have some personal memory of the six Bruckner symphonies (Numbers 3, 4, 5, 7, 8, and 9) which have now been played a number of times by the principal symphony orchestras; and since, though the number of these performances has not been large, they have usually been under the batons of conductors thoroughly in sympathy with Bruckner's music and thoroughly versed in presenting it, the works have been so presented as to leave an indelible impression upon practically all music-lovers as may have escaped or resisted previous indoctrination against them.

As to indoctrination against Bruckner, one might advise that it be administered chiefly to people young enough in spirit to be still growing, at least partly, by a process of healthy revolt against "critical authority." When I, for one, was just old enough to have begun reading scores, but not considered old enough to attend symphony concerts, a program-book from a symphony concert fell into my hands in which the analyst, after quoting page after page of commentary adverse to Bruckner in general and his *Fifth Symphony* in particular, supposedly to aid the subscribers in listening intelligently to their first hearing of that work, wound up with a list of the instrumentation and the remark, "in the present performance the extra brass choir in the climax will be omitted." Even a schoolboy could and did infer that a climax thus shorn of the power intended by the composer might be somewhat disappointing.* Burning with chivalrous indignation, I repaired forthwith to the music room of the public library, satisfied myself that the work itself was as fine as usually are those compositions which benumb what little reason critics are politely assumed to possess (it might have been of Bruckner that a reviewer wrote probably truthfully if somewhat hastily, "he disturbs my *piece* of mind"), and launched my career as a Bruckner crusader there and then. My crusade soon extended to studying the other scores of Bruckner then available, then to waiting for opportunities to hear the symphonies performed (the waits were long in those days), to

* Be it remembered I did not even hear the performance, and had not the slightest idea of the fact that Bruckner in his original score did not call for the extra brass choir. My sense of outrage sprang solely from the statement in the program book that something apparently called for by the composer would be omitted. P.G.C.

writing for and about Bruckner's music, and eventually even to performing some of it.

But I have so far waited in vain to hear actual physical performances of Bruckner's *First*, *Second*, and *Sixth* symphonies, though I have studied them in score for years. Undoubtedly they have been performed here and there,—mostly "there" rather than here, I am afraid,—but even an incorrigible Brucknerite would be hard put to it to find where and when in time to "make" the performance punctually: for example, in 1909 I missed the *Sixth* in a Loewe performance at Munich because the Kaiser was travelling in the opposite direction and my train waited for his; in 1910 Loewe omitted it from his programs when I was "on hand"; then I believe he resumed giving it after I had returned to Boston, which was a fairly Bruckner-proof city until Karl Muck in 1913 was accused by certain critics of investing the *Seventh* and *Ninth* with "a unity" (whatever that is) which they did not actually possess. This is not to say that Boston had not previously been exposed to Bruckner, but rather to garbled Bruckner; and, as is usual when a work is cut, truncated Bruckner really does seem too long, just as the head and limbs of a large man would seem monstrous if transferred to a child's torso.

Perhaps one reason why one never hears Bruckner's *First*, *Second*, and *Sixth* symphonies is because they do not closely resemble the other six; other composers, from Mozart to Tchaikovski and Dvorak, have suffered from writing too many good works which were not all alike,—I remember one of my students who reported that "Liszt wrote twelve symphonic poems, which are usually called *Les Preludes*" (needless to say, I got that little matter cleared up!). At all events, a brief reminder as to the content and beauty of the three "unfamiliar" Bruckner symphonies can do no harm among Brucknerites; and, if this should excite some conductor to present them, might in the end not injure even our critically chaperoned public.

The First Symphony (*in C Minor*). A composer is pretty sure to put into his first symphony all he knows,—perhaps more. If he is so exuberant as to rush into performance and print with his actual first essay in the form, he may produce an uneven work, and yet atone for lack of integration by passages of superior charm or power. If, on the other hand, he is severely self-critical, he is likely to sketch or commence several symphonies, and even technically complete one or more, before giving to the world a "first" symphony which is "first" only in that it is the earliest symphony to embody mastery developed by long practice. In such a "first" symphony the composer gives little evidence of immaturity except that he still tries to get into it everything worth while that he has ever thought of, as if he feared his "first" symphony might be his last.

Bruckner's *First* is of this latter type, as for that matter is the (official) first symphony of his (official) "rival," Brahms. Neither composer was ever quite so solemn again, except when expressing

thoughts more intrinsically solemn than the completion of one's first symphony,—for example, the creation of the world, the Judgment Day, or the glory of God; but each work embodies richly some of the best musical ideas of its composer, and each displays masterly command in the development, though later works of both composers show equal mastery associated with greater ease.

For later works Bruckner conceived some themes mightier than any in the *First*, but in no other work does he present so many themes of dramatic-dynamic promise, and in developing them he fulfills every promise and every implied obligation; for he had not yet learned to end a work, as he ends some of his later symphonies, with the even more glowing promise of eternity in a better world. Like Beethoven in early and middle life, Bruckner states an unmistakable first theme and then follows with anywhere from two to a dozen second themes (in the first movement of the *First Symphony* one may find as many as six if one descends to mere census-taking); of course the one *cantilena* among them is the true second theme in relation to which the others combine to offer a rich setting,—call them "transitions," "conclusions," or what you will,—their actual function being that of correlating isolated tranquil and lyrical melody to the prevailing storm and stress of the movement as a whole. The "development section" as such is brief, but so free in applying the principle of variation as to constitute something of a pitfall for such conductors as are not perceptive in detecting "a unity", etc. Unlike the corresponding division in many of the later symphonies, the restatement here continues the development; so, while all the themes of the exposition reappear, they assume new aspects, sequences, and combinations, proceeding logically to a climactic coda which foreshadows some of the mighty codas of the later symphonies. A word of caution here to potential producers may not be impertinent: the principle of variation in development is in this movement so vividly applied that a performer or interpreter might miss the logic of the whole for the fascination of what he might inadvertently take to be a series of colorful episodes,—and certainly we have often enough been told that Bruckner is "episodic." My only "authority" for the organic unity of the movement is forty-five years' study of the score.

The *Adagio* opens with a brooding introduction. The principal theme is not immediately after stated in full, but is evolved gradually, as in certain of the later slow movements of Beethoven (if theoretical certification of respectability is also necessary, one may drag in Professor Lambinet's characterization of d'Indy's *Istar* as an "inductive symphony"). In contrast, the subsidiary middle theme is stated simply and lyrically, and then developed to a considerable extent. A return to the principal theme with even more mystery than at first leads to a poignant climax and a serenely tranquil ending.

The *Scherzo* is typical of the composer and an excellent example of its type,—rough vigor in the main body of the movement, a *gemuet-*

lich trio not without its suggestion of *Laendler* rhythm, and a return of the main division; but, for once, this return is not literal, as the principal theme returns at first softly before working back to its original rough vigor, and ends in the major instead of the minor. There are in fact so few literal restatements in this symphony, and so many in the later ones, that one must wonder to what extent Bruckner may have been swerved from his natural bent by the importunities of friends and enemies bent upon making a respectable musician out of him.

The *Finale*, though it includes many contrasts in dynamics and orchestral texture, with occasional modifications of pace, nevertheless seems to move forward with relentless energy and determination from its tragic-heroic beginning to its triumphant close. In mood it is akin to Beethoven in his *C-minor Symphony*,—or even to Winston Churchill in his rallying speeches to his people during the War; no promise of easy victory, but an exhortation to fight the good fight, and the assurance that only by doing so may right triumph. It is a fitting close and climax to a highly serious and vigorous work which should be part of the musical diet at least of those who live some of the time in a man's world.

The Second Symphony (*in C Minor*). Commentators sympathetic to Bruckner (and there are such people) have an anxious habit of explaining that though the *Second* is in the same key as the *First* it is not a repetition, since Bruckner withheld an intervening symphony which he deemed not up to the standard which he had set for himself,—not a conclusive reason, by the way, but interesting as evidence that a composer (or his friends for him) is expected to apologize for quite irrelevant coincidences. One hopes at least that Bruckner kept his discarded symphony on a safe shelf and used some portions of it later where they would serve. Meanwhile, the whole conception of his *Second* differs sufficiently from that of his *First* to have permitted him to work on both at once, had he chosen to do so. In the aggregate the themes of the *Second* are as ingratiating as those of the *First* are sternly tragic; and, while his development of this material in the two symphonies is readily enough the work of the same man, it is not in the same vein.

The first movement opens with a sighing theme which soon leads to a tranquil and lyrical second theme proper, which in turn passes into an extended supplementary theme which, after considerable development at the time, dies away into a gentle and melodious conclusion. The development is based chiefly upon the supplementary theme described above, which in both style and treatment foreshadow a somewhat similar theme and treatment in the *Eighth*. All the themes are recapitulated in order, but with important changes in instrumentation and working out. The coda is typically stormy. Until this coda, which is marked *sehr schnell*, the prevailing tempo has been indicated as *Moderato*; but it would be well to treat this pretty

flexibly in performance, following the clear moods of the respective themes and divisions.

The slow movement is an *Andante*, with the sub-direction *feierlich, etwas bewegt*, which seems to impose upon the conductor an obligation to preserve dignity but keep moving. The songful principal theme is simply presented, then immediately followed by the germ of a contrasting theme. Each theme in turn is elaborated by a variation; the principal theme is then broadly and richly developed, leading to a tranquil and beautiful coda.

The *Scherzo*, as in the *First Symphony*, is a typical Bruckner scherzo with its rugged main division, tranquil trio, and full return of the main division; but the thematic material is quite different from that of the scherzo in the *First*,—the main division is less like a dance, the trio this time is lacy and ethereal, and the return of the main division is followed by a coda.

The *Finale* is at first agitated rather than heroic, though soon the storms are unleashed. Two quiet episodes afford contrast. All the themes are copiously developed and combined. The climax is of triumphant character.

Altogether this symphony, though rich in power, is less dynamic than the *First*, but more abounding in charm. Of more than passing interest to "The Compleat Brucknerite" (assuming that such a being is at least more readily to be found than a white blackbird) is a considerable series of detailed anticipations of the *Eighth Symphony*; but, remarkably enough, these themes and motives—and even technical minutiae of their development—never seem to foreshadow the basic content and mood-sequence of the later work. One would be interested to know how far Bruckner later was conscious of using the same vocabulary for quite different expressive purposes. In any case, neither work robs the other of a scintilla of individuality, and the *Second* should be heard for its own sake.

The Sixth Symphony (in A Major). Although Bruckner in his *Sixth Symphony* employs many of the familiar motives and devices of the Bruckner idiom, the full symphonic text into which he combines them somehow produces a different total effect from that of any of his other eight symphonies, and isolates it as a work at once atypical yet quintessential of its composer. Thus the "motto" which opens the first movement, and from which the complete first theme is developed without haste is Bruckner and none else in matter and manner, and the mirror-counterpoint, counter-rhythmic interweaving of parts, and figurations by diminution which follow are all characteristic of a "well-remembered voice." So are the great octave passages in which strings and brasses combine a motive and its elaboration concurrently, and the prolonged *diminuendo* with which the exposition attains a tranquil conclusion. The development and restatement are a logical continuation, and are relatively short as compared with the long exposition, though not so short as to deny ample

time to prepare and attain a climactic coda. In all the movement there is nothing but characteristic Bruckner, if we pay attention to detail alone; but the total effect is still atypical, apparently because Bruckner has surpassed himself in his own eloquence and inventiveness and in the mastery and fertility of his own devices, and still further because he has sustained more consistently a prevailing mood in this first movement than in almost any other of his works. This mood is serene and sunny, with almost vernal beauty, freshness, and fragrance (all the Hanslicks with which a mysterious Providence may chasten us cannot convince me that some music has not vernal fragrance,—though not nearly enough has it!). Even the wondrously beautiful opening movement of the *Seventh* does not surpass it.

The *Adagio* is full of the solemn beauty of a better world which touches ours only at moments of the highest happiness and serenity; miraculously Bruckner achieves this suggestion by continuing what I have called his tonal suggestion of vernal fragrance, which accompanies even the most majestic and lofty passages of this poignantly beautiful movement. Two contrasting themes, one majestic, the other tender, enter in turn, growing and developing from the moments of their entries, rise to a glowing climax, and subside to a quietly ecstatic close.

The *Scherzo* is utterly different from any scherzo in the other eight symphonies of Bruckner. Most of the others are boisterous, some fiery, some like a rough dance, all livelier than the scherzo of the *Sixth* which enters *pianissimo, ruhig bewegt* (*etwas gemessen*). In this shadowy, almost ghost-like *Scherzo* are many foretastes of the still more shadowy and ghost-like scherzo of Mahler's *Seventh Symphony*; it is not to be wondered at that the younger man should be influenced by a work which he profoundly admired and openly advocated, but it is remarkable that Bruckner should have anticipated Mahler in a vein more characteristic of Mahler's always volatile and sometimes macabre fancies than of Bruckner's own simpler and less nervous imagination. The trio again is quite different from other Bruckner scherzo-trios: it is whimsical, almost elfin, with a tricksy recurrent fanfare of horns so Puckish as once more to recall the elusive humors of springtime.

If the *Scherzo* has already introduced shadowy moods in contrast with the prevailing sunniness of the earlier movements, the opening of the *Finale* and much of the development alternate between suggestions of gathering and breaking storm,—one must of course disavow any "programmatic" implications: simply a series of movements in a symphony are to be somehow described, and somehow the vocabulary of poetry is or seems less cluttered up with technicalities and bald assumptions than the jargon of the analysts. Perhaps even I aggravate my sin by accusing the latter of "bald assumptions," for some of their assumptions seem decidedly long-haired. But to refer to a passage as "warm" rather than as "containing ample

vibrations of the upper partials" seems more descriptive; besides, until one can photograph the sound-waves one cannot verify whether the upper or lower partials are ample in the given case, and one cannot even photograph the sound-waves until an orchestra plays the piece, as we wish one would. At all events, the *Finale* is alternately *x*, *y*, and *z* from the beginning throughout an extensive development involving at least four main themes with plentiful subsidiary themelets and motives (respectably wrapped up, however, as a "first theme group" and "second theme group" and handled with considerable regard for the sonata form); and, until an irrefragably scientific terminology can be verified beyond mere self-assertion, I shall with regard to this particular composition designate *x* as "shadowy," *y* as "stormy," and *z* as "contrastingly tranquil." The coda returns at last to A major, and I venture to assert (on my own responsibility, of course) that it is climactic and triumphant; moreover, as a matter of sheer objective fact, this ending is based upon and dominated by a return of the opening "motto" theme of the first movement, thus automatically obligating even the structural abstractionists to acknowledge "a unity" in the symphony as a whole.

On the principle that "Nature abhors an absolute," I have for years tried to resist the temptation to regard the *Sixth* as the most beautiful and finest of Bruckner's nine symphonies; but it is certainly the most individual and seems to me to sustain itself at the highest level of expressive eloquence which he ever attained. This is not to say that he never attained these heights in other compositions, but only that in this work it seems to me that he sustains himself at his highest level throughout. As to points of contact with his other symphonies,—for, whether one understands or even enjoys a work, one simply must correctly classify it,—the *Sixth* shares certain moods and their expression with the better-known *Seventh*, and a good number of devices of theme and treatment with both the *Fifth* and the *Seventh*,—and rather fewer with the other symphonies, though all are clearly enough the work of the same composer. Nevertheless, the *Sixth* somehow stands alone; it is transcendently beautiful: we should be allowed to hear it.

KILENYI BRUCKNER MEDAL AWARDED TO MAURICE P. KESSLER

The Bruckner Medal of Honor, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, was presented to Maurice P. Kessler of Oberlin College after a performance of Bruckner's *Romantic* on November 18, 1941, in recognition of his efforts to create a greater interest in and appreciation of Bruckner's music in the United States. The presentation was made in behalf of the Society by Dr. Ernest H. Wilkins, President of Oberlin College.

Bruckner's F Minor Mass was sung May 3rd, and the *Te Deum* and *Adagio* from Bruckner's *String Quintet* were performed at Oberlin during the past three years.

Anton Bruckner: Simpleton or Mystic?

By GEOFFREY SHARP

The following article which appeared in the February, 1942, issue of *The Music Review* is printed by permission of the author and the publishers, W. Heffer and Sons Ltd., Cambridge, England.

WHETHER we agree with Sören Kierkegaard that "genius, like thunder, always comes up against the wind" is unimportant. Restricting the issue to an exclusively musical sphere and equating the wind to public reaction, there is ample material to lend very considerable support to the *dictum*. The financial difficulties of Mozart, Schubert and Wolf: the domestic troubles of Beethoven, Berlioz, Schumann and Delius: the executive millstones that perpetually hampered Mahler and Busoni—it is as idle to dismiss all these hindrances as trivial as it would be to suggest that the lives of the musical (or any other) *canaille* inevitably proceed smoothly and evenly towards their ultimate nadir of puny insignificance. It may be objected that Haydn, Mendelssohn and Sibelius afford notable exceptions—the first-named is in fact one of the exceptions that prove the rule—but it did not need more than an overdose of gentility to steal Mendelssohn's thunder, while inspiring evidence of Sibelius' struggle with and mastery of refractory elements is to be found in the Fourth Symphony and *The Bard*, and in the Seventh Symphony and *Tapiola*: two pairs of complementary works.

Before investigating the results of Anton Bruckner's creative work on these lines we may as well give a brief outline of the essentially simple facts of his life, and then try to form some estimate of his character.

He was born at Ansfelden in Upper Austria on September 4th, 1824, two and a half years before the death of Beethoven. His father and grandfather were both village schoolmasters, and the composer himself was originally destined for this career which would include the practice of church and school music. After his father's death in 1837 Bruckner went to the *Volksschule* in the little village of St. Florian, where he was taught music by Kattinger, the organist of the Institute, by the principal choirmaster Schäffler, and by Gruber. In 1840 he went to a so-called *Präparandenschule* in Linz, and in 1841 became a pupil-teacher at Windhaag on the Malsch: two years later he obtained appointments at Kronsdorf, Ems and Steyr. In 1845 he became assistant teacher in St. Florian, and after three more years succeeded Kattinger as organist. It was not until he was thirty-two that he became organist of the cathedral at Linz and thus finally forsook teaching for music. Even now he spent several weeks of

every year in Vienna studying theory under Sechter, and after 1861 transferred his attention to modern composition under the guidance of Otto Kitzler. His provincial period ended with the first performance of his C minor Symphony in Linz on 9th May, 1868, and the composition of his Masses in F minor and E minor.

Through the influence of Johann Herbeck, director of the *Gesellschaft der Musikfreunde*, Bruckner was appointed teacher of theory and organ at the *Conservatoire* in Vienna, and took up his new post in the autumn. Three years later he became a professor, and in 1875 undertook a lectureship in theory at the University. His work in Vienna, where he took service in the court chapel and became vice-librarian and second singing teacher to the choristers, was only interrupted by visits to Bayreuth and other German towns where his works were performed: and especially by a journey to Nancy and Paris in 1869 for a series of organ recitals, and to the London Exhibition in 1871, where his remarkable organ playing excited a great deal of attention when he gave five concerts at the Crystal Palace. Otherwise his life was given up to creative work, and in 1891 he resigned his post and went to live in apartments in a wing of the Belvedere granted to him by the Emperor Franz Josef. Such are the bare facts of his life. He died in Vienna on 11th October, 1896.[1]

From his fortieth year onwards Bruckner composed three Masses, a *Te Deum* and nine Symphonies, and, though there are other smaller works, it is upon these that his claim to greatness lies. As an aid in estimating this quality a few remarks on the composer's character and general disposition will not come amiss.

Amusing anecdotes of doubtful relevance have done much to establish a wrong impression of Bruckner's personality and outlook, and though we may smile at his tipping Richter a *thaler* for conducting the Fourth Symphony or showing apparently genuine excitement when a practical joker sent him a telegram that the Bulgarians had elected him as their king and were clamouring for his presence, we should not therefore assume that the man was an inherent and incorrigible simpleton. Fundamentally he *was* a simple soul, but in the elemental, not the derogatory sense. Bruckner spent many years of his life in subordinate positions, and this undoubtedly told its tale in the trend of his social behaviour. He did not shine in the witty conversations of Viennese artistic circles and may have traded upon his supposed simplicity to avoid becoming entangled in discussions which meant nothing to him. He had in fact a mordant tongue, and Decsey, in his biography of Wolf,[2] throws some incidental light upon Bruckner's character. A comparatively unknown poet came to listen to Bruckner's setting of his text for men's chorus and ventured to object to several verbal repetitions in the piece.

[1] For this brief summary the writer is indebted to *Grove's Dictionary of Music and Musicians*, 3rd Edn., Macmillan, 1929.

[2] *Hugo Wolf*, Ernst Decsey. Leipzig and Berlin, 1903-6.

Bruckner retorted: *"Was, Wiederholungen? . . . hätten S' mehr g'dicht!"* It is also illuminating to find that when Weingartner complained that the last movement of the Eighth Symphony was too long, Bruckner in a letter advised him to shorten it considerably for the performance as "it might be too long *and is of value only for later times*", thus implying his conviction that posterity would some day grant him full recognition.[3]

The Simpleton of the Unexpected Isles, perhaps!

For some people Bruckner's religious beliefs provide a stumbling-block. No composer, with the exception of César Franck, has ever been so securely fettered to the organ-loft, and it needs a competent musician to realize that much of Bruckner's music is *organic* in direct proportion to its exclusion of the amateurish faults so often to be found in the inane outpourings of conscientious organists who feel a catastrophic urge for what they euphemistically fancy to be composition. Prejudice against the organ seems to act as a catalyst to prejudice against a presumedly religious personality: and a narrow preciosity is assumed where none exists. The dedication of his last Symphony to God is unsophisticated, but does not constitute a crime, and Bruckner is only putting into words what every sincere and genuine artist accepts in some form or other as the basic justification of his own work. He was certainly a devout catholic, but catholicism in this context is not a restricting influence, nor does one have to conform to any narrow religious creed to be able to appreciate either the manifest beauties or the more subtle implications of Bruckner's novel but cogent symphonic style.

He had cultivated no veneer of petty sarcasm or caustic devilment arising from an inner sense of frustration or resentment of public indifference, yet he was by no means insensible to recognition and claimed, typically, on the strength of his Crystal Palace recitals, that in England he was really understood.

We must accept him as a psychological phenomenon. In mundane affairs he was consistently naïve and extraordinarily insensitive to the random vagaries and kaleidoscopic facets of everyday existence. The following bare delineation of the nature of his music will have served its purpose if it suggests that there is another side to the man and that the insight and imagination shown by his sense of form, feeling for orchestral colour and instinctively towering gradation of climaxes,[4] provide indubitable proof of his musical genius.

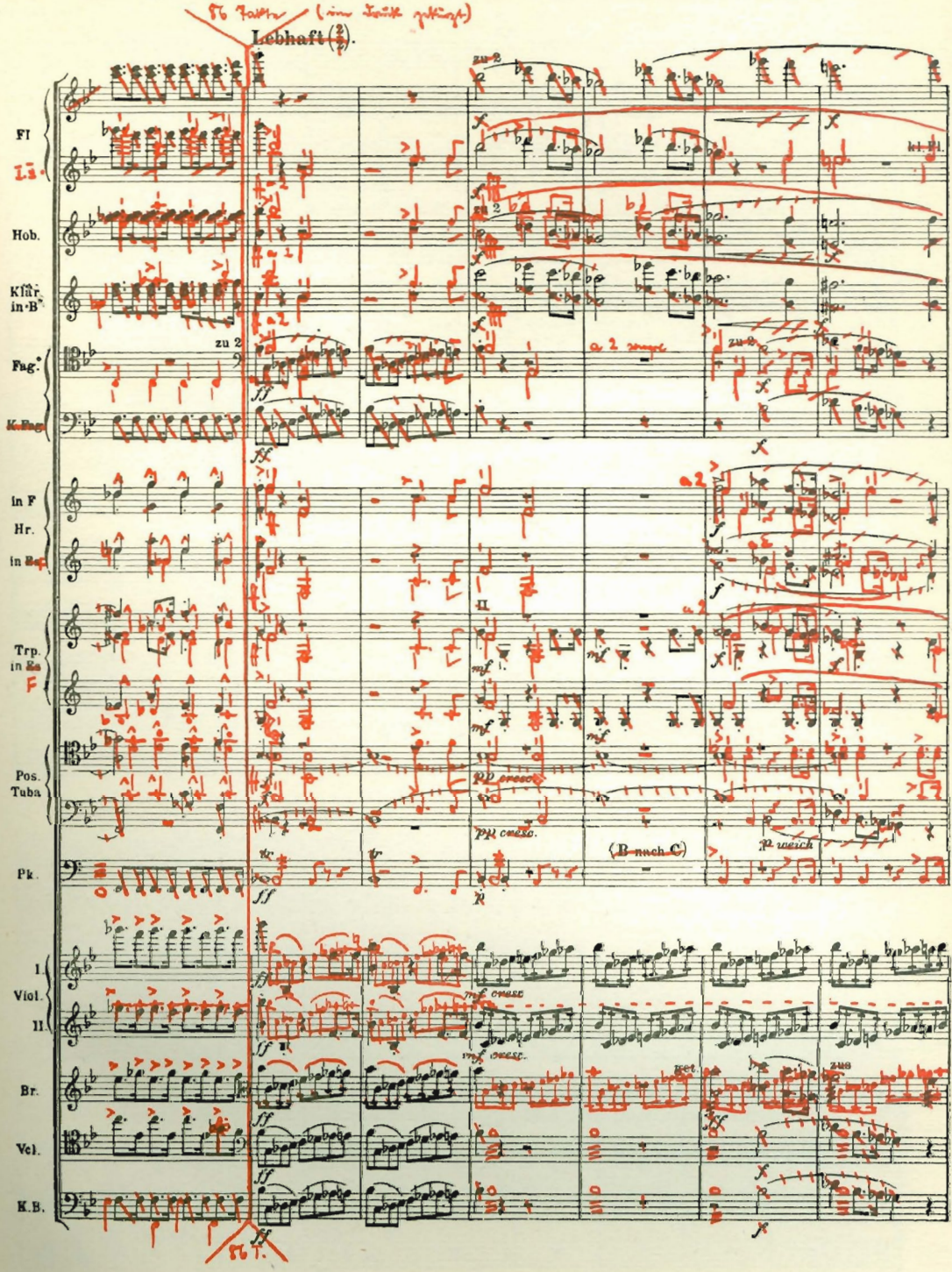
. . . . . .

The two full-page quotations here appended from the fourth movement of the Fifth Symphony and the second of the Ninth should

[3] These two anecdotes are quoted from Albert Mackleinburg's "Hugo Wolf and Anton Bruckner". *The Musical Quarterly*, July, 1924.

[4] The conductor Oswald Kabasta, well known for the extremes of dynamic contrast in which he indulges, has somewhat naturally adopted Bruckner's symphonies as one of his enthusiasms.

SPECIMEN PAGE FROM THE FIFTH SYMPHONY: FOURTH MOVEMENT



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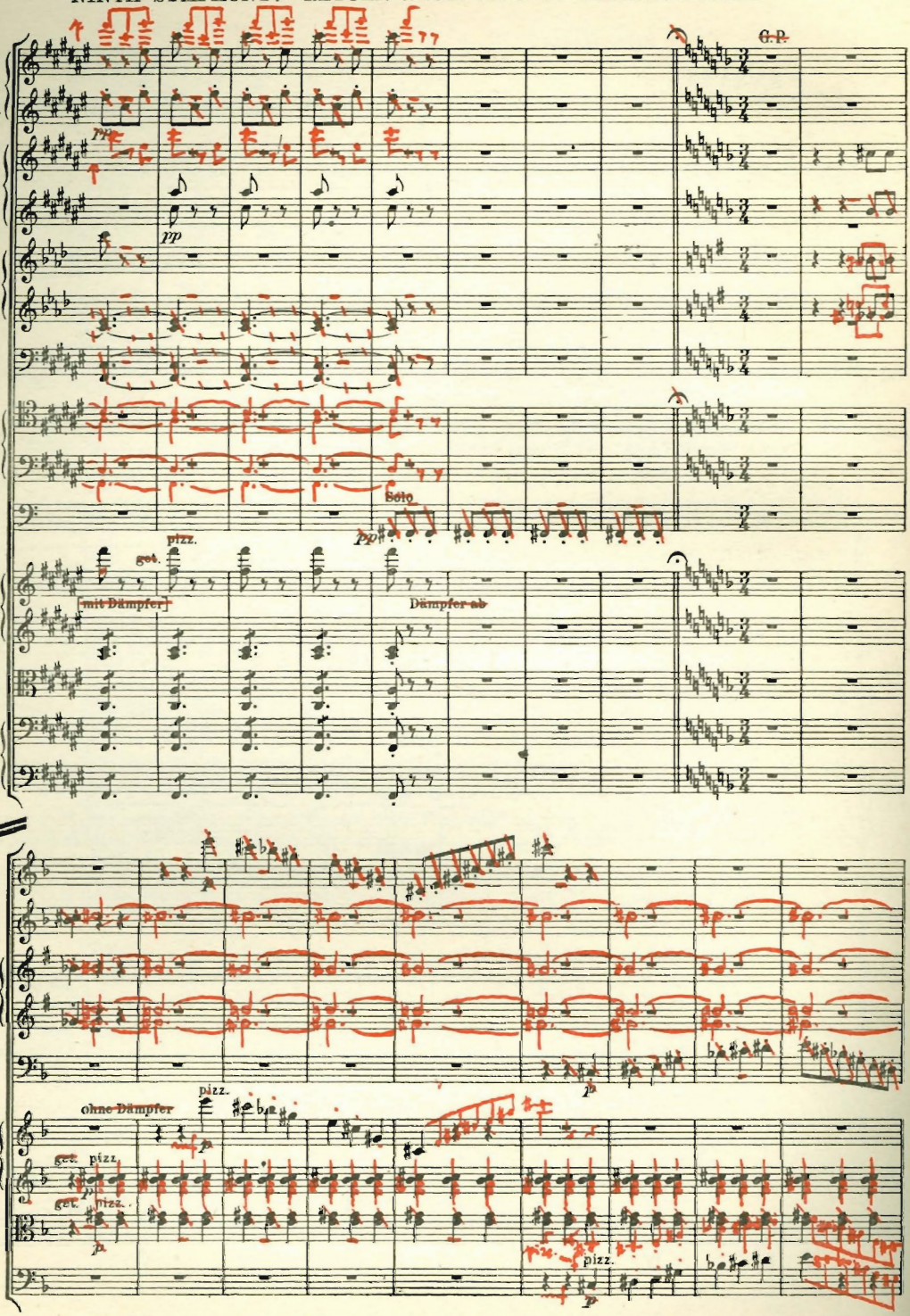
NINTH SYMPHONY: RETURN FROM TRIO TO SCHERZO-REPEAT



The corrections shown in red are those of the Critical Edition

give some indication of the extensive discrepancies that are to be found between the earlier "edited" versions and the new edition of the Complete Works of Bruckner.[5] Dr. Egon Wellesz has recently shed some light on this subject, and the following extract states clearly the position that led to the production of a new Critical Edition.

> On July 14th, 1892, Bruckner . . . signed a contract with the firm of Jos. Eberle & Co., of Vienna, for his First, Second, Fifth and Sixth Symphonies. . . . In as much as Eberle & Co. were chiefly a music-engraving firm and did not handle sales of publications, these works of Bruckner's were delivered to and put on sale by the firm of C. Haslinger. . . . A few years later they were transferred from Eberle & Co. to that firm's successors, Waldheim-Eberle, also of Vienna, from whom Universal Edition took over the rights on June 21st, 1910.
>
> Bruckner's Third Symphony and the *Te Deum* were first brought out by Th. Rättig of Vienna. By an agreement dated July 13th, 1901, Universal Edition acquired a joint sales right for these works by which they could list them in their catalogue and offer them for sale. When the Rättig Press was bought out by Schlesinger-Lienau of Berlin, Universal Edition still retained these sales rights, and then in 1909 obtained from C. Haslinger of the Vienna branch of Schlesinger-Lienau the entire rights for these works as well as for the Eighth Symphony which had been published previously by Haslinger.
>
> Bruckner's Fifth and Seventh symphonies were published by the firm of A. Guttmann in Vienna. Universal Edition eventually came into possession of these works also when they purchased the entire business of the Guttmann firm.
>
> Between 1924 and 1927 all these scores appeared in an edition revised by Joseph von Wöss, which had been made according to the parts and scores in the archives of the Wiener Konzertverein, bearing the indications for performance of Ferdinand Löwe.[6]

It is not surprising in view of this general past that spurious versions, incorporating unauthorized or at least unimaginative editorial glosses, became accepted as genuine Bruckner. This is not

[5] *Anton Bruckner. Sämtliche Werke. Kritische Gesamtausgabe im Auftrage der Generaldirektion der Nationalbibliothek und der Internationalen Bruckner-Gesellschaft*, edited by Robert Haas and Alfred Orel, Musikwissenschaftlicher Verlag der Internationalen Bruckner-Gesellschaft, Vienna and Leipzig. At the time of writing the following full orchestral scores are available in the Critical Edition: First Symphony (Linz Edn.), Second, Fourth, Fifth, Sixth and Ninth Symphonies, the D minor *Requiem* (1849) and the *Missa Solemnis* in B (1854). No volumes have reached England since August, 1938, and although Furtwängler has already performed the Eighth Symphony from the *Urfassung*, the score is still apparently unpublished. There are miniature scores of the First, Fourth, Fifth, Sixth and Ninth Symphonies, and of the D minor *Requiem*. The writer is indebted to Paul Hirsch for bibliographical assistance and for the opportunity of consulting the extant volumes of this Critical Edition.

[6] "Anton Bruckner and the Process of Musical Creation". Egon Wellesz. *The Musical Quarterly*, July, 1938. Dr. Wellesz expresses his thanks to the management of the Universal Edition for permitting him to examine the contracts dealing with Bruckner's Symphonies, thus enabling him to state clearly these complicated contractual relations.

to imply that there was any unscrupulous exploitation by musical pirates, except in one particular sense—the Wagnerian sense; and even so the editors Josef and Franz Schalk and Ferdinand Löwe have this to be said for them—that they meant well. Through these associates and perhaps also Hugo Wolf, Bruckner became to some extent the dupe of an all-consuming and very distorted Wagnerian perspective; an illusion that to have any permanent value a symphony must include as many *Tristanesque longueurs* and *Götterdämmerung* climaxes as possible. Quite probably Bruckner himself was no more than half convinced of the wisdom of this, but unfortunately where he only doubted he acquiesced! Apart from what we may call the inner circle of fervent admirers, few musicians can have had the opportunity of acquainting themselves with Bruckner's original manuscripts, and the majority must have depended upon the piano versions of these well-meaning editors for such enlightenment as could be derived therefrom. However that may be, it is extremely unlikely that many would be able to recreate the vitally glowing effects of Bruckner's orchestration from any pianoforte reduction by whomsoever it was made. In this respect conditions have lately improved, and *Ur*-Bruckner is now being made available for the satisfaction of the curious.

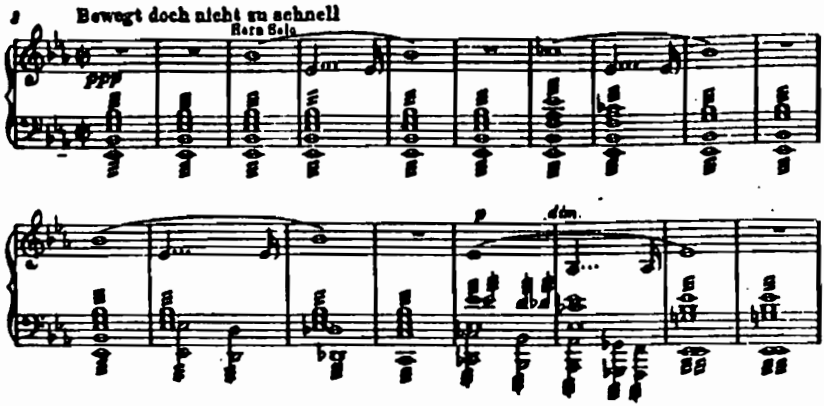
Fully twenty pages of Wellesz's article are relevant here (see note 6), and give a clear and concise account of the differences between the Critical and the earlier editions. A reading of this analysis together with a study of the scores will do much to dispel the traditional misconception of Bruckner's music as being composed of bleeding chunks of pseudo-Wagnerian butcher's meat strung together by means of the dramatic hiatus—wittily paraphrased by a well-known scholar in the words—"I pause for a reply".

A systematic study of the works would be out of place in an essay of this kind, but one or two salient characteristics may be dealt with appropriately.

Bruckner's finest music is consistent in this respect, that it demands prolonged concentration and a receptive frame of mind accompanied by a constantly vigilant and sensitive imagination. Let us examine the first paragraph of the Fourth Symphony as an illustration.

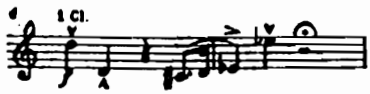
The first phase, shown in short score in example 3, has been described as one of the most magical openings in all symphonic literature, and as if to clinch this opinion, Wellesz has compared it with the arrogant, striding gesture that gives Brahms' Symphony in F its initial impetus. In this work Bruckner magically creates the strangely tense aura of mystery that inevitably permeates the music of genius and envelops the imaginative listener who in this instance may be forgiven if he feels that a mystic purposefulness is more evident than any romantic nostalgia.

To the writer at least many passages in this Fourth Symphony



and much of the Ninth tend to emphasize, in this new Critical Edition, Bruckner's mystic expression of deliberate striving, at the expense of the frequently turgid romanticism that exuded from so many pages of the earlier scores: but not from the opening sweep of the Seventh Symphony where even in the *ersatz* edition Bruckner has most successfully poured new musical wine of matchless quality into the old tonic-dominant bottle. To quote Wellesz again:

. . . the beginning of the *Allegro Moderato* in the Finale of the Fifth Symphony is scored in the Universal Edition for one clarinet, *forte*:



In the revised score one flute, one oboe and two clarinets are employed *piano*. The sound of the former is shrill and almost grotesque, while that of the latter is excellent.

In addition the long pause is abandoned and the connection with the following theme is effected by means of a *tremolo* which, although almost imperceptible, nevertheless fills in the empty gap.

It would require too much space to mention all the changes in orchestration in detail. Whoever is interested can easily investigate them himself. . . . The alterations were made chiefly . . .

(1) to lighten the masses of tone,

(2) to strengthen the voices carrying the melody,

(3) to support the strings by wood-wind instruments, and

(4) to soften the brass.

It should be unnecessary to postulate any such defence as this; but the present *régime* in Germany has made a political gambit of the Critical Edition and, as we know only too well, what the politician says is not evidence. In addition, as Professor Deutsch has pointed out, other composers may be more deserving of scholarly research than Bruckner—Haydn for instance. But these minor irritations should not make us ungrateful for the work which is now being done on the Bruckner scores and which in any case would have had to be done in due course.

A few hours spent browsing among the various volumes combined with concentrated listening to a representative selection of the gramophone records listed at the end of this article—but only on a *really first-class* reproducer—should do much to elucidate the complex nature of Bruckner's genius which is most clearly evident in his choral music. His E minor Mass is as individual as Verdi's *Requiem* or Delius' *A Mass of Life*, neither of which it resembles any more than they resemble each other.

This should be enough "writing on the wall" to convince the reader that Bruckner was no simpleton at least in his dealings with the higher values of life; his mysticism is latent on page after page of his most inspired music—in itself an irrefutable indication of the depth of his elephantine genius: a depth to which the Critical Edition is adding lucidity.

Appendix

THE RECORDS

(*Note.*—Only the more important complete recordings are listed here. Others, mostly older and inferior, can be found in *The Gramophone Shop Encyclopaedia of Recorded Music.*)

Symphony No. 4 in E flat major. (*The Romantic.*)*
The Dresden State Opera Orchestra conducted by Karl Böhm.
His Master's Voice DB 4450-57.

Symphony No. 5 in B flat major.
The Dresden State Opera Orchestra conducted by Karl Böhm.
His Master's Voice DB 4486-94.

Symphony No. 5 in B flat major.
The Hamburg Philharmonic State Orchestra conducted by Eugen Jochum.
Telefunken E 2672-80.

Symphony No. 9 in D minor.
The Munich Philharmonic Orchestra conducted by Siegmund von Hausegger.
His Master's Voice DB 4515-21.

The above are all made from the new Critical Edition.

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* Withdrawn from Catalogue on 31st October, 1939.

The Music of Anton Bruckner

By WOLFGANG STRESEMANN

FIFTY years have passed since the death of Anton Bruckner, but he still is one of the most disputed figures in the musical world. In Central Europe Bruckner has won a definite victory and is now recognized as one of the great men in music. Yet his symphonies receive scant attention in America, Britain, and the Latin countries. Everywhere, however, one encounters a basic misunderstanding of the character of his music. Partly because of this, Bruckner's work is not yet fully accepted outside the German speaking nations. Bruckner's great admiration for Wagner, the use of the Wagnerian tuba in some of his symphonies, and a few harmonic similarities with Wagner's music have caused many people to view Bruckner as a sort of "Wagner of the symphony" and, accordingly, to regard his music as of a romantic-dramatic character. In addition, that most unfortunate struggle in the later years of the nineteenth century between the Brahmsian and Wagnerian factions still haunts the minds of many, affecting even the present day verdict concerning Bruckner's music. Finally, a great deal of confusion was created by two of his disciples who revised some of his symphonies, reorchestrating them in part to make them sound as much as possible like Wagnerian music. For about forty years only these misleading versions were performed or published. Not until ten years ago did it become possible to gain access to these scores in their original form, the sole key to an understanding of the real Bruckner.

In a way, Bruckner was born into a wrong era. When he wrote his symphonies the romantic period was at its peak. About half a century before, Beethoven had composed his *Eroica*. With this work he introduced a new element into music—MAN himself as an individual, his personal joy and sorrow. The door to the romantic age was flung wide open by this bold, revolutionary step. A new epoch in music had begun. All the composers after Beethoven followed the romantic path. Even at the beginning of the twentieth century we find in the symphonic "self-portraits" of Gustav Mahler an extreme expression of this same romantic spirit. In line with the new trend the nineteenth century became the time of the great musical "personalities". Whereas before then a composer's work and personality had been held strictly apart, now they became an ever increasing organic unity, naturally, bringing the composer's personality more into the foreground. Therefore, composers of the nineteenth century like Beethoven, Liszt, Wagner, and others appear to us far more striking personalities than, for example, Bach, Mozart, or Haydn. The romantic

tide of that era was so powerful that one simply could not conceive of a different musical idiom. Even older music was looked upon with the prejudice of the romantic age. This alone explains the complete misconception of "Papa Haydn" and his allegedly gay, naïve music. Bach too suffered considerably in the same way from the many arrangements and editions of his music during the nineteenth century, all tending to "sweeten" its character. It was only natural, therefore, that any composer born into the nineteenth century should at once be considered a romanticist. This is exactly what happened to Bruckner.

This juxtaposition was absolutely erroneous. Even as a personality Bruckner was entirely different from his famous, often quite "glamorous" musical contemporaries. In contrast to them he was by no means a fascinating figure. He never outgrew his lowly origin and remained humble and modest throughout his life. His language was awkward, his general education below the average; his life passed for the most part monotonously, scarcely colored by any extraordinary events. Nothing in the intellectual field could arouse his interest. Yet his naïve, almost childish simplicity left people deeply touched. Some of those who knew Bruckner intimately may well have thought of the words of the Bible: "Except ye be converted, and become as little children, ye shall not enter the kingdom of heaven."

This heavenly kingdom—apart from his music—was Bruckner's only concern. He was by nature a deeply religious man. Filled with the thought of God he looked to the Creator with a child-like faith. The most familiar book to him was the Bible, for his whole life was devoted to God and the Church. For some time Bruckner gave lectures on musical theory. Max Graf, one of the last living persons who attended them, tells a most striking story in his memoirs. During one of Bruckner's lectures the Angelus sounded from a nearby church. Hearing the little bell Bruckner interrupted his talk, knelt down, and began to pray while his peasant-like face with its innumerable wrinkles became transfigured into that of a saint. Graf says that he stopped smiling when he saw Bruckner's humble and blissful face. Then should we smile when we are told that Bruckner dedicated his last symphony to God? This dedication was wholly in conformity with his life so largely devoted to God. With his *Ninth Symphony* Bruckner had hoped to crown his entire musical work. To God he owed everything. Therefore, as a naïve, child-like person whose relation to God is of a personal nature, he did not hesitate to dedicate his symphony to God Himself. Bruckner's faith in Him was unshakable. It was the foundation-stone of his life and it was the foundation and basic content of his music as well.

Bruckner's music has nothing to do with the Romanticism of the composers of his own day. They concerned themselves chiefly with the "earthly" doings of mankind, subjects about which Bruckner had very little to say. He never could have written the *Hymn to Joy* or the

sombre beginning of Brahms' *Fourth Symphony*. His thoughts were concentrated upon a world beyond our earth. Nothing mundane could have inspired his highest creative power. The ideals of the French Revolution that exalted Beethoven, the glory of a German national theatre which aroused Wagner's enthusiasm—these meant nothing to Bruckner. On earth he found scarcely anything worth striving for. His goal was the realm of God and the road that would lead to it. His mind was turned toward eternity and so was his music. Bruckner's fervent faith, his simple, yet profound relation to God are deeply reflected in his music. Only in a purely formal respect may one class Bruckner as a "Romanticist". There is, to be sure, a distinct connection between his work and personality. Yet this is merely an outward similarity. In contrast to the Romanticists whose predominant interest was in things human, Bruckner's chief concern was with the world Beyond. All his longings, strivings, and occasional fears were for it alone. This transcendental world and the thought of it form the essential substance of Bruckner's music. The "Beyond" as Revelation as well as the ultimate goal of mankind is the "main theme" of his symphonic work. It is so great a theme that Bruckner could never consider abandoning it or substituting another for it. This is the reason why all his symphonies have the same general form, mood, and visionary power. All of them deal chiefly with that remote, invisible world, which sways the pious thoughts of every religious human being.

Because of its individual context and its visionary element the music of Bruckner is of epic character. Its great climaxes have no dramatic significance in a Wagnerian sense. They may be compared, not with wild falls plunging from steep heights into an abyss, but rather with a majestic stream that gradually extends its course. All of Bruckner's music, even his *Scherzi*, are dominated by that great inner tranquility and assured firmness that correspond with his unswerving faith. Bruckner's music also lacks the Wagnerian sensuousness. Its sound, which derives from the organ, is of rather austere character. Rarely does he mix the various orchestral colors in the manner of a Wagner or a Strauss. Bruckner, the organist, works with the three main "registers" of the orchestra by placing them opposite each other simultaneously or by using them one after the other antiphonally. In this way he achieves a harder, more ascetic sound, differing distinctly from the smoother, more polished resonance injected into his works by his well-intentioned but misguided disciples. Again, in contrast to Wagner, there is no brilliancy in Bruckner's music. It does not aim at sound effects of "worldly" beauty or splendor; an inward mood always prevails, even when the full sound of the entire orchestra is employed. This inwardness is the very means by which Bruckner enables us to glimpse that distant, transfigured world of which his music sings again and again.

Almost every Bruckner symphony starts with a pianissimo *Tremolo* of the strings, a mystic sound which at once lifts the veil of the

"other" world. This is fully revealed to us at the entrance of the main theme which sometimes suggests a vision of the Infinite, evoked by the celestial sound that seems to emanate from the quiet, but awe-inspiring beginning of a Bruckner symphony. In contrast to the main theme-group the second theme-group—the substance of which has marked community with the music of the slow movement—possesses a lyrical, song-like character. Yet it is not earthly love that Bruckner tries to portray; his lyricism expresses the yearning of men towards the transcendental world, depicts the hope for eternity. Not infrequently it seems as though the very voice of heavenly love were audible in this music. The third part of the first movement is generally of rhythmic character, largely corresponding with the *Scherzo* of the symphony. It is like a symbol of eternally moving cosmic forces, the emblem of divine creative power. The *Finale* is always a summing up of the preceding three movements. In its glorious *coda*, which usually brings back the main theme, Heaven itself appears to have opened its doors to assert and to confirm the stolid faith in God and the Church with which Bruckner was imbued.

This apparent division of Bruckner's music into three parts (the last movement does not communicate a new message) suggests a parallel to the doctrine of the Christian Church. It is not impossible that the pious Bruckner who would dedicate a symphony to God was—consciously or subconsciously—influenced by the dogma of the Trinity. The power of God, the love of Jesus Christ, and the Descent of the Holy Spirit might well have served as a general triple motive for such a man's music. However, a specific "program" can never be the ultimate aim of any interpretation of absolute music. Besides, the total creative work of the great masters—and this holds true for Bruckner also, in spite of the comparatively large homogeneity of his symphonies—is far too diversified to be done full justice with a few "programmatic" explanations. But they may be helpful towards a clearer conception of the basic character of such music. In the case of Bruckner, there cannot be any doubt: his is chiefly transcendental music that sings of the world of God and of the path that leads to Heaven.

This "celestial" basic character of Bruckner's music is linked with another element that forms a rather important contrast to it. It is that native Austrian tone to be found in all of Bruckner's symphonies, especially in the trio-sections of his *Scherzi*. This more "worldly" sound, drawn from Austrian folkmusic, reveals a distinct affinity with the music of Schubert. With these interspersed bits of his own native song Bruckner introduces moments of beauty, relaxing in their serenity. A joyful mood sways a number of tender *Laendler* reminiscences and graceful, song-like melodies. This music, of lighter texture, presents the easiest access to Bruckner's symphonic work. We hear it more frequently in his earlier symphonies. Sometimes (e.g. in the *Fourth*) its color mingles with that of the "main theme".

In his later works, however, this Austrian color becomes increasingly rare, surviving in his *Ninth* in only a few brief moments in the *Scherzo*. The music of this symphony is almost completely devoted to that "dark kingdom" on the threshold of which Bruckner himself stood when he composed his unfinished masterpiece.

In its most sublime moments Bruckner's music reveals a divine vision. Its fervent expression often reminds us of that of a prophet who preaches of God and the road to Heaven. Though Bruckner does not become excited as do the Prophets of the Bible, the inner power of his voice, like that of a seer, and the sacred tone of his music permit comparison with the utterance of a prophet. If we regard his symphonies from this viewpoint we shall understand much better their form, their many climaxes, and especially their numerous *Luftpausen* (stops) which, at first, may create a strange impression. Those who assert that Bruckner did not master musical form make the mistake of measuring his music with the same yardstick they would apply to a Beethoven or a Brahms symphony. The music of those two masters is primarily of a dramatic-human nature, whereas Bruckner's transcendental world removes his music automatically from the dramatic sphere, endowing it with definite epic character. In view of this predominant other-worldly content of his music Bruckner could not adhere too closely to the traditional form of the classics. He had to create a new and larger framework which would be adequate to the vastness of his "theme". As the epic masterpieces of literature are always extended, so are the epic symphonies of Bruckner. The message of a prophet does not communicate itself in a short and well-polished speech. Time is but relative to one filled with a divine vision, through whom God Himself seems to speak. Moreover, such a vision will raise him to the greatest heights, where, however, he cannot abide for long. The same is true of Bruckner. His music soars to the most magnificent climaxes, but it must fall back—sometimes quite suddenly—into nothingness, only that it may rise anew to higher and higher points until the last and greatest climax of all has been attained. Even before the final great climax, the listener must at times have felt that no greater heights could be reached. At such moments Bruckner himself seems to sink to his knees, overwhelmed by the divine voice that appears to unfold itself. Those who grasp the true nature of his music cannot help sharing in these awe-inspired pauses, during which Bruckner appears for the moment choked with reverence and unable to go on. Bruckner, the pious man, feels the presence of God and trembles. He has ascended heights immeasurable, heights beyond human power to maintain. He has to start afresh once more. This is the explanation of many of those breaks or *Luftpausen* which have been so often misunderstood. Naturally music must, above all, follow its own laws. But no one who has made a serious study of Bruckner's works without judging them from the Beethoven-Brahms angle can deny Bruckner's mastery of form. To avoid confusion in this regard

it is necessary to understand the true character of Bruckner's music and the form which necessarily resulted from it. In this connection we should always be aware that there is a "prophetic language" in music too and that was the language of Anton Bruckner.

Some of the movements of his symphonies bear the word "Solemnly" (*Feierlich*) to mark the character and tempo of the music. *Feierlich* in the German language does not only indicate a certain breadth and weight; it also implies a contrast to the every-day character. Bruckner's music, certainly, is not every-day music. On the contrary, it seeks to lead men away from the commonplace of the "every-day" and to lift their thoughts to a different, loftier plane. It does not address itself to the human intellect, nor does it primarily turn to the human heart; its message is destined for the soul, for that which is immortal in the human. Therefore, it appeals to that which is most sublime in man. Only those who are open or try to render themselves open to such an appeal will be able to appreciate Bruckner's music. A Bruckner symphony means a "solemn hour" (*Feierstunde*) in music. One should prepare oneself for it just as one prepares for any other solemn event. Not that it will be necessary to put on solemn garb; but the capability of responding to such an appeal is an indispensable pre-requisite for entrance into Bruckner's musical world.

One may call Bruckner's music a bridge to God. It sings of a world that will never cease to stir mankind as long as there remains a human soul. Therefore, Bruckner's music is *au fond* timeless, like its "main theme". The eternal values inherent in this great and noble music may not be grasped at once; but these values will reveal themselves with ever growing clarity as one listens receptively again and again to its message. Until this very day an accurate new picture of Bruckner has been hampered by the prejudices of the nineteenth century. Much that has been written and said about him even by his adherents betrays a fundamental misunderstanding of his work. Only by shaking off the misconception that Bruckner's music is of an earthly character, like that of Wagner and the Romanticists, can we find access to the true Bruckner. A great ethic force sways his music. It is an inexhaustible source of comfort for the soul. Its prophetic voice is a powerful summons to prepare for that heavenly kingdom promised to the faithful. Never was such utterance more timely than in our own day, a day so sadly in need of increased ethic strength and moral firmness. Mankind today is in the midst of a great moral decline. Unless it is content to sink ever deeper into the spiritual morass into which it has blundered, if it longs to rise again, it must—apart from striving for the new—adhere to the great creative achievements of the past. One of these is the music of Anton Bruckner.

Schubert and Bruckner: A Comparison

By LOUISE H. and HANS TISCHLER

At first glance these two Austrian masters seem to have very little in common. Schubert is the great exponent of the song, Bruckner the composer of gigantic symphonies. Schubert was 31 when he died, leaving behind a mature life's work, while Bruckner at the same age had not even started to compose. When Schubert died in Vienna in 1828, Bruckner was four years old and lived in a small town in Upper Austria where Schubert's name was not to be known for years to come.

However, on comparing their biographies we discover a number of parallel features which establish important relationships between the two men, relationships which are corroborated by careful listening to their music. Both composers come from families of school teachers. Both were trained to be school teachers themselves, their duties as such including music instruction. Both, moreover, received training in church schools as choir boys. It may be only a coincidence that Bruckner applied unsuccessfully for the position of second conductor at the Imperial Court Orchestra at Vienna in 1877, a position vainly sought by Schubert some fifty years earlier. But it is no accident that Bruckner as a grown man chose for his teacher in music theory Simon Sechter, the very man under whom Schubert had planned to study shortly before his death. Both Schubert and Bruckner recognized their needs and turned to the same teacher for a remedy.

Schubert's greatness was not widely recognized until long after his death. Yet small circles of music lovers formed here and there to cultivate his music. One of them, in Steyr, Upper Austria, was often visited by Bruckner in 1843. There he first met and fell in love with Schubert's songs and chamber music. Through his work as church organist Bruckner also became gradually familiar with Schubert's masses, which at first influenced his own efforts in this field. And then, probably on his frequent trips to Vienna where he studied composition while holding a position as organist at Linz, he had occasion to hear Schubert's greatest symphonies, those in *C Major* and *B Minor*, which were first performed there in 1859 and 1865 respectively. Bruckner's love for Schubert's music differed from the complete reverence and admiration he felt for Beethoven and Wagner. He consciously strove to emulate and even to imitate them at times, but in Schubert he sensed a kinship which expresses itself in his works without conscious effort. We shall try to uncover these similarities in the following three phases—form, harmony, and thematic material.

Obviously the "heavenly length" which Schumann attributed to Schubert's *C Major Symphony* is still more applicable to Bruckner's works, a circumstance which continues to militate against their popularity. This length, also encountered in Schubert's other cyclical works, such as sonatas, chamber music, etc., is, however, merely a symptom of the two masters' approach to the sonata form. The classical symphony, as cultivated by Haydn, Mozart, Beethoven, and their 19th-century successors down to Dvorak, was composed with a view toward a satisfactory balance of the structure and the cohesion of the parts. The themes were chosen for their usefulness in the development section; bridges were carefully prepared to lead to keys necessitated by a predetermined tonality scheme. Smooth transitions, economy, a certain objective reserve toward the material characterize these works. Quite otherwise with Schubert and Bruckner. Evidently they revel in the beauty of their music. A pleasing motif will be repeated several times or numerous motives will follow each other in an impetuous development, regardless of any rules of the craft. The fullest and best sounding harmonies are employed, whether or not they conform to any tonality scheme. A new section may start in any key or may abruptly return to one conforming to a classical scheme. The clear-cut theme of the classical style is replaced by long-spun melodies or motif-groups and developments. Cohesion and economy give way to a rhapsodic succession of richly worked-out separate units.

Within the sonata movement the second theme, especially, treated in this way by both Schubert and Bruckner, contrasts much more strongly with the first theme than in the classical symphony. Greatly enlarged, it becomes a motif-group, an independent section that is often longer than the first theme. While the latter is still conceived along classical lines by Schubert, Bruckner gives it melodic development that usually leads from simple interval motives to a heroic climax.

Clearly, since such motif-groups are separate evolving units rather than concretely stated themes, bridges between the first and second themes are out of place. The motif-groups follow each other directly. A single tone, such as in Schubert's VIII, 1[1] or in Bruckner's IV, 1, may serve as a connection; or with Bruckner a general pause will often intervene.[2] Such pauses also occur in symphonies of the classical school. There, however, they are preceded by a thematic and harmonic bridge and have therefore the effect of complete relaxation, while here they are laden with tension, for they interrupt the flow

[1] The Roman numeral stands for the symphony, the Arabic for the movement.

[2] Numerous examples for the connecting tone come to mind: e.g., in Schubert's VII, 1; VIII, 2; *Trio in B-flat*, 1; *Quintet in C*, 1; *Wanderer Fantasy*, 1; and in Bruckner's *String Quintet*, 1; IV, 1; VI, 4. The intervening pause, very characteristic for Bruckner, can be found at least once in Schubert, namely in VII, 4.

entirely, since there is no connection between the tonalities before and after the pause. These pauses are employed by Bruckner also at other important places (e.g., at the beginning and end of the development or between groups of the development). When somebody called his *Second Symphony* the "symphony of pauses", he explained their meaning as follows: "Look", he said, "when I am about to say something important, I have to take a deep breath first."

These pauses have still another aspect. It is well known that early romanticism is in part characterized by the flourishing of the short piece, the musical aphorism, such as Schubert's *Impromptus*, Mendelssohn's, Chopin's, Schumann's, and Brahms' piano pieces, etc. On the other hand, the tendency toward colossal dimensions—the later Beethoven, Berlioz, Liszt, Wagner—that also manifests itself in Bruckner and his successors, Mahler, the early Schoenberg, etc., is more characteristic of the later romanticists. Bruckner by means of the pauses succeeded in combining both traits, stringing together, as it were, several smaller units which then assume a larger unity—or at times fail to do so. This trait therefore proves again that Bruckner roots in early romanticism.

At times this element of severance prompted Bruckner to use, as a counter-agent, one theme in several movements of a symphony,[3] a technique first employed by Schubert.[4] But it is, of course, difficult to decide whether Bruckner was directly influenced by Schubert in this usage, since Mendelssohn, Schumann, Liszt, Berlioz, and others also applied this device before him. With another feature, however, Bruckner appears to follow Schubert's *Seventh*, namely with the slow introduction to his *Fifth*, which—in contrast to the classical introduction—is thematically part of the main section. Similarly, the introductory phrase of Schubert's *Seventh* sways the entire first movement. This technique seems to originate in the dramatic overture, such as Beethoven's *Egmont*, and may also have reached Bruckner by way of Liszt's symphonic poems. In the symphony this, as well as the previously discussed feature, came to full fruition a few years later in César Franck's *D Minor Symphony*.

In spite of the great evolution of harmony in the fifty years that intervened between Schubert's and Bruckner's active periods, and despite the inevitable general dissimilarity of their harmonic styles, there still exist surprisingly many parallels between the two masters in this respect. Some of them stem from their inner kinship, others

[3] By this we do not allude to the introduction of V, 4 which imitates that of the *Finale* of Beethoven's *Ninth*. Much more substantial is the taking up of the themes of IV, 1 and IV, 3 in IV, 4, while IV, 1 and IV, 2 start with the same motif; or the use of the same accompaniment motif in V, 2 and V, 3. The essential equality of the first themes of VII,1 and VII, 4, related to one another as rhythmic variations, is another instance. In VIII, 4 all main themes of the preceding movements reappear.

[4] For example, in the first and last movements of the *Wanderer Fantasy* or in the second and fourth movements of the *Trio in E-flat*.

again were apparently taken over, whether knowingly or not, from the earlier master by his admiring follower—all quite apart from general romantic characteristics of harmonic technique.

Schubert was the first great master to venture into the field extensively, even earlier than the aging Beethoven who was still rather self-conscious in this regard. One outstanding Schubert characteristic is the frequent contrasting of major and minor chords on the same tonic as well as the oscillation between such tonalities, as in the use of the Neapolitan sixth, major-minor and minor-major.[5] Another group of effects is extracted by Schubert from the use of extra-tonal mediant relationships that enable him to contrast distantly related tonalities without transition. Not only are they used as means of immediate contrast, but they assume the ascendancy over the dominant relationships of the classicists in the overall tonal construction as well as, frequently, even in the cadence.[6] Such mediant relationships are also extended to form sequences (for instance, in Schubert's VII, 1 where the return to the restatement modulates from a-flat to e and c, or in Bruckner's VIII, 4 where the continuation of the first theme in the restatement shifts from A-flat to B to D to F to A to C). Such tonality shifts are often effected by means of an intervening augmented six-five or double augmented four-three chord, chords that both composers favor strongly.

As already mentioned, extra-tonal mediant relationships also play an important role in the tonal arrangement of greater form parts within movements. Here the previously discussed method of holding a single tone as a means of transition from one section to the next receives its harmonic explanation. It is almost always used to connect mediants. The larger form parts, notably the first and second themes of the sonata form, were preferably brought into dominant relations by the classicists, and the second dominant was used as a connecting link. Wherever Schubert and Bruckner adhere to the traditional tonality scheme, they no longer need the second dominant, for by means of the single tone they are able to reach the dominant from four mediant-related keys, a circumstance that permits them considerable freedom in handling the conclusion of the first of two

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[5] Among innumerable examples there come to mind the songs: *Gute Nacht* ("Good Night")—Bruckner's declared favorite, according to his biographer and friend, Goellerich—and *Fruehlingstraum* ("Spring Dream")—Nos. 1 and 11 of *Winterreise*; others are *Eifersucht und Stolz* ("Jealousy and Pride"), *Die boese Farbe* ("The Painful Color"), and *Trockne Blumen* ("Dried Flowers")—Nos. 15, 17, and 18 of *Die schoene Muellerin*; *Der Tod und das Maedchen* ("Death and the Maiden")—op. 7, 3—and *Geheimes* ("Secret")—op. 14, 2; *Quartet in G*, 1; *Quintet in C*, 1; VII, 3 *Trio*. We meet the same predilection in Bruckner's works: e.g., in IV, 2 between the first and second themes in the restatement; VII, 1 the transition from the second theme to the epilogue in the statement; VIII, 2 (*Trio*); *F Minor Mass*, beginning of the *Credo*.

[6] Here are just a few of many examples of immediately contrasting mediants: (a) in Schubert—VII, 4, second theme; VIII, 2, second theme; *Quartet in G*, 3 *Trio*; and (b) in Bruckner—IV, 4, first and second themes; V, 1, first and second themes; VII, 2, second statement of the second theme.

connected sections. Moreover, both masters frequently replace the dominant relationships themselves by mediants.[7]

Many more similarities between the harmonic techniques of Bruckner and Schubert can be cited. But it is very difficult to decide whether each instance is due to direct influence. It seems more logical to assume that Wagner's development of earlier devices and the general trend are responsible for these similarities. It is sufficient to point out the definite kinship of the two men in their feeling toward harmony as an independent agent of expression, equally as important as melody or rhythm. This feeling leads them to enrich the single chord by means of alterations and chord passages by means of major-minor and mediant relationships and to enlarge the modulatory possibilities, thereby expanding their compositions.

The relationship between Schubert and Bruckner is perhaps most clearly manifest in their thematic material. Romantic composers generally hark back to or develop national melodic material, and since both masters were Austrians many affinities can be explained by their cultural proximity. In addition, we find some thematic similarities that reveal their personal kinship in mood and conception. Schubert and Bruckner were not the first to employ folk-melodies. The classicists had done so, and even masters before them. But while they used folk melodies almost exclusively for occasional entertainment, such as dances, marches, divertimenti, etc., Schubert first employed them extensively in art-music.

The easy-going sociability for which Austrians are known finds its musical expression in a broadly flowing, rhythmically uncomplicated melody that is most easily adaptable to the second theme of a sonata movement or to the trio-section of a scherzo. Bruckner uses this type of melody as a contrast to and relief from his otherwise gigantically proportioned monumental themes; Schubert employs it especially in chamber music where he can give himself over to unencumbered singing. Very characteristic of Austrian folk-music and Alpine yodelling is the repeated alternation between the melodic intervals of a sixth and seventh from the same tone, with an underlying alternation of tonic and dominant seventh chords.[8] Of folklore origin also is a certain type of tone repetition in the accompaniment that occurs, for

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[7] In his first movements Bruckner is conservative in this respect, whereas Schubert uses such relationships between the first and second themes in the first movements of the *Trio in E-flat*, *Quintet in C*, *Piano Sonata in B-flat*, *Wanderer Fantasy*, etc. Otherwise we find Bruckner employing mediant relationships between the first and second themes in the *String Quintet*, 3; II, 4; III, 4; V, 4; VIII, 3; IX, 3; and between the *Scherzo* and Trio in IX, 2.

[8] Some examples in Schubert's works are the second themes in *Trio in B-flat*, 1; *Trio in E-flat*, 2; *Quartet in a*, 1; *Octet*, 1 and 2; the third theme in *Trio in E-flat*, 4; the trio-sections in *Trio in E-flat*, 3; *Quartet in G*, 3. In Bruckner we find this melodic-harmonic motif in the second themes in the posthumous *Symphony in d*, 1; I, 1; II, 1; II, 4; III, 1; III, 4; IV, 1; IV, 4; VI, 4; VII, 1; IX, 1; the third themes of VII, 1 and IX, 1; the first themes of V, 3; V, 4; VI, 4; and in the trio-sections of II, 3; III, 3; and IV, 3.

example, in the trio-section of Schubert's *Quartet in G*, 3 and in the second theme-group of Bruckner's IV, 4. Another influence of folk-music apparently prompted both composers to introduce lyrical themes almost always with a brief passage from the accompaniment. The frequent practice among folk-musicians of extemporizing several melodies simultaneously may be reflected in the invention of many double themes by both masters, i.e., such themes as consist of two separate melodic strains, contrapuntally joined. Such themes usually include other folk-inspired traits as well.[9]

Let us return from relationships based on the common background to those of a personal character. One of the outstanding characteristics of Bruckner's themes is their evolution from a *tremolo* or other form of murmuring figure.[10] They gradually gain in rhythmic and melodic intensity, growing louder at the same time. While this technique, as a whole, goes back to Beethoven's *Ninth* rather than to Schubert, the *tremolo* introduction may well have been suggested to Bruckner by the latter also.[11] Among Bruckner's melodic peculiarities there is the expression-laden turn, such as in the second thematic complexes of VII, 1 and VII, 4. This turn also figures prominently at the beginning of Schubert's *Quintet in C* and in the trio-section of the same work. This trio-section, furthermore, displays the dotted rhythm followed by the passionately expressive descending quarter notes and the cadence formula with the trill, both favored by Bruckner. Another favorite figure consists of a dotted eighth-note, followed by two thirty-second-notes and two eighth-notes descending stepwise from a level one or two tones higher than the first tone; the last note may also turn back upward or repeat the preceding note. This figure occurs, for example, at the beginning of the second theme-group in Bruckner's IV, 4 as well as at the beginning of the *Finales* of Schubert's *Quartet in a* and *Quintet in C*. A further close resemblance occurs in the return to the restatement in the *Trio in E-flat*, 1. It foreshadows Bruckner's preoccupation with motif inversion and, besides, is melodically related to the *Scherzo* of Bruckner's *Ninth*. Many more such similarities can be found, as between any two given masters. But the ones mentioned are so obvious and individual that they give further proof of the direct community between Bruckner and Schubert.

In our comparison we have limited ourselves to those areas in which similarities between our two composers occur, namely form, harmony, and thematic material and construction. In other areas, such as instrumentation, counterpoint, rhythm, and expression, no similarities

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[9] Examples are found in the second themes in Schubert's *Quintet in C*, 4; *Quartet in a*, 1; *Quartet in B-flat*, 2; *Trio in E-flat*, 2; and the trio-section of the *Trio in E-flat*, 3. Most of Bruckner's second theme-groups employ such themes.

[10] For instance, the beginnings of the posthumous *Symphony in d*; III; IV; VII; VIII; and IX.

[11] Schubert used it, for example, at the beginnings of VIII, 1; the posthumous *Quartet Movement in c*; and *Octet*, 6.

or only unimportant ones can be discovered. In instrumentation and expression similarities are obviously out of the question, as the lapse of fifty years within which Wagner revolutionized both obviates any close resemblances. On the other hand, it is exactly in the free symphonic counterpoint and in rhythm that Bruckner's personal style resides, and so we find here dissimilarities or outright contrasts between the styles of the two composers. Bruckner's technique of motif inversion, simultaneous development of a motif in both original and inverted form, fugato, pseudo-canon, double themes, and interlacing, pseudo-contrapuntal completion of a melody by two instrument groups sets his style far apart from Schubert's essentially homophonic style, in spite of some points of comparison. The same is true of Bruckner's rhythmic characteristics, such as the combination of duole and triplet or the frequent starting-in of a theme with a rest, although a like inclination toward dotted rhythms can be detected in both masters.

It is clear therefore that Bruckner, who died fifty years ago, on October 11, 1896, within a few months of Schubert's hundredth birthday anniversary (he was born January 31, 1797), was not an imitator or epigone of the latter. Indeed the most obvious style characteristics of the two men differ greatly, so much that we often tend to overlook the fundamental kinship of their conceptions, symptoms of which we have traced in the preceding pages.

KILENYI MAHLER MEDAL AWARDED TO PHILIP GREELEY CLAPP

In a belated recognition of his constant efforts to create a greater interest in and appreciation of Mahler's music in the U. S. A., The Bruckner Society of America has awarded the Mahler Medal of Honor to Professor Philip Greeley Clapp of the State University of Iowa. Since 1911, Professor Clapp has written and lectured on Mahler. His programs at Iowa University included the *Adagietto* from Mahler's *Fifth* and *Lieder eines fahrenden Gesellen*. On April 22, 1942, Professor Clapp conducted Mahler's *Resurrection Symphony*. The concerts of the University Symphony Orchestra are broadcast over WSUI.

Lieder eines fahrenden Gesellen and the *Adagietto* from Mahler's *Fifth* were on the program of the opening concert of the fourth Fine Arts Festival of the State University of Iowa (July 8, 1942). Professor Herald Stark was the soloist and Professor Clapp conducted. The Mahler portion of the concert was broadcast over NBC on July 18, 1942. On this occasion, Mr. Earl E. Harper presented the Medal to Professor Clapp on behalf of the Society.

Thoughts on Bruckner's *E Minor Mass*

By ROBERT SIMPSON

ONE of the commonest errors of musical criticism assumes that conciseness and shortness are synonymous qualities. Performances of Bruckner and Mahler symphonies have caused this mistake to be made more often, perhaps, than those of any other music. A definition of concision must include the statement that the word implies use of minimum resources needed to gain maximum efficiency in reaching the goal in view. Obviously, an Egyptian Pyramid is, in this sense, a concise art-form. Yet it is by no means a miniature. It is time intelligent lovers of music forsook the prevalent desire for brevity and what is known as "the power of understatement". The greatness of Sibelius rests not in his "understatement", but in the sheer adequacy of his expression for his own profound purposes. In art, understatement is failure, as also is overstatement. There can be a place only for sufficiency.

Bruckner's *E minor Mass*, however, is one of those works which shows a terseness which might lead the average critic to suspect hidden virtues in the symphonies. This, it is to be hoped, might help him to understand those masterpieces. His faith in his critical sense will be a little shaken if he encounters so economical a work by the proverbially extravagant Bruckner, and he will perhaps wonder if, after all, the few productions of Bruckner in England in the last ten years—some of them bad—were evidence enough for the almost wholesale British condemnation of this composer as a symphonist.* These creditable reactions, however, are not likely to take place, for he will most probably express his regret that a man who could show such mastery in a Mass should have failed so dismally in his symphonies. What he will almost certainly not grasp at one hearing is that the *E minor Mass* contains the seeds of Bruckner's symphonic form, which later developed with equal terseness ideas themselves as large as a whole movement of the Mass. A very clear case can be examined in a comparison of the *Sanctus* of this work with the first group of themes in the *Ninth Symphony*. Though mood and colouring are very different in the Symphony, it is obvious that the *Sanctus* is itself a similar structure, and, had Bruckner conceived its idea later in life, he might well have decided to treat it as an element in a vaster design and have followed it up adequately. It is, of course, satisfying in itself but embodies the type of thought shown at the beginning of

* This is not intended as an aspersion upon the fine performances of Bruckner No. 4 and Mahler No. 5 which the skill of Dr. Heins Unger has recently succeeded in wringing from the London Philharmonic Orchestra.

Beethoven's *Ninth Symphony*. Bruckner expands the growth from a mysterious opening to a mighty climax so that it suffices for a whole movement. His symphonies are great works because in them he has found a way of absorbing such a process into one far more immense, which is, nevertheless, a wonderfully concise method of handling gigantic material. It is hoped that these remarks will not be construed as an attempt to show that Bruckner's symphonies are superior to those of Beethoven.

The more obvious spareness of this *Mass* will, therefore, make it an excellent introduction to the work of Bruckner for those whose appreciation of musical time-scales is limited to that of Beethoven, Brahms, and most other Nineteenth Century composers. It was written between the years 1868-9, and, although it is called No. 2, is really the last of Bruckner's three Masses. In style it departs markedly from the path followed by the other two, which expand the type handed down to Bruckner through Mozart and Schubert. The masses of these two latter masters have their style rooted in that of the theatre and express themselves in language derived from the common stock of Eighteenth Century stage composers. This is not to deny their obvious impressiveness and sincerity, though it implies that they are far from liturgical in effect. The salutary influence of Bach gives the first two Masses of Bruckner (Nos. 1 and 3) a rather more devotional character than those of his forerunners in Vienna and his love of chorale-like themes ensures that a church shall be the ideal setting for their performance. But the roots of the style which sustains the *Mass in E minor* reach further back into musical history. There is an austerity and mystical aloofness in the composer's mind suggestive of the loftiness and purity of the music of the Sixteenth Century. Palestrina is behind the marvelous opening of the *Kyrie*. The whole of the first movement of this *Mass* can be sung *a cappella* with great effect, for the accompanying horn and trombone parts are optional, simply doubling the voices here and there. If the choir is of high quality the omission of these brass passages results in greater beauty of sound. The form of the movement is very simple, falling naturally into the ternary shape suggested by the order of the words. The first part is very plain in character, rising out of an awed hush as did so many of Bruckner's later symphonic movements; it is based mainly on the initial phrase of quiet chords floating over a tonic pedal. The *Christe eleison* which forms the middle section is more active and modulates, animated by a double counterpoint, into new keys. As is to be expected, this part is more ethereal and achieves a climax by increasing the complexity of its texture as well as the volume of its sound, coming to a grand pause on the home dominant. The words and material (*Kyrie eleison*) of the first part are resumed, but with more intensity than before, and a figure used earlier to lead to the *Christe* is developed more extensively. After a great outburst of plain chords, the music falls slowly to rest in a long and deeply felt cadence.

Throughout this work it will be noticed that Bruckner's handling of cadences is extraordinarily fine. Those at the conclusions of the *Sanctus* and *Benedictus* are wonderful examples. A master of climax of Bruckner's calibre is bound to have a keen sense of the possibilities inherent in cadential passages, and it is not surprising to find him at his finest when ending such a creation as the first movement of the *Sixth Symphony* or the *Finale* of the *Eighth*. This *Kyrie* contains in its finish the germ of the tremendous skill and poise with which he descends from the final crises of some of his greatest slow movements, those, for instance, in the last three Symphonies.

The *Gloria* is set in the submediant key, C major. "*Gloria in excelsis Deo*" is omitted from the text and should certainly be intoned before the start of the movement. The best effect would be secured if the plain-chant were sung by the male voices. They would then be answered by the women's singing of "*et in terra pax*". Unlike the *Kyrie*, this piece has an independent accompaniment, which persists throughout the *Mass*. Bruckner is always completely happy when treating combined instruments and voices, and it is part of the austerity of his scheme that he has in this work eliminated the strings of the orchestra. Also there are no drums, and the result is often organ-like.

The first theme is fresh and joyous and is supported by a very important undulating figure on bassoons, pervading on various instruments the whole of the first and third sections of the *Gloria*. Bruckner shows himself master of the art of setting words to music when it becomes apparent that in the course of a single far-flung melody he contrives a whole series of different ideas, illustrating aptly the successive thoughts in the text. Melody is the chief element in this *Mass*, and, like Schubert, Bruckner relies on it almost always. The opening sentence of the music of the *Gloria* is an example of a well-knit melodic phrase containing four surprisingly contrasted moods. Except for two short imitative episodes, the whole of the stirring first part is harmonic rather than contrapuntal in idiom, as befits its dramatic tendencies. The central portion begins with a change to a slower tempo and the entry of a most expressive theme for four horns, introducing the words, "*qui tollis peccata mundi*". These are sung to a telling phrase which, on its second appearance, produces one of Bruckner's best first-period modulations. The change is from A minor to A flat major; the mood becomes one of hope, engendered by "*suscipe deprecationem nostram*". Another beautiful change of key occurs at the return of the subject-matter of the first section. Perhaps this is managed even more finely than that just mentioned. The shift is from E major (reached as the dominant A minor) to the original tonic, C major, and is effected subtly by allowing the undulating bassoon figure to slip magically on to the subdominant of C, and to reach C major, not through its dominant but through a chord of D minor. The modulation is all the more wonderful for the fact

that the voices enter with the innocent first theme at the precise moment of the transformation. The words here are *"Quoniam tu solus sanctus"*. The rest of the text is set to bold music similar in character to the first section, interrupted by one more rich modulation from G major to F sharp major to illuminate the name, *"Jesu Christe"*. Bruckner seems to possess Schubert's secret of accomplishing such sudden changes without hindering the flow of the music. The *Coda* is a colossal double fugue (*Amen*) on two subjects of great audacity and power. The choral writing is extremely daring and, though it occurs in one of Bruckner's early works, surpasses in this respect any comparable passage in Wagner. It is perhaps worthy of note that Bruckner at this time knew very little of Wagner's work. As a small point of interest, the two bars (170-1) are strangely prophetic of Rachmaninoff's famous *C sharp minor Prelude*. The fugue finally coalesces into massed harmony and the movement ends with symphonic weight and preciseness.

The *Credo* should also be preceded by the plain-chant for the same reasons as shown in the *Gloria*. The setting of the Creed is a notoriously difficult task. Its first half, dealing with the most mystical aspects of Christianity, presents no musical problem. But the remainder concerns itself with controversial dogma embarrassing to any sincere composer. There are two ways of dealing with the matter. Since the words cannot suggest appropriate music, they must either be illuminated (i.e. framed), or they must somehow be covered. Bach adopts the former method and Beethoven the latter. Bach composes the most gracious music he can imagine, but Beethoven drowns the awkward words with mighty shouts of *"Credo! Credo!"*. Bruckner combines elements of both methods. His music, being a free recapitulation of the first section, has little connection with the text. In that he is like Bach. His affinity to Beethoven is seen in the fact that although his choir does not shout *"Credo!"*, it fits the Nicene Creed to exultant themes originally associated with the word.

The first theme of the *Credo* is an impressive figure foreshadowing the terrific *Scherzo* of his *Eighth Symphony*. The movement is an *allegro* of great strength and conviction, maintaining its full force through the whole of its initial section. The middle part begins when a note of mystery intervenes and the text, *"et incarnatus est"*, is expressed in a profoundly moving slow fragment, containing more of Bruckner's finest modulations. This, with the *Crucifixus*, is treated with remarkable insight and simplicity. The whole passage, ending with *"et sepultus est"*, affords another superb instance of Bruckner's skill in illustrating a varied text within the scope of a single melodic structure. The music in the score from *D* to *G* is a long-drawn, finely shaped melody, subtly formed, both in itself and in the disposition of its accompaniment. Yet each constituent phrase is perfectly fitted to its attendant words. There can be no doubt that Bruckner, had he so wished, could have made a mark as a song-writer, though it is

fortunate that he threw his whole energy into great works. The only existing songs by him are early and unrepresentative, but who knows how he might have developed in this field? His student *Symphony in F minor* gives no indication of the vast achievements of his later years.

After solemn descending chords on trombones, gently portraying the burial, Bruckner turns to the Resurrection. He captures the mystery as well as the drama of the situation. The outburst is not sudden but is prepared by soft throbbing chords (clarinets and bassoons) as of new life rising from the depths into which the trombones have just descended. The blaze, once kindled, is sustained. Solemnity and some apprehension are felt following the words, *"cum gloria"*, and, as if the last word had invoked it, the opening figure of the *Gloria* attends the word *"judicare"*, with its wave-like accompaniment. The tension aroused by this incident generates a big climax and leads to the resumption of the first material. The last words of the Nicene Creed, *"et vitam venturi sæculi. Amen"*, are the inspiration of a wonderful final cadence, containing a new treatment of the main theme.

The *Sanctus* which follows is perhaps the crown of the work. Bruckner is here heard as a great contrapuntist. As has already been noted, this piece is a continuous growth to a single climax. The influence of Sixteenth Century polyphony is evident in the fact that until the culmination in block chords the accompaniment consists of mere doublings of the voices by unobtrusive wind instruments, and the chorus would find little difficulty in singing the passage without support. The lines are very diatonic and easy to auralise, though the performance of the music needs so much staying power that the help of the instruments is necessary for the building of the *crescendo*. The movement opens in four parts, with a close canon between Alto I and Tenor I concealed behind other flowing lines. The canon is then taken up by Soprano I and Bass I, followed by Alto II and Bass II, and finally, Tenor II and Soprano II. Meanwhile the other parts float and drift freely round the canon, *sempre crescendo*, with celestial effect. The highest ecstasy is attained in the magnificent homophonic climax, the grandeur of which is hardly surpassed by the finest of his later symphonic passages. A characteristic touch is the quiet woodwind chord remaining after the last shout has died away. Bruckner thinks instinctively in terms of cathedral acoustics, and the endings of his movements are nearly always abrupt if played in unresonant buildings. Though not printed in the score, the awesome dying echoes of the last chord are an essential part of many a massive Bruckner *Coda*. He is one of the few composers whose style is conceived in terms of special acoustic conditions. Indeed, there can be little doubt that he is the only great master of this type since the Sixteenth Century.

The *Credo* and *Sanctus* are the central pinnacle of the *Mass*. The rest forms a kind of appendix. The supreme mysteries awe the composer into more subdued thought, and the *Benedictus* is more introspective than any other part of the work. In some ways it is similar

to the second groups of themes occurring in many of the first and last movements of Bruckner's symphonies, and it is interesting to see how he follows the *Sanctus* (so like one of his symphonic openings) by music of this character. The piece is very concentrated in its use of themes and falls into a modified sonata shape, unusual in a Mass. Its key is C major, and the chromatic horn figure with which it opens may be regarded as its first subject. *"In nomine Domini"* is set to a delicate chanting phrase which modulates to the dominant, in which the first theme recurs. The development is soon reached with a change to A minor and the introduction of new material. Gradually the mood becomes more mysterious, while the woodwinds weave independent figures into the texture. When A flat major has been entered, the horn figure appears deep below the surface, increasing the sense of awe. The restatement removes the cloud and the music brightens into a glorious *Coda, "Hosanna in excelsis!"*. It is difficult to choose between this *Benedictus* and the sublime setting of the *F minor Mass* (No. 3). That is as remarkable for its breadth as this is for its conciseness. In the *Mass in F minor*, the final *Hosanna* is expanded into a short but powerful *allegro* movement, coming at the end of a slow one of considerable dimensions.

The loftiness of the last part of this work is beyond praise. The *Agnus Dei* is planned in a way that is simple to grasp, but difficult to describe. Towering chordal structures are reared on the words *"miserere nobis"* until the whole world might be crying out. These mighty passages are, again, obviously calculated for the vastness of a cathedral. The wonderful moment of prostration after the second of these outcries is perhaps the deepest utterance in the whole *Mass*. But the sheer loveliness of the last three pages (*Dona nobis pacem*) lingers in the mind longest. Bruckner connects this section with the *Kyrie* by referring to a figure from it. This enriches an accompaniment of extraordinary beauty, and the *Mass* ends in devout and childlike peace.

After the completion of this work Bruckner's excursions into choral compositions were few. Chief of these are the *Te Deum* and the setting of *Psalm 150*, both terse works of enormous power, showing that had he given his full attention to choral music he would certainly have become one of the very greatest masters in this medium. Indeed, it cannot be asserted with any confidence that this is not already the case, and there can be little doubt that his Masses place him among the most important composers of Nineteenth Century religious music. When Bruckner's music becomes the subject of a fashionable vogue, this contention will be held by many who understand little of his true stature, or of the reasons for the success of his cause. Those who study Bruckner are those who love him best.

Bruckner's *Ninth Symphony*

By LOUIS BIANCOLLI

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A SYMPHONY dedicated to God! Such, at any rate, is the legend handed down about Bruckner's farewell symphony. According to the story, Bruckner, who died while working on the final bars of the *Adagio*, intended to inscribe the symphony "to the dear Lord."

"I have done my duty on earth," said Bruckner to a caller shortly after his seventieth birthday. "I have accomplished what I could, and my only wish is to be allowed to finish my *Ninth Symphony*. Three movements are almost complete. The *Adagio* is nearly finished There remains only the *Finale*. "I trust Death will not deprive me of my pen." He prayed nightly to God for time to complete it. "If He refuses, then He must take the responsibility for its incompleteness," he remarked.

Despite attacks of dropsy and a dangerous heart condition, Bruckner worked feverishly at his symphony. But he died without finishing it. For some years it was thought Bruckner left sections of the work in an imperfect state. However, the publication of the ninth volume of a critical edition of Bruckner's works in the early thirties proved that the three movements of the *Ninth Symphony*, as the composer left them, "must be unconditionally regarded and respected as his final intention."

Moreover, it developed that Bruckner had also been engaged for some time on sketches of an *Allegro-Finale*. Professor Orel, who edited the ninth volume of Bruckner's works, included a sketch of this unfinished *Finale* which reveal Bruckner's main outlines of form and structure up to the beginning of the *Coda*. Unfortunately, there is no hint anywhere of how the symphony was to end. In the words of Willi Reich: "That portion always treated by Bruckner as a grand summation and, hence, probably the most important passage in the symphony, must remain an eternal mystery."

Reich, in an article appearing in "Chord and Discord"—the magazine of The Bruckner Society of America—now assailed the frequent practice of using Bruckner's *Te Deum* as a choral finale to the *Ninth Symphony*. "One glance at this mighty torso of a *Finale*," he stated, "is enough to convince us that the practice . . . corresponds in no respect to the composer's true intention, for this final choral work shows no relationship to the thematic world unforgettably established in the three completed movements of the symphony."

This conclusion coincided with Professor Orel's own contention in the first published version of Bruckner's orginal score:—"Bruckner's clear intent to conclude the *Ninth Symphony* with a gigantic instrumental *Finale* proves the utter futility of any attempt to establish a spiritual connection between it and the *Te Deum*—an attempt so frequently made by conductors, despite the insuperable period of a decade separating the conception of the two works in the mind of the composer. Furthermore, the *Adagio* of the Symphony . . . attains symbolic significance through the realization that the inexorable grip of Fate wrested the pen from the aged master's hand almost at the very moment in which he would have sealed the work with a completed, formal *Allegro-Finale*."

The appearance of this authentic edition of Bruckner's *Ninth* caused something of a stir in musical circles because of the so-called "Loewe Version" long in use. For years it had been supposed that Bruckner's manuscript had been left in a highly unsatisfactory state, that thanks to Bruckner's faithful disciple, Ferdinand Loewe, a rough and garbled manuscript had been rendered playable through a polished arrangement. There had been a sensational premiere of Loewe's version on February 11, 1903, in Vienna, under his own direction. Many Brucknerites, who had not even suspected the existence of this posthumous work, were astounded by the revelation. This, incidentally, occurred seven years after the master's death. In 1904 Loewe published the edited score. Some years after the Vienna premiere, doubts began to arise among Bruckner scholars about Loewe's emendations. Drastic, uncalled-for changes of orchestration were suspected, and glaring instances of unBrucknerlike transitions were noted.

"Listeners began to notice frequent details in the music which seemed inexplicable in the light of Bruckner's frank and sturdy symphonic character," wrote Max Auer in the "Zeitschrift für Musik" (later quoted by "Chord and Discord"). "When the *Scherzo* leaped lightly forth, all-aglitter with typically French *esprit*, the audience was reminded of the scintillating manner of Berlioz's instrumentation. In the minds of many there arose some such questions as these: Where are those abrupt, Brucknerесque transitions between the passages? Why do the various phrases end in gentle expirations? In short, whence comes this odd finesse, this smooth polish, into the work of a composer universally noted for his rugged individuality?"

The answer was provided by two important events. One was the *Kritische Gesamtausgabe* of Bruckner's music, sponsored by the *Bruckner Gesellschaft*. The other was a semi-private performance—also sponsored by the *Bruckner Gesellschaft*—at the *Tonhalle* in Munich on April 2, 1932, of both the "Loewe Version" and the original. The conclusion was unanimous:—"So far from being unplayable, the original version far surpassed the 'Loewe Version' by the splendor of its orchestral coloring and the power of its dynamic contrasts. The two versions differed so vastly in spirit that they might be said to

belong to different worlds." Thus Bruckner's *Ninth Symphony* became available to the world in two widely opposed versions. It should be pointed out that Professor Orel arrived at his thesis of Bruckner's own "definitive" version only after an arduous study of all the detailed revisions made by the composer. He established that three movements of the *Ninth Symphony* were the final stage in a long process of evolution. As evidence Professor Orel traced the Symphony's slow growth through six separate versions!

There was never any question of Loewe's good intentions in all this. Actually, it was regarded by the less embattled Brucknerites as a case of misplaced zeal. Professor Orel himself stressed this in a subsequent lecture at the University of Vienna. Loewe, he affirmed, had been actuated solely by the desire of a devoted friend and disciple "to render more acceptable to the ears of his contemporaries the general tonal ruggedness of this symphony as left by the master" (Willi Reich). Ironically, it was probably modesty that restrained Loewe from divulging the changes he had made in Bruckner's orchestration. He regarded the task as a labor of love. And despite growing critical suspicion, his version stood for thirty years as a standard repertory score. Such as it was, he had rendered a service somewhat parallel to Rimsky-Korsakoff's in editing *Boris Godounoff*.

When Otto Klemperer and the New York Philharmonic-Symphony Society offered the American premiere of the restored original version in Carnegie Hall on October 11, 1934, Lawrence Gilman called it a "consecrational disclosure." With several others he then concluded that the Loewe version, with which the music world had been familiar, was an "astonishing perversion and distortion of Bruckner's intentions." He now spoke of Loewe's edition as "unauthorized, injudicious, and impertinent." Students who followed the performance with the old score, he ventured, "must have noticed the instances in which not only Loewe the tonal chiseller, but Loewe the superfluous decorator, was put to rout, and something native and strong and unmistakably Brucknerian restored to the structure of the score."

Continuing, Mr. Gilman wrote:—"They must have noticed here the omission of an excrescent woodwind phrase or kettledrum solo, there the restoration of significant chord passages, or the felicitous substitution of violas for bassoon, or the assumption by tubas, with magical effect, of a passage given inexplicably to muted 'cellos and violas, or the alteration of dynamics and tempo marks. Above all, they must have listened incredulously to the climax of the *Adagio* as Bruckner actually wrote it, a passage exalted from banality to greatness merely by the simple and honest process of letting it sound as its creator intended."

This point about the *Adagio* was dwelt on at greater length in Gilman's Sunday article in the New York Herald-Tribune two days later:—"If the student will turn to page 136, bar 3, of Loewe's edition of the orchestral score in the Universal Ed. (page 186, bar 1, of

the Eulenburg miniature score) he will find that Bruckner apparently builds the climax of the movement at this point upon a fortissimo proclamation of the main theme by the trombones, tuba, string basses, and bassoons under a simple chord of E major sustained and reiterated by woodwind, horns, tubas, and a repeated figure of the violins—a sonorous but hardly distinguished treatment of the subject.

"But one has only to examine Bruckner's original score (page 180, bar 1) to see at once that what Bruckner said and clearly intended to say at this point was something utterly different from what Loewe has represented him as saying. As Bruckner wrote the passage, the mighty theme in the basses, with its upward leap of a tenth, is heard against an audacious and magnificent dissonance formed by the simultaneous sounding and reiteration (in the woodwind, violins, and upper brass) of the notes E, F sharp, G sharp, A, B, and C. The effect is unforgettable—an inspiration of sheer genius that, at a stroke, alters the passage from rather empty rhetoric to poignant eloquence.

"But Loewe seems to have been shocked by it. He preferred something smoother and more decorous. So he sandpapered Bruckner's superb dissonance, removed offending notes from the chord, and turned it into an orthodox E major, retaining only the passing and innocuous F sharp in the violin figure. Thus manicured and made harmoniously presentable, the passage might have been composed by Mendelssohn himself in one of his more daring moments."

Another example of Loewe's tampering with the original occurs in the first movement, page 41, bar 4-5. There Bruckner pauses on a seventh chord. The orchestra is silent for a bar and a half. Like nature, Loewe apparently abhorred a vacuum, the result being that the silence was filled with a phrase of his own for oboe and clarinet. As a rule Loewe's changes were in the instrumentation, but these bristle on every page of the score. Loewe, it was suggested, was evidently resolved to translate Bruckner's economy into Wagner's luxury. For Bruckner's scoring almost foreshadows modern technic in expressive instrumentation. In one place Bruckner achieves a contrast by dividing a theme between strings and woodwind. Loewe joined the instruments in a combined statement of the theme, thus destroying the intended color effect.

Theodore Thomas conducted the American premiere of Bruckner's *Ninth Symphony* at a concert of the Chicago Orchestra on February 20, 1904, only a year after the Viennese premiere. Karl Muck first directed it in Boston on November 1, 1907, bringing it to New York a few days later, on November 7. There has naturally been speculation as to whether Bruckner deliberately chose the key of D minor with Beethoven's own *Ninth Symphony* in mind. Bruckner anticipated this. "It grieves me," he once remarked to his friend August Goellerich, "to have conceived the theme of the *Ninth* in D minor. People will say: 'Obviously Bruckner's *Ninth* MUST be in the same key as Beethoven's *Ninth*.' But I cannot discard or transpose the theme, because

it appeals to me just the way it is and it looks well in D minor." The former practice of adding the *Te Deum* as a choral finale only strengthened the analogy in people's minds.

The three movements are marked as follows: I. *Feierlich* ("Solenne"), D minor, 2/2; II. Scherzo, *Bewegt, lebhaft* ("Mosso vivace"), D minor, 3/4; III. Adagio, *Sehr langsam, feierlich*, E major, 4/4.

The First Movement is unorthodox in structure. Each of the four major themes is built up to a resounding outburst. After some prefatory material, the spacious first theme rings out boldly in D minor from the top of a crescendo. The second theme, slower and more lyrical, is brought in by the first and second violins in A major, ending in a C major phrase. Violins and violas presently take up the third theme, and then expound a fourth theme, which is an extension of the third. There is a *crescendo*, mounting to a shattering climax, and soon the second main section of the movement—free fantasia and review—begins. The chief theme dominates the *Coda*. There a motive from the introduction is heard too.

The Second Movement, substantially a classical *Scherzo* with *Trio*, is broadly worked out. The main theme first appears, *pizzicato*, among the strings. This is freely elaborated at some length, after which the *Trio* (F-sharp major, 3/8), faster than other interludes of this kind, begins. Two themes, one for strings, *spiccato*, the other, *etwas ruhiger* ("somewhat quieter"), for strings and oboes, are developed in the *Trio*, and the *Scherzo* proper returns.

The *Adagio* is substantially in sonata form. The first theme is given out by the violins. "This deeply earnest theme," said Gilman, "with its upward step of a minor ninth, is characteristically Brucknerian, though the wraiths of Liszt and Wagner do unmistakably peer out at us through the bars." Later the second theme is introduced in broad style by the first and second violins. Its key is A flat major. There is detailed development of both themes. The pace sharpens as a last Bruckner crescendo gets under way. The orchestra recalls the first theme *fortissimo*, and there is sudden peace, ghostly and elegiac. "The flickering violins and the dark-tinged tubas," wrote Werner Wolff, "convey the picture of the deeply absorbed composer writing the last pages with a trembling hand. This time Bruckner tells us a story—the story of his end."

SACHS FUND PRIZE AWARDED TO MARTIN G. DUMLER

Dr. Martin G. Dumler, President of the Bruckner Society of America, received the Rosa F. and Samuel B. Sachs Fund prize in recognition of his orchestral work, *Four Ballet Scenes*, first performed by the Cincinnati Symphony on March 10 and 11, 1944. Presentation of the award was made on December 11, 1944, by Mayor James Garfield Stewart on behalf of the Cincinnati Institute of Fine Arts. Since 1929 the Sachs prize has been awarded annually to a Cincinnati resident for outstanding achievement.

A Non-Academic Approach to Bruckner's *Eighth* and *Ninth*

By PHILIP GREELEY CLAPP

With tons of Bruckner exegeses reposing on library shelves affording sustenance chiefly to bookworms,—and, of those, even, more of the legless than the two-legged species,—the only justification for new commentary on such comparatively well-known works as the *Eighth* and *Ninth* Symphonies is the hope of clearing a way for budding Brucknerites to approach the works themselves directly without having first to choose which of many clamorously competing guides they shall engage to lead them there in the course of time or eternity. Even such an attempt to appeal from commentators drunk to the composer sober has its risks: like "wars to end war," further commentary designed to allay controversy may exacerbate it, or may do little more than exemplify Mark Twain's maxim, "I hate explanations; they mix things up so." But, just as sometimes it is possible to settle a will and probate an estate after some of the more contentious legatees relinquish time in this world for eternity somewhere—anywhere—else, it may be helpful at a time when the most violent of Bruckner's antagonists lie mouldering in the grave to exorcise such of their souls as seem to keep marching on.

Sound advice to any music-lover seeking first acquaintance with Bruckner or any other composer is to hear some of his music as sympathetically as one can, go away and let it sink in a bit, and then go back either to hear it again, hear some other of his compositions, or, better yet, do both. Since Bruckner performances are still not frequent, this may seem hard to do in his case; but since some excellent presentations of his works have now been recorded, it is not so difficult as it used to be. It might be wise, however, for a person who would like to "make friends" with Bruckner to hear an actual performance first, and then have recourse to the phonograph only when he craves a rehearing; for the phonograph, in spite of great improvements during our time, is still better in reminding one of what one has really heard than in forecasting what one may expect to hear.

To ensure "sympathetic" hearing as early as possible, the novice—or, for that matter, the expert—had probably better "approach" any new work by listening for what it seems to express. Much of the tumult and shouting of the form-*versus*-expression controversy seems to have died down; even the most isolationistic "structuralists" seem no longer to insist very emphatically that the only road to mu-

sical salvation is devout belief in the doctrine that art is a dualistic universe in which form plays the role of God and expression of Satan. To-day everyone who thinks about esthetic matters at all realizes that without structure and form expression cannot even stand up, let alone live and function; but few believe any longer that the pattern of such a structure, whether derived from postulated eternal laws or merely the fashion of a period, can alone or chiefly determine whether the expressive content of a work of art is legitimate or indeed whether there is any real content at all. Certainly composers behave as if they were more interested to communicate expressive tonal ideas than to prove the assertion: for example, Bach's *Art of Fugue*, Wagner's music-dramas, and other masterpieces in which the composer voluntarily selects and follows a plan of some intricacy and precision, and seems bent on proving the merits of his plan, still do not prove that the plan is so excellent as to assure any duffer of producing masterpieces by following it, but rather that such a plan may help to full expression a composer with something vital to express if he is qualified to master his forms rather than be mastered by them. A tonal structure without expressive content is nothing more than a technical exercise, regardless whether a Hanon honestly so entitles it or a Cherubini speciously tries to palm it off as a fugue or overture on devotees so gullible as to accept his certified chalk for authentic cheese.

Any composer, then,—Bach, Bruckner, or Bennett,—writes a piece which expresses something in what psychologists call the "affective" category, and presents it in a "form" which makes it intelligible to those who enjoy such affective stimulation through tonal patterns; whether this form be a "small form," adapted to present a single and relatively simple bit of expression, or a "large form" designed to develop one or more such items to a considerable extent, the logic of the "form" is chiefly functional and derived from the expressive content itself, with the aid, to be sure, of past experience and practice. Whether or not the expressive content of a particular piece of music has previously been treated artistically in another medium,—such as a poem, story, drama, picture, statue, architectural structure, etc.,—and even whether the composer mentions the fact if it has, is of only contributory significance in a world where some element of familiarity enables most people to grasp a new experience more readily by relating it to former experiences; the fundamentally important thing is that any musical composition, whether or not it has or acknowledges any extra-musical associations or analogies, stands or falls on the musical beauty of its content and presentation; and this is determined in the end by the so-called "test of time,"—i.e., repeated hearing by people who respond to musical stimulation.

Unfortunately, composers in practical life are far from sure of their day in court. If a composition is not heard the "test of time" cannot be applied; if it is heard once and then neglected it is little better off. To make it heard the composer may have to overcome

inertia and preoccupation in a series of performers, only to be blocked presently by persons who make a living for themselves by selling critical prejudices to the public. In Bach's time nobody seemed to care whether a bit of expression entered music by a literary association or not; but woe to that composer, even Bach, who used new patterns or even used old ones differently from his predecessors. Today Bennett can be enjoyed by people who enjoy light musical entertainment, but cannot even get "serious" musicians to listen to him at all without employing propaganda designed to prove that his graceful and piquant pieces are more serious and symphonic than they really are or even should be.

As contrasted with the eighteenth and the twentieth centuries, the nineteenth was a period during which music critics and theorists were making a barnacle-like living by attaching themselves to powerful craft in the musical seas (incidentally, thereby considerably impeding the progress even of their hosts), devouring whatever life might come their way. Not Bruckner alone, but any composer of the time, could not be judged artistically on his expressive content and the appropriateness of his formal presentation: he must choose between allying himself politically for self-preservation either with a majority party led by Hanslick or a minority party whose divided leadership embraced the amiable Ambros whom many liked but to whom nobody paid much attention and the belligerent Wagner who could compel attention but made thousands of enemies and very few friends. Bruckner, who loved music but had no stomach for intrigue decided to live in Vienna, which proved less musical and more political than he had conceived it. Vienna was musicopolitically dominated by Hanslick, whose critical philosophy, so far as one can deduce from his published writings, rested as unshakably as the Delphic tripod on the following "three-point support": (1) music cannot express anything except "sounding animated forms" (i.e. tonal patterns); (2) composers should therefore conform in practice to this doctrine and to such procedure as tradition and St. Hanslick have hallowed; (3) composers who attempt anything more must be hunted from the music-marts with as much inquisitorial paraphernalia as may at the moment appeal to St. Hanslick as good if not always strictly clean sport, and the composer's offense in attempting to express anything is only aggravated if he proves he can get away with it, as Wagner, Bruckner, Wolf, and Mahler were able to do,—unless, like Brahms, the offender can be bought over into the Hanslickian chapel, in which case he may compose as expressively as Brahms did so long as he keeps up his Calvinistic protestations of faith. Hanslick's three main tenets would seem to be a sufficiently unholy trinity to found a cult upon; but Dr. Max Graf, who had ample opportunity to observe Hanslick in action, has recently added the following enlightening psychological data: Hanslick, among other things, suffered from two concurrent and vigorous if not strictly consistent factors of personal taste;—a

preference for light operetta and dance music of the Viennese type over all other types of music, and the ambition to be recognized as the most scholarly musician of time and eternity. Naturally, many of Hanslick's contemporaries heartily disagreed with him, and some made bold to dispute him publicly; but as he had both more venom and gift-o'-gab than any of them except Wagner, and had the advantage over Wagner of never having composed anything that anybody would listen to, Hanslick had things his own way long enough to prevent any composer except those who might come to terms with him—as Brahms did—from finding in Vienna either a fair forum or even an adequate livelihood.

Bruckner's forthright and eloquent expression thus received in Vienna the type of warm welcome which telling the truth might be expected to receive in a community where nearly everybody has settled down, either from preference or under pressure, to "always saying the proper thing,"—and he fared little better in employing such forms as were logical settings for his expression, because, at that time in Vienna, "mastery of form" officially consisted in treating musical ideas not as Beethoven treated them, but as Hanslick said Beethoven treated them. The fact that some of Bruckner's *melodic ideas* (as distinguished from formal treatment) showed here and there a Beethoven influence, much as anyone who wears his own face instead of having it done over at a fashionable beauty-parlor will occasionally show some characteristic of one or more of his legitimate ancestors, did not help matters at all; these could be—and were—derided as padding out with Beethoven's ideas when Bruckner ran dry, or even twisted into evidence that Bruckner was presumptuously trying to compete with Beethoven in that master's hallowed domain. Little help for Bruckner, furthermore, from those who paid only lip-homage to Hanslick and who really despised and even detested him was to be expected or proved to be forth-coming, since people who are weak enough to be intimidated commonly lose no love for those who display more courage than themselves; only a few whose subjugation was less than complete because their manhood was at least more than average rallied to Bruckner's side on the principle that it is better to die for one's convictions than to live without them.

Bruckner himself kept out of the controversy as much as he could, and with quiet dignity went his own way pretty consistently; now and then even he could not continue to suffer fools gladly. The recent publication of his symphonies without the "improvements" which he was more or less forced to make has been discussed elsewhere and stands where he who runs may read; at least we now know what he intended, and find that this was practically always better than what he had to concede to his friends' view of what would be more "reasonable," "practical," "discreet," and even "politic."

But there is still some confusion as to where he stood regarding "programs." In his day music was held to be either "absolute" or

"program" music, and only two views as to "form-*versus*-expression" had any standing: one view held that only "absolute" music rigorously following "the" sonata form had any merit whatever (I say "the" sonata form, since no follower of Beethoven was permitted even Beethoven's freedom of outline and treatment); the other, that the foregoing type was the best because the "purest" music, but extended sufferance (though not suffrage!) to "program" music and allowed some slight formal liberties in treatment only when "necessitated" by the exigencies of description. Naturally a composer who did not care to allege a "poetic basis" to justify every slightest manifestation of originality was under considerable temptation to deny any expressive content whatever in any work which even approached symphonic structure; and in playing this sort of game Bruckner was habitually as poker-faced as Brahms himself. But now and then Bruckner could be nagged into "explaining" his works in terms which brought the extremists of both "absolute" and "program" music down upon his devoted head; so we find him from time to time excoriating those who sought to attach "programs" to his symphonies and then suggesting "programs" which made his friends rend their garments and hide their faces.

Bruckner's apologists usually point out that one and the same [illegible] is usually not expert in both tonal and verbal expression, which may be true enough in general. But Bruckner's salty wit and wisdom as reported needs no apology. If it is true that he made the concurrent dependence and independence of a subject and its counterpoint graphic to a presumably stupid and pedantic (or perhaps merely over-semantic) pupil by comparing the combination to a man and his dog strolling together, there is no occasion to smile at his naïveté, though every reason to enjoy the adroitness of his parable. In spite of all tub-thumping to the contrary, a valid epigram is more graphic than a technical abstract, and may show profounder analysis as well as a more understandable synthesis. However, we should be wise to remember that Bruckner as a teacher had formed the parable habit, and not insist upon taking some of his brief exegeses of his music too literally.

Thus when, in contrasting the *Scherzo* of his *Eighth Symphony* with the first movement, Bruckner sketchily remarks, "the German Michael," we should not blush for him as having attempted or intended such a naturalistic portrait in tones of the clumsy or soundhearted peasant of picture and caricature as Strauss might have drawn (and drawn well), but should realize (as the music tells us, anyway) that this scherzo turns for the moment from the tragic-heroic vein of the first movement to something homelier and even a bit quaint, but still valiant and sturdy. Likewise when Bruckner, in connection with the *Finale*, makes some reference to a meeting of three emperors with their armies which he had witnessed, we should not worry lest his whole *Finale* were conceived as some sort of mere movie-sound-sequence

of a big parade; rather the actual scene which Bruckner witnessed may well have stirred him more than it would have stirred us, who have been brought up to regard emperors and their armies as a more or less unholy show rather than a holy one,—the important factor is that in his music Bruckner expressed magnificence with reverence and awe, but fortunately never dragged in any emperors except conversationally. What starts a composer on a train of musical development may be casually interesting, but where it takes him—or he it—is what really matters: Chopin told George Sand that the opening of his *F minor Fantasy* was suggested by a dream of her marching about the house at night accompanied by her daughters, but he did not tell her that the stormy main body of the piece describes her boxing the children's ears and knocking the furniture about (capable as she may have been of these indoor sports), and only a pedantic fool would feel logically committed to such a conclusion.

In plain fact music may or may not attempt close description (if it does so, and succeeds, it has to stand or fall on its musical coherence no less than if its expression is general rather than specific), but its patterns are drawn from tonal and rhythmic patterns in nature,—except, perhaps, that atonal patterns have to smuggle in some extra rhythmic reserves to come to life at all. Darwin and Spencer recorded some shrewd preliminary observations in this matter, but never finished what they began, and their vogue passed before anyone else undertook to complete the investigation. So far as I know, the first, last, and best such report is Jules Combarieu's *Les rapports de la musique et de la poésie*; but this is now out of print, apparently because the price of his admission to the French Academy was his *La musique: ses lois, son évolution*, which has been translated into all languages and is largely a sort of retraction in Hanslickian terms.—One wonders if, like Galileo, Combarieu ever murmured, "Nevertheless it *does* move." At all events, music moves; and, in employing both inflections and rhythms which we have experienced, recalls our experience and becomes "expressive." Even Hanslick had to admit, "Music does not reproduce emotions but rather the *dynamics* of emotion," to which one might retort, "Give me the 'dynamics' of a feeling and I shall feel it."—I recall one evening when a professor of ethics and a sportsman dropped in simultaneously for a call, and could not find any common interest to talk about until I played them a piece which both requested; at the close the philosopher remarked, "All the best music is ethical," while the sportsman's comment was, "That's like a drink of whiskey to me." Undoubtedly each was stirred by the "dynamics" of his favorite stimulus, and responded to a "lift" in terms of pleasurable intoxication, if you will.

Thus, if a composer writes, say, a developed series of such expressions of the dynamics of emotion and tells us, "I am telling the story of Tristan and Isolde," we are pretty likely to respond as he asks, provided he does not stray into inappropriate or neutral tonal pat-

terns. If on the other hand he asks us to associate his patterns and treatment with no specific story or pictorial image we are pretty sure to recognize some coherent development of mood and feeling which, even if we do not name it—and, after all, why should one label everything before daring to relive some sequence of one's response to life?—we still find "expressive." If his patterns and their development, however, are not congruous the work seems incoherent and thus "inexpressive"; then we may still amuse ourselves by playing the game of "structural analysis," which with most people seems not to go much further than counting the x's in an otherwise uninteresting address, though adepts may actually get so far as parsing some of the grammar and rhetoric.

Unfortunately a composer is at the mercy of his performers, who may play the notes in time and tune (Hanslick says this is all that is necessary with really good music—was he thinking of his pet waltzes and operettas? If so, so far as abstinence from "expression" is concerned, he was like the drunkard who says, "I can take it or let it alone!"), but miss all suggestion of connected mood and development. The hearer's plight is then sad, and sadder yet if he falls back for help upon commentators who would have him look for first and second themes (first themes usually come first, but second themes have a nasty way of not coming second), or (more recently) for certain graceful themes which may be regarded as Freudian symbols of the attractive girls whom Bruckner liked to look at but who didn't care to look long at him, or presumptuous imitations of Beethoven and servile imitations of Wagner, or even for German Michaels and splendiferous emperors,—all depending upon whether Simon says thumbs up or thumbs down or resorts to some other kind of simony, including Simple Simony. A commentator, like the Scriptural horse, is "a vain thing for safety." We have been warned that only extreme adepts can "make anything" out of the formidable *Eighth* and *Ninth* symphonies of Bruckner. I offer the following as the merely personal response of one for whom familiarity with Bruckner has bred love and admiration; also with the further understanding that some of the terms which I may use are not scientific and semantic but poetic and figurative,—for instance, by the term "Titan" I do not mean some physiological giant whose objective existence I have superstitiously taken for granted, but have borrowed a term from poetic ideology to embody an allegorical conception of manhood developed beyond the statistical norm of what we call (no less allegorically, by the way!) "the man in the street."

Eighth Symphony.—First movement: A Titan in tragic-heroic struggles. *Scherzo* (and trio): scherzo, homely, even quaint, but sturdy and valiant; trio, tender yet strong in repose. *Adagio*: a man alone with his God. *Finale*: an Apocalyptic vision of the cosmos at the Last Day.

Ninth Symphony.—First movement: solemn thoughts on man and

destiny (since anyone who has heard Beethoven's *Ninth* even once must notice "family likenesses" in the two first movements, one may point out that there is little basis for a critical scandal in two thoughtful men thinking about some of the same fundamental things and expressing their thoughts with some agreement). *Scherzo* (and trio): the dance of nature, now rudely forceful, again ethereal and elusive. Slow movement: Bruckners' swan-song; at the end the now gentle old man is very near to the angels.

KILENYI MAHLER MEDAL AWARDED TO HANS KINDLER

Justice Owen J. Roberts makes presentation on behalf of The Bruckner Society of America.

The Mahler Medal, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, Inc., was awarded to Hans Kindler for his efforts to create greater interest in and appreciation of Mahler's music in the U. S. A. Kindler introduced *Das Lied von der Erde* and the *Fourth Symphony* to Washingtonians (March 21, 1941 and January 10, 1943). On February 8 and 9, 1944, the *National Symphony Orchestra* under Kindler's direction performed Mahler's *Fourth* in Baltimore and Washington. On February 9, 1944 Associate Supreme Court Justice Owen J. Roberts presented the Medal to Kindler on behalf of the Bruckner Society following the Washington performance of the *Fourth* which was greeted with great enthusiasm by the audience.

KILENYI MAHLER MEDAL AWARDED TO MOSES SMITH

The Mahler Medal of Honor, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, was awarded to Moses Smith of the Columbia Phonograph Co. in appreciation of his efforts to create a greater interest in and appreciation of Mahler's music in the United States. Bostonians will remember Mr. Smith's excellent reviews of Mahler performances in the *Boston Evening Transcript*. The recording and release of the Mahler *First*, conducted by Mitropoulos—the first studio recording of a complete Mahler symphony in this country—was due in great part to Mr. Smith's indefatigable work.

Gustav Mahler

By FRANZ WERFEL

The following essay by the late Franz Werfel, world renowned author, was read over the ABC Network as an introduction to the radio Mahler cycle conducted by the late Erno Rapee in 1942.

GUSTAV MAHLER was born in a little town in Bohemia. Melodic are the very whisperings of Bohemia's groves and meadows, the murmuring of its fertile fields and streams, and song accompanies the women at their work. This song remained ever the primal song in Mahler's heart and lives in his symphonies in the ever recurring voices of Bohemia—even the horn and trumpet signals of the soldiers in the barracks to which he so often listened as a child.

As a boy Gustav Mahler was sent to Vienna to study music at the Imperial Conservatory. Now he became acquainted with a landscape which, though new, had familiar features. All the world knows the greatness, the uniqueness, the bitter-sweetness of the melody of Vienna and the Austrian land from the works of Haydn, Mozart, and Schubert. Young Mahler drank in this Austrian melody and in his soul it blended with the Bohemian in a sublime unison.

No composer is more completely absorbed in nature than Gustav Mahler. In all his nine symphonies he reveals its mysterious and patent force, from the bud to the flower, and from wastrel profusion to decay; and again and again death. The very symphonic form, the origin and the development of the themes seem to repeat the fate of organic matter. Mahler's music has no program, but it is poetic music, full of imagery, metaphors, crises. Its eternal fundament is wondrous and pitiless nature. And in the center of all stands Man. The words of the Alto-Solo in the Second Symphony express how Mahler regards Man:

"O red rose sweet
Man lies in direst need."

Mahler's music is tragic music. Truly, Man does lie in direst need. He yearns to fill the short span of his life between waking and sleeping with superficial enjoyment. A dark law, however, forbids him this easy path. Fight he must, tired and weak in body and spirit though he be. Hide as cunningly as he may, the struggle will always find him. This titanic effort to which man is condemned is portrayed in many movements of Mahler's symphonies.

The foundation of this symphonic world is nature. And in the center of all stands Man. But above him spreads God's heaven. Gustav Mahler's music is not only tragic but also mystic music. It points ever

aloft. Though Man lies in direst need, God will place a little light in his hand that will lead him into Eternal Life; this is the promise of that Alto-Solo. This little light, which is the hopeful and believing soul itself, pervades the highest moments in these works. That is why their tragic quality is never depressive but comforting and uplifting.

Gustav Mahler's life is an explanation and verification of his music. He rose out of the most confining circumstances. When eighteen he was already conductor at a small theatre. Then for years he worked in the provinces until finally through his talent and energy he rose at thirty-seven to the all-powerful post of Director of the Imperial Opera at Vienna, in the face of the most embittered opposition. His activity there meant a reformation of the entire musical life. Ten years later he came to New York as one of the greatest and most celebrated conductors of his time. He died at the age of fifty. His activity as conductor and operatic director might well have filled another's life to the brim. While others rested he created his great work, the nine mighty symphonies and many Lieder cycles, works which today speak ever more forcibly to us. Thus, in the short pauses, which his duties allowed him, he became the last of that line of great men, which begins with Haydn and culminates in Beethoven.

LIEDER EINES FAHRENDEN GESELLEN SUNG BY KARIN BRANZELL
(Juilliard School of Music, N. Y., July 17, 1945—Broadcast over WNYC)

Karin Branzell, the noted contralto, who in her prime left the Metropolitan where she had acquired an enviable reputation, especially for her portrayal of Wagnerian roles, evoked thunderous applause from an audience at the Juilliard School of Music as a result of her fine rendition of *Lieder eines fahrenden Gesellen*. Mme. Branzell, who had sung the cycle at a recital given earlier in the season, again gave evidence of her thorough understanding of Mahler's message and once more showed the unusual combination of a luscious voice and a very high degree of intelligence. Local radio listeners were afforded the opportunity of hearing an excellent program beautifully interpreted and owe a debt of gratitude to the Municipal Station, WNYC, for this rare treat.

Gustav Mahler the Mystic

By MAX GRAF

The following article, a chapter from *Modern Music: Music and Composers of the Twentieth Century* by Max Graf, to be published in September, 1946, by the Philosophical Library, Inc., 15 East 40th Street, New York, N. Y., is printed by permission of the author and the publishers.

WHEN Gustav Mahler conducted his *First Symphony* in Vienna and the symphonic poems of Richard Strauss were still new I asked Mahler what he thought of Strauss. He replied: "He and I are like two miners who sink their shafts into the same mountain from two different sides."

The mountain he meant was the "magic mountain" of romanticism. Without Bruckner and Berlioz, without Wagner and Liszt the Mahler orchestra is unthinkable. All of Mahler's songs are set to lyrics of romantic poets. He was so powerfully influenced by the anthology *Des Knaben Wunderhorn*, master store-house of romantic fantasy, that the lyrics in the *Lieder eines fahrenden Gesellen* (*Songs of a Wandering Journeyman*), which he wrote himself, might easily be taken for poems from that collection. Their folklike tone, all that is dark, intimate, and naive in their verses, are reborn in his own lyrics.

The theme of his first cantata, *Das Klagende Lied*, is a romantic folk-tale. Like all romanticists Mahler longs for the simple sincerity of folk-tunes as they are sung by young girls promenading in village streets of a summer evening, with glow-worms in their hair and love in their hearts. To Gustav Mahler, as to all romantic artists, music is a mysterious language from Beyond. It resounds in nature, in woods and meadows, in heaven and earth. Tone for him has symbolic meaning.

Compared with Mahler, Richard Strauss seems naive. The musician Strauss is a narrator, a delineator who portrays reality. The perceptive faculty holds unbroken sway throughout his art work. The intellectual sources of his inspiration made many friends for him—among them a poet like Hugo von Hoffmannsthal, a stage producer like Max Reinhardt.

His friend, the composer Alexander Ritter, spurred him on to compose program-music. The basis of Strauss' creation is the true South-German appreciation of music and color. It surrounded him everywhere in Bavaria. The churches of Munich are elaborate structures in baroque style, filled with golden altars, marble saints, trumpet-music. In the Bavarian hamlets the white walls of rustic houses are adorned with frescos; flower-pots decorate the windows. Not

far from Garmisch, where Strauss built his home, lies Oberammergau, for over three centuries the scene of the celebrated Passion Play as presented by Bavarian peasants, with a wood-carver portraying Jesus.

This Bavarian delight in colors and bright figures is perpetuated in Richard Strauss. His love of Baroque is also a Bavarian heritage. Since 1652, the year in which the Bavarian Prince Ferdinand Maria married an Italian, Adelhaid von Savoyen, the splendor of Baroque flowed across Alpine passes down to Munich. Venetian artists executed the *décor* at Bavarian court festivities. Near Saint Salvador in Munich an Italian opera house was built. The printers in Munich printed Italian books. Italian architects built Jesuit churches in Munich, while in the village square the priests presented theatrical plays with singing angels and a divine tribunal.

This, then, was the Bavarian baroque upon which the art of Richard Strauss fed; nor was it wholly in jest that he told me: "I first realized in Italy that my *Elektra* is really an Italian opera." With *Ariadne auf Naxos* Strauss is transformed into a full-fledged Italian opera-composer, coloratura arias and all.

Inextricably interwoven with Mahler the musician is Mahler the thinker who ponders over the problems of world, heaven, God, death, and resurrection. His mental striving takes tonal shape. His inner struggles, paralleling those experienced by Dostoevski, Tolstoi, and Strindberg, are soul-searing battles with the inmost self. Nothing could be more alien to Mahler than the Straussian concept of the world as scarcely more than a colorful web of superficial phenomena. Worldly phenomena are but symbols for Mahler, pointing the way to a Beyond. Unlike Richard Strauss, Gustav Mahler never composed songs because he wanted to make music, because he enjoyed singing, or because he wished to portray soulful moods in melody. His songs are the seed out of which the symphonies grow; symphonies are expanded songs. Both ask and answer the same tormenting questions. The songs are sketches toward symphonies, sometimes appearing in the symphonies themselves to help illuminate their significance.

At the start of every symphonic group by Gustav Mahler one finds a song-cycle. Mahler's *First Symphony* grew out of the youthful experience of *Lieder eines fahrenden Gesellen*; the *Second, Third,* and *Fourth* symphonies out of the songs of *Knaben Wunderhorn*. In the *Fifth, Sixth,* and *Seventh* symphonies fragments of the melodies of *Kindertotenlieder* assume dominant roles.

Most of the songs had genuine orchestral timbre from their very inception. Of the forty-four published songs by Mahler the majority are provided with an orchestral background, while the song cycle *Das Lied von der Erde* was actually described as a "symphony" by Mahler.

Not only is the tonal plane of the songs symphonic, but song and

symphony are spiritual kin, as big world and small world, presentiment and fulfillment, initial step and ultimate goal.

Mahler's symphonies themselves, all closely associated with one another, are again a unit. The *Fourth* was originally meant to be *the Finale* of the *Third* from which it became separated as a child from its mother. All his symphonies contained the same mental conflicts, the same solutions to the problems that oppressed him.

Typical symbols and ideas keep re-appearing in all the symphonies. Anyone acquainted with the theories of Freud knows the meaning of such symbols. They are sound-forms of psychical complexes arising from the depths of unconscious emotional life.

One of these symbols is the funeral march that haunts the songs and symphonies with muffled drum beat. Another is the trumpet-signal which, in the form of *Reveille* or the *Great Roll-Call*, arouses the dead. Still another is a convulsed contortion in the music, suggesting sudden fright. It breaks the blissful spell in the *First* and *Fourth*. Yet another symbol is the *Laendler* dance, representing banal pleasure, earthly comfort. This vivid symbolism dominates all Mahler's artwork.

Irresistibly Mahler is drawn to the same problems of life that confront Oedipus as he faces the Sphinx. Among these the problem of death had special significance for him from the outset. Thus the *First Symphony* also contains its section devoted to thoughts about death. As the dirge takes its sneering, grotesque way through the third movement, the soul stands by weeping.

Mahler's *Second* was devoted entirely to the question of life and death, the terrors of the Last Judgment, and the eternal bliss of resurrection. It is his mystery play of the Hereafter out of which the song of the bird of death resounds. In the third movement of the *Fourth Symphony* Death plays a harsh song on his violin. The *Fifth* begins with dismal forebodings of death, while the *Lied von der Erde* is filled with them. In the *Tenth Symphony* Mahler actually wrestles with Death who has come for him. Beneath the third movement of this astounding unfinished score he has written: "Death! Proc! (probably: Proclamation)." At another point: "God, O God, Why hast Thou forsaken me?", and several bars later, "Thy Will be done!"

Even greater emotional stress enters into the fourth movement where one may read: "The devil dances with me. Madness grips me, accursed one! Destroy me, that I may forget that I am! That I may cease to be, that I may forget."

The ten symphonies composed by Gustav Mahler between the years 1885 and 1911, the year of his death, record his emotional conflicts, his development, his struggle with the dark forces of his being, his ascent from Hades to Heaven, and his fall from Heaven to Hell.

Mahler remained always the unredeemed soul. In the *Finale* of the *Third Symphony* the planets revolve around the sun, Divine Love

sways the universe, and the fighting spirit wins eternal bliss. Yet the naive child's heaven of the *Fourth* that follows is but a temporary *intermezzo* of light. Truly Mahler is the Ahasueric soul that plunges into the night and ensuing despair of the *Fifth*, *Sixth*, and *Seventh*. Having but glimpsed God he again stands in solitude.

An ominous trumpet blare, heralding a gloomy funeral march, starts the cycle of the *Fifth*, *Sixth*, and *Seventh* symphonies. No God, no angel sings to Mahler here. Gargoyle faces grin at him. Then again follows elevation to the realm of light in the *Eighth Symphony*, with its jubilant choruses and hymns of Divine Love. The "sparklet"—a term used by the mystics to denote the human soul—is drawn up to the great Source-light whence it had but strayed.

In the *Ninth Symphony*, however, Mahler again conjures up dark shadows that dance, mock, and threaten. There is something tragic in this striving for exaltation, for light and Divine Love. Gustav Mahler never found permanent peace and eternal bliss as did others who went in quest of God.

Not even in nature did Mahler find peace. He felt the beauty of nature keenly and portrayed it accordingly. In his *First Symphony* he gave a wonderful description of meadows in the sunlight and the singing of the birds. His *Third* contains fascinating pictures from the world of plants and animals. In the *Lied von der Erde* he sings of beautiful young girls dancing and strong young men riding wild horses.

Yet there was to Mahler also something sinister in nature. In a conversation he described how "the blue sky suddenly becomes dreadful" and how "on the most beautiful day in the sun-flooded forest one is often seized by an uncanny terror". As a child Mahler could often be found sitting on a tree stump, staring into space as though spellbound. He once explained to a friend that "life sometimes loses all meaning and seems a ghastly mockery from which one would turn away nauseated".

In a similar manner the Gothic world of the Middle Ages sensed nature as a diabolical spectre. Just as from the cathedrals of the 13th century animal-like demonic waterspouts burst forth, so from Mahler's symphonic scenery dragons seem suddenly to emerge.

Mahler's relation to nature is never naive. To him nature is a stepping-stone along the path to God, gaining its deepest significance from the Ultimate Goal. Thus he pictured, in his *Third Symphony*, the path of evolution from rigid, immobile substance to flowers, animals, angels, and God.

All of Mahler's great symphonies are mystery plays in symphonic form. Their structure parallels the staging of spiritual plays in the Middle Ages: Hell at the bottom, above that the earth, and at the top, heaven. In the finale of the *Third*, in the *Fourth*, and in the *Eighth* Mahler described Heaven: shining, gay, transfigured with light, vibrant with ringing bells, singing angels, and trumpet fan-

fares. According to his own written directions, the "Heavenly Choirs" of the *Eighth* "should no longer be human voices, but planets and stars revolving in their orbits" (From a Mahler letter dated 1906).

He was a cosmic soul, like the philosopher Spinoza, for whom God represented all being, all nature, all thinking. But the way to God leads through the burning thorn-bush of pain; in the portrayal of such a holocaust of the soul Mahler reveals himself a real modern, afflicted with all the hysteria of our troubled age. This lends his music that extraordinary emotional tension which even his purely musical genius seems at times unable to master. He then tends towards excess, becoming spasmodic, heaping media upon media: three massed choirs in the *Eighth* above a gigantic orchestra; the final scene of Goethe's *Faust* over a Latin medieval hymn. The orchestra assumes huge proportions, this giant orchestra itself being overpowered by a massed group of wind-instruments pealing forth chorales.

In the midst of such music, portraying a nerve-wracked Faust, there occur moments of ecstatic rapture, as in the *Adagio* of the *Fifth Symphony*. The gigantic tableau of the *Third* is followed by the delicate miniature of the *Fourth*, the massive jubilation of the *Eighth* by the chamber-music of *Lied von der Erde*: a Japanese engraving after a colossal fresco.

The tragic composer, tossed about between extreme gentleness and ecstatic vision, lacks moderation and intrinsic balance. From Mahler's inner struggles there is born only exaltation and despondency, no contented repose, no lasting peace. The point of utmost despair is attained in the *Sixth*, where life, almost wholly abandoned, seems but a distant memory. Night consumes all previous existence. Fate swoops down, hammering cosmic blows that shatter everything. The percussion instruments in this symphony are frightening noises of the night. In the midst of this universal terror stands man; no, he walks, he marches, he beats the drum; nothing daunts him; he sinks into abysses, but he continues marching until, finally, at the end of the symphony, he collapses—a most unusual ending for Gustav Mahler, who generally knows only triumph. Or is this truly the end for the solitary fighter?

The following symphony, the *Seventh*, presenting the next scene in Mahler's huge symphonic drama of man, provides the answer. At the start of this work the prone man raises himself up. His collapse was merely an episode that proved how heavy were Mahler's spiritual and emotional conflicts; he escapes from them and ascends to the C-Major dithyramb of the *Finale*, in which all the bells celebrate a victory which, however, turns out to be transitory.

Gustav Mahler belongs to the restive, tragic fighters of the 19th century beginning with Lord Byron and ending with August Strindberg, whose proud foreheads bear the mark of the unredeemed. As an intellectual personality he is as great as he is individual. Al-

ready at the age of twenty-five, when he composed his *First Symphony*, he was entirely himself. The blissful abandon of the first movement of this symphony, the *Laendler* gayety of the second section, the scornful parody and the harshness of the third, and the struggles of the *Finale* are Mahler. Never before had similar music been written. Like the Bible it begins with Paradise, the fall of man, and the expulsion from the Garden. Like the Prophets it ends with a trumpet-sermon on the Glory of God.

II.

Prophet, philosopher, and mystic that he was, Mahler's approach to music was purely spiritual. It is not the musical impulse in Mahler that creates the decisive talent for expressing himself in musical forms; rather it is the need of unburdening himself and of finding his way from the night of life to the light of heaven. A brother of Mahler's had perished by his own hand. He had lost his way in the gloominess of life. Gustav Mahler himself succeeded in shaping the afflictions of his soul into works of art, thereby liberating himself.

An artistic personality of this nature belongs to romanticism. It was a romantic poet, Th. A. Hoffmann, who invented the figure of Conductor Kreisler, the demonic musician who is obsessed by his art, who regards reality, people, and society as banalities.

Gustav Mahler was the Conductor Kreisler come to life. When, as director of the Vienna Opera, he would cross the streets with hair flying, hat in hand, or go storming up the narrow winding stairs to his rehearsal room, or (and then more so than ever) when he sat at the conductor's stand in the Opera, a glowing, flickering flame, he made one feel that Conductor Kreisler had really stepped out of Hoffmann's pages.

As a composer, too, he was a Conductor Kreisler, a mystic, like all romantic philosophers, to whom world, nature, man were merely manifestations of God. Again like the romantic philosophers Mahler saw in the real world only an allegory. His scenic descriptions are symbolic, unlike those in the symphonic poems of Richard Strauss, which are realistic. In Gustav Mahler's *Sixth Symphony* there is the sound of cowbells just as in the *Finale* of Strauss' *Heldenleben*. Yet while they are real bells for Richard Strauss, bells such as he could hear every morning on opening the windows of his study, to Mahler they are symbolic sounds. They represent the last earthly note to reach the wanderer making the ascent; they are symbols of distance and solitude.

The cuckoo that sounds its call in Mahler's *First Symphony* is not a realistic cuckoo which, like every other cuckoo in the world, and like the cuckoo in Beethoven's *Pastorale*, calls in thirds. Mahler's cuckoo calls in fourths, a symbolic cuckoo. In Mahler's music military marches and funeral marches are all symbolic rhythms, while

the sound of the hammer in the *Seventh Symphony* is a symbolic one. The *Laendler* and waltzes in his *scherzos* are not dance music, but parables of animal love of life. All sounds and rhythms, all worldly phenomena have only spiritual meaning for Gustav Mahler. To him nature is nothing real or concrete, but just a plane of sojourn for the soul on its path to God.

Gustav Mahler carried forward the development of the classical symphony-form and the romantic orchestra from a spiritual rather than from a purely musical viewpoint.

The classical symphony-form had been like a consonant harmony, its four movements standing at the same level. With Mahler, who fights his way upwards, the symphony achieves gradation. The classical equilibrium of the four movements is shattered even in Mahler's *First Symphony*. The gay first two movements are but a prelude, the parodistic third movement an intermezzo, and all three are just a preparation for the *Finale*, a tremendously expanding section representing the sum and substance, the gathering of all the significant forces of the whole symphony.

The *Second* and *Third* symphonies are constructed in terraces, like the minarets in ancient Babylon. "My work forms a musical poem that embraces every stage of development in a step-by-step gradation. It begins with inanimate nature and progresses until it reaches the ultimate goal—love". Thus did Mahler himself describe his *Third Symphony* in a letter.

The spiritual energy with which Mahler erected these structures that aspire from earth to heaven is extraordinary. He got the inspiration for such forms from Anton Bruckner, particularly from the latter's *Fifth Symphony*; with the fugues of the final movement this symphony works itself upwards to the glory of the *choral finale*; or rather, it prays its way upwards. Yet, Mahler's accomplishment with these inspirations is his own personal creation. His symphonies, in their ascent, become an allegory for his titanism.

For these tonal structures Mahler, like his contemporary Richard Strauss, increased the number and variety of instruments of the romantic orchestra to immense proportions. However, this increased scope of instrumental coloring had a different significance for him than for Richard Strauss. Strauss enlarged the romantic orchestra because he needed new paint tubes for his pictures. It was materialistic pleasure in glory and splendor that augmented the orchestra of Strauss' symphonic poems to massive proportions. The new colors were to serve as festive decorations in the manner Richard Strauss so greatly loved. As he sat composing in his Viennese study beneath a colored wooden ceiling transplanted from an Italian *palazzo* he was surrounded by costly paintings and Greek statuettes.

Mahler's orchestra does not owe its existence to mere enjoyment of color, but rather to his cosmic aspiration. "I am the universe resounding," wrote Mahler after composing his *Eighth Symphony*.

"Imagine the whole universe singing as it revolves." Mahler's use of the chamber-orchestra in his *Lied von der Erde* has similar significance. It is supposed to reproduce the gentle voices of the universe, the drifting of autumnal mists, the plaintive voices of birds, the quiet of twilight.

A number of years after Mahler's *Lied von der Erde* (composed in 1908) Richard Strauss employed a similar chamber-orchestra in his *Ariadne auf Naxos*. But here it was an artistic intelligence that shaped the fine, silken tones. In Mahler's music it is always the spirit that creates the tones; in the music of Strauss it is the desire for sensuous effect.

Employing tones as symbols, as Mahler does, is romanticism. Mahler is more deeply involved in romanticism than Richard Strauss. His point of departure is the poetry of the romanticists, the songs from *Knaben Wunderhorn*, and the Jean Paul novel *Flegeljahre*, that had already inspired Schumann.

His *Eighth Symphony*, too, is dominated by the spirit of romance; the Latin hymn "Veni Creator Spiritus" is a medieval poem discovered by the romanticists, while the ending of the Goethe-like "Faust" epic is genuine romantic poesy, inspired by the frescos in the Gothic cemetery at Pisa. The *Lied von der Erde* takes its text from Chinese poems by Li-Tai-Po, poetry of the Far East first translated and imitated by the romantictsts.

Romantic also are Mahler's nature scenes, the animated and spirited universe, nature as symbolism; also his mysticism, his heaven, his earth, his hell. Romantic is the figure of Death scraping his shrill violin, as in a picture by Boecklin, or, potion in hand, riding a black horse, as in a painting by Franz Stuck. The type of artist Mahler represents is the romantic, differing from the type of Richard Strauss by virtue of ecstatic enthusiasm, fanaticism, and conflict with the world. Gustav Mahler is the supreme anti-realist among the artists of the 20th century.

A visionary like the Prophets of old, Mahler carries over into the modern, scientific age the heritage of spiritual visions. He is a true artistic product of a generation in which the greatest novelist, Dostoevski, was an epileptic, Strindberg a paranoiac, and Mussorgsky a drunkard. His nervous system was the sensitive nervous system of the era of Charcot, Liebault, and Freud. Dark childhood memories oppress him, haunting all his works. The trumpet-signals, the funeral marches, as well as many other characteristic features of his symphonies are such childhood memories. Sinister faces frighten him. While composing *Klagendes Lied* he saw his double coming through the wall of his room, and while writing the funeral march for his *Second Symphony* he literally beheld himself laid out beneath flowers and wreaths. We find in his music hysterically convulsed moments. Terror suddenly cries out. Tortured nerves groan.

He was a deeply suffering man like Blaise Pascal in the 17th cen-

tury. Above his symphonies he could have placed the Pascal phrase: "Car enfin qu'est-ce que l'homme dans la nature? Un néant à l'égard de l'infini, un tout à l'égard du néant, un milieu entre rien et tout". (What then is man in Nature? Naught when compared with the infinite, all when compared with naught; a half-creature midway between naught and all).

Pascal's belief that love belongs to a higher order than knowledge was also Mahler's tenet. The emotional conflicts of man aspiring toward the light were touchingly described by Pascal in his *Pensees*; in Mahler's symphonies they are reborn as music.

In listening to Gustav Mahler's music one realizes that the mechanical civilization of the 20th century, with all its technical magnificence, lacked something essential to the satisfaction of a more profound nature. At one of the greatest moments in Mahler's creation the dark voice of an angel starts singing:

> Ich bin von Gott und will wieder zu Gott!
> Der liebe Gott wird mir ein Lichtchen geben,
> Wird leuchten mir bis in das ewig, selig Leben.

(I am from God; will return to God; Dear God will give me a little light; will light my way to blissful, eternal life).

So profound an artist-nature could never have been content with a colorful external life as experienced by Richard Strauss. "Man lies in abject need, man's lot is mortal agony," was Mahler's belief, and the *Third Symphony* proclaims with Nietzsche's words: *O Mensch gieb acht! Die Welt ist tief und tiefer, als der Tag gedacht.* (Mortal, beware! The world is deep, yea deeper than day suspects.)

With the utmost spiritual energy Gustav Mahler sought the path to light, to universal love, and to God in his music. Often he compared his struggles with Jacob's battle with the angel. No musical expression seemed to him strong enough to symbolize these struggles. The directions in his scores accumulate: "With greatest fury"; "as though lashed"; "erupting violently"; "trumpets to blow with upturned bell." The shrill little E-flat clarinet literally shrieks in his symphonies.

Sometimes purely musical power seems to him incapable of expressing his titanic intentions. Then the heaped-up orchestral voices become theatrical, Meyerbeer-like—a glaring pageant midst trumpet fanfares and pealing bells.

Monumental music, such as Mahler's symphonies, will always have to build with the hewn stones of triad music, just as temples will always rest upon pillars and columns. Yet Mahler's counterpoint, forestalling the harmonic union of the various musical voices, lets them go their several ways side by side. This many-voiced web (polyphony), hovering about the triad structure, does not, however, elude its dominance completely. Mahler used to tell how, as a child in the forest of Iglau, he would listen to the woods sounding in many voices,

to the songs of the birds mingling with the rustling of the leaves and the storm sounding its melody amid the noises of the forest. It is this cosmos of nature that he sought through polyphony to translate into tone.

"From different sides must come the themes", he said. In the *Third Symphony* man marches straight through the conflicting sounds of the world, through its noisy and vulgar music, for that too has its own way to go. In *Lied von der Erde* a five-tone scale forms the nucleus from which all the melodies grow. A "tone figure", a crystal composed of five tones, forms the centre of all the tone patterns, as in the later works of Schoenberg. While Richard Strauss expanded the harmonic range with his naturalism, Mahler enlarged it with his spiritual fire and intellectual daring.

In the modern materialistic world, which at the turn of the century excelled in scientific research, in industry and commerce, Gustav Mahler was a herald of moral and ethical values.

The most eminent sculptor of this age, Rodin, perpetuated Mahler's features in many bronze busts, revealing the noble head of a thinker, a fighter, a man looking up.

KILENYI-MAHLER MEDAL AWARDED TO FRITZ REINER

In March 1931, Fritz Reiner conducted Mahler's *Seventh* in Cincinnati. He performed the second movement of Mahler's *Second* in New York, Philadelphia, and Pittsburgh. On January 9 and 10, 1942, Reiner conducted *Das Lied von der Erde* in Pittsburgh. On March 9 and 11, 1945, he introduced Pittsburgh audiences to Mahler's *Fourth*. In recognition of his efforts to create a greater interest in and appreciation of Mahler's music, the Directors of the *Society* awarded the Kilenyi-Mahler Medal of Honor to him. The presentation was made on March 9, 1945, by Glendinning Keeble, Director of the College of Fine Arts of Carnegie Institute of Technology, acting on behalf of the *Society*.

Some Mahlerian Misconceptions

By WARREN STOREY SMITH

If to be great, as Emerson suggested, is to be misunderstood, then the manifold misunderstandings in regard to Gustav Mahler may be counted among the multiplying signs of his importance. First and most ill-founded of all was the assumption that he was a conductor with a mistaken ambition to shine also as a composer. This once-prevalent belief has now virtually disappeared. The fact that his music continues to be played and to be hotly discussed is sufficient answer to that one. Mere *Kapellmeistermusik* exhibits no such vitality. Rather does it perish with its creator.

A corollary of this canard that seems also to be on its way out is the notion that Mahler's music is lacking in physiognomy. Even the composer's admirers once bade us overlook his eclecticism as something relatively unimportant. It is now becoming increasingly apparent that he was one of the most personal of music-makers. And not only in his final phase, as represented by *Das Lied von der Erde* and the *Ninth Symphony*. We may recognize the essential Mahler in such early utterances as the *Lieder eines fahrenden Gesellen* and the *First Symphony*, which partly stemmed from that song cycle.

There are five important aspects of Mahler's many-sided musical personality and the *First Symphony* contains them all: a homely, folksy strain; a vein of pessimism and despair; a fondness for the grotesque, the bizarre; a fervid lyricism, which in earlier works does not always escape sentimentality, but which is sublimated in *Das Lied von der Erde*; and a preference for the *Laendler* type of Scherzo. These elements in his style may be variously traced back to his childish delight in the songs and dances of the people (not to mention military marches), to Schubert, to Berlioz, to Schumann, and to Bruckner, with whom he has but little in common, despite the frequent linking of their names. But to discern the sources of a composer's style is not necessarily to dismiss him as a mere epigone or even as an eclectic. Such things may be completely absorbed and fused into a single, if complex idiom, as they were in Mahler's case. That he had a style readily identifiable if not always easy to describe in technical terms is shown by the fact that critics of today are forever detecting Mahlerisms in contemporary works. A case in point is Shostakovitch, and not only because he revived the hour-long (and longer) symphony. If you wish to see a borrowing more unabashed than anything in Mahler, compare the opening of the finale of the Russian's *Fifth* with the announcement of the chief theme of the finale of the other's *First*.

Even when these misapprehensions are disposed of, Mahler's claim to recognition as a major symphonic composer is often disputed on the ground that the trend of his mind was lyric rather than symphonic in the more exacting sense of the word.

Warmly appreciative is the analytical essay by Eric Blom that accompanied the first release of the Columbia recording of *Das Lied von der Erde*. For this particular work Mr. Blom displays unbounded admiration. In contra-distinction to Ernst Krenek, who accords that place to the *Ninth Symphony* and to Egon Wellesz, who prefers the *Eighth*, Mr. Blom (and he is not alone in this respect) holds that *Das Lied von der Erde* is beyond any doubt Mahler's masterpiece. His argument is that Mahler, like Schubert, was a born song-writer who tried also to write symphonies. In this role, like Schubert before him, he was not entirely unsuccessful. But however eloquent the result, the symphonies were achieved under a fundamental handicap, the aforesaid lyric bent. In *Das Lied von der Erde* this obstacle was removed. Mahler was here in his rightful and proper sphere. The underlying purpose of the symphony was lyrical and the symphonic dressing serves to lift the composition to a higher plane than that of pure song.

Now this contention is not so easily disposed of as the others, though there are many who do not agree. Mahler had, of course, a pronounced lyric gift. He has left us some charming songs, still but a handful in comparison with those of Brahms, Wolf or Strauss. Distinctly the best of them are those for which he provided an orchestral accompaniment. And these by their very nature are quite as symphonic as they are lyric. Wholly symphonic in character, on the other hand, are the choral portions of his symphonies: the finale of the *Second*, the entire *Eighth* and even the finale of the *Fourth*, outwardly no more than a soprano solo with orchestral background.

As far as Schubert is concerned, he was no contrapuntist and was well aware of the fact, and planned at some time to remedy this deficiency. Mahler, on the contrary, was a contrapuntist born. It has been pointed out that he was the first to restore the pure polyphony of the Middle Ages and the first later German composer to free himself from the tyranny of the bass. Often a bold and original harmonist, he nevertheless thought polyphonically rather than harmonically and was therefore the true forerunner of the linear contrapuntists of the 20th century. Undoubtedly, it was this aspect of his art which earned him the admiration of Schoenberg and his school.

In this connection it is pertinent to quote from the recently-published *Memories and Letters*, written and compiled by his widow, Alma Mahler (the Viking Press): "He worked at white heat all the summer on songs for orchestra, with Hans Bethge's Chinese poems as the text [*Das Lied von der Erde*]. The scope of the composition grew as he worked. He linked up the separate poems and composed interludes, and so found himself drawn more and more to his true

musical form—the symphony. When this was clear, the composition rapidly took shape and was completed sooner than he expected." So perhaps instead of saying that Mahler was a song-symphonist, and thus playing into the hands of a critic such as Cecil Gray*, to whom that term is anathema, let us rather say that he was a symphonic song-writer. That the *Lieder eines fahrenden Gesellen*, for instance, are symphonic in character is fully proven when parts of No. 1 and No. 4 turn up in the *First Symphony*.

Next to be disposed of is the theory that Mahler was congenitally addicted to mass effects, to swollen sonorities, choral and orchestral. No more unfortunate apellation was ever devised than the term "The Symphony of a Thousand." That the *Eighth Symphony* was designed and actually requires that many performers is an impression so widely circulated that few will be found to question it at all. Nevertheless, nothing could be farther from the truth, as an examination of the score will readily disclose. If a thousand singers and instrumentalists have been engaged in a performance of the *Eighth* the same is true of Handel's *Messiah*. Allowing sixty-five for the string section, one hundred and twenty players could meet the basic orchestral requirements of the score, and Mahler does not specify how many choristers are needed. He merely suggests that, if there is to be a large chorus and a large string section, the first of each of the woodwinds is to be doubled, and he would prefer to have two piccolos and two E-flat clarinets. The latest American performance of the *Eighth*, that given under the direction of the late Erno Rapee at New York's Center Theatre in 1942, enlisted an orchestra of a hundred and a chorus of three hundred, and while more singers and players would not have been amiss, the effect was by no means unsatisfactory. To be sure, in this symphony and also in the *Second*, Mahler "shot the works," but so did Beethoven in the *Ninth*, when he threw into the finale all the available resources of his day. We should not forget that Mahler's *Fourth* was the first symphony since Mendelssohn to dispense with trombones. Only four horns are required for the *Ninth Symphony* and *Das Lied von der Erde*, and much of the orchestration of the latter is notable for its delicacy and transparency. Save when he desires a mass effect, Mahler turned his back upon the lush doublings of Wagner and Strauss and the predominant characteristic of his scoring is the isolation of the instruments. In passage after passage we are actively conscious of each and every one of them. It is another sign of Mahler's tendency to run to extremes that he should have given us such things as the *Eighth Symphony* and the finale of the *Second* and also have pointed the way in his *Fahrenden Gesellen* songs and the *Kindertotenlieder* to the chamber

* In his *Music of Our Day* (Thomas Y. Crowell) Lazare Saminsky calls Sibelius a "song-symphonist," the very thing which Mr. Gray has emphatically protested that he is not!

orchestra of our own day. In the matter of obtaining a maximum of effect with a minimum of means he is still unrivalled.

There is another "misconception" that I might mention, though it comes closer to being a difference of opinion or the possession of a different standard of values. If you require consistency of style and a more or less uniform level of achievement, as found for example in Brahms, then Mahler is not your man. People do not adore one symphony of Brahms and detest another, yet there are those who feel almost that strongly regarding certain works of Mahler. It is also possible to have violent likes and dislikes among the music dramas of Wagner. The *Ring* operas, *Meistersinger*, *Tristan*, and *Parsifal* are quite dissimilar in style, though all are recognizably Wagnerian. When two motives from *Tristan* are quoted in the third act of *Die Meistersinger* we are transported forthwith to another tonal and emotional world.

For the true Mahlerite, as for the perfect Wagnerite, everything goes. The real fascination of Mahler lies in his protean variety, even in the flat contradictions of his personality, such as his extreme sophistication and equally pronounced naïvete, his bitter pessimism and his bland optimism, his ability to be both simple and grandiose. It has not been given to many to portray with equal vividness the pleasures of Heaven and the pangs of Hell. Mahler is able to convince you that each place is his special province.

An even greater stumbling block for many is what Krenek calls the "disconcerting straightforwardness" of Mahler. They do not credit him with having used obvious thematic material purposely or with having resorted deliberately to outright vulgarity. They assume that he was a commonplace or blatant, as the case might be, because he lacked the taste to be otherwise. As an Austrian he had, of course, a fondness for simple melody, the folksy strain to which I have already alluded. He also harbored two unconventional convictions, viz., that the symphony should be for all, not for the select few, and that it should contain the whole of life, the tawdry as well as the beautiful. In the passage in the third movement of his *First*, marked "Mit Parodie", he directs that the cymbals be attached to the bass drum and played by one performer because this vulgarism was exactly what he wanted. This was the meanness and the cheapness of life from which in the ensuing Trio, lifted bodily from the fourth of the *Gesellen* songs, he was to find solace under the friendly linden tree. This is not program music in the accepted sense; neither is it "absolute" music. Many listeners are either caught off guard by this paradox or, while aware that in Mahler you must read between the lines, are still unwilling to make the effort preferring to fall back upon those symphonists who give them no such problems with which to wrestle. A complex man, a complex composer. Someday, no doubt, the whole world will get him straight. Then will we really see the fulfillment of his prophecy "My time will come."

Mahler's *Eighth Symphony*

By PAUL STEFAN

The following essay written by the late Dr. Paul Stefan, eminent Viennese Musicologist, was read over the ABC Network on April 5, 1942 before the broadcast of the *Eighth* conducted by the late Erno Rapee.

THE question has often been asked why Mahler wrote for such large orchestras, augmented by human voices, and more specifically, why he wrote the *Eighth Symphony* for a huge group of performers that includes an orchestra, two choruses, a large children's choir, and seven soloists as well as a brass choir and grand organ. The answer may be found partly in the fact that Mahler lived in the heroic period at the latter part of the nineteenth century and the beginning of the twentieth. It was an epoch dominated by the great figure of Wagner whose monumental poetic dramas demanded ever greater and greater material resources for their performance. It was in that epoch Mahler lived and composed.

Another reason for the unusual requirements of the *Eighth Symphony* is to be found in the purpose Mahler had in writing it. He had tremendous visions, whose meaning, he felt, was of overwhelming urgency and importance to all mankind. He had confessed his faith in immortality in his *Second Symphony*. He felt a strong impulse to reaffirm that faith fifteen years later. These fifteen years had been a period of happy married life and great artistic triumphs. During this time Mahler had grown in emotional stature and in his deep conviction that there is an existence beyond our material life. In his desire to express the almost inexpressible, he had to have recourse to a huge personnel of interpreters.

One is inclined to ask what it was that Mahler longed to proclaim through his music in the *Eighth Symphony*.

We think it was the secret of love, love that is creative, love that is god-like. In the first half of the *Eighth Symphony* Mahler evokes the spirit of creation and the spirit of eternal love, using the words of an old Latin hymn to express this life-giving spirit.

The second half of the symphony reveals the miracles wrought by love. For the expression of this miracle, sung by human voices, Mahler chose the utterance of Goethe in the final scene of *Faust*. Although Faust became the victim of human temptation, he never lost his love for other human beings, and for his work. Throughout all his errors and misfortunes he carried within himself the strength of spirit he gained through the love of woman. Because of this love he was accepted into heaven.

Mahler had completed the symphony in a frenzy of creative energy

in 1906, and he fell ill shortly after that, perhaps as a result of the strenuous labor the symphony entailed. Certainly his later works, such as *Das Lied von der Erde* and the *Ninth Symphony* do not convey the impression of over-powering and undiminished strength that is displayed in the *Eighth Symphony.*

This work was considered impossible to perform because of the difficulty of the music and the large number of performers it required. Mahler was inclined to believe that this opinion of his symphony was correct, and he had more or less given up all hope of hearing it. When he returned from New York where he had conducted at the Metropolitan, and went to Munich, he found that rehearsals for the first performance of his gigantic symphony were already in progress. Despite his failing health he threw himself into the excitement of the last rehearsals with a frenzy which dominated all the participants.

When he conducted the first performance and received an unheard of ovation, he felt that he was successful in proclaiming his love for the eternal and believed that his work on earth was done. The symphony lasted an hour and a half, but the cheering and tumult that followed the performance did not die away for a half hour following the concert. It was the greatest and last triumph of his life.

KILENYI BRUCKNER MEDAL PRESENTED TO ERICH LEINSDORF

In appreciation of his efforts to create a greater interest in and appreciation of Bruckner's music in the United States, the Directors of the *Society* awarded the Kilenyi Bruckner Medal of Honor to Erich Leinsdorf. Leinsdorf broadcast the *Adagio* of Bruckner's *Fourth* over NBC on October 18, 1942. On April 12th and 15th, 1945, he conducted first performances of the *Fourth* in Cleveland. Recordings were broadcast by Mutual. The presentation of the medal on behalf of the *Society* was made by Ralph S. Schmidt, Vice President of the Cleveland Institute of Music, after a performance of Bruckner's *Seventh* in Cleveland on October 26th, 1945.

Mahler and Dostoevski

By CURTIS SWANSON

Among the spiritual ancestors of Gustav Mahler, none holds a more important place than Dostoevski. The philosophical system constructed by the great Russian was a potent factor in the development of Mahler's spiritual vision and a knowledge of it is essential to a clear understanding of the composer's *Weltanschauung*. Mahler himself testified to the importance of Dostoevski and this influence is recounted by many of his followers and students. The greatest testimonial, however, lies in Mahler's creative works themselves—they speak with a most eloquent voice of the influence exerted by the novelist. Unique, utterly original as they are, they sing of the spiritual kinship of the composer and the writer.

What is this system which the Russian has fashioned? The attempt to answer this question has formed the chief task of many thinkers and is the subject of scores of scholarly studies. The scope of a short article, of course, is insufficient for an adequate description, as the reader well knows. However, with a full realization of the limitations involved, it may be useful to point out two of the most basic theses of Dostoevski's philosophy, for they apply with particular significance to the Mahler-Dostoevski relationship. They are, briefly:

1. Man's nature is characterized by a fundamental duality and contradiction.
2. Only through suffering can man become free.

Dostoevski removed the mask from human life and laid bare the inward and secret springs which lead to the overt acts of man. With uncanny insight he probed the hidden motives of the human soul, and in these subterranean channels of human activity, Dostoevski fathomed the real man. Here he discovered that man is essentially a turbulent, contradictory being. As Berdyaev says, "Dostoevski's anthropology shows human nature to be in the highest degree dynamic. Immobility is only a surface characteristic; the veil of custom and the harmony of the soul hide whirling storms, with which alone he was concerned, and he went down into these gloomy depths and unsealed a fountain of light, light more authentic than that which shines on the untroubled surface. Man's stormy restlessness is due to the polarity of his nature, to the shock of colliding contraries."[1]

Mahler, by his very nature, could not fail to be attracted by this unique conception of man. He displayed many of the characteristics of this duality and expressed them in his work. "It will ever remain

[1] Nicholas Berdyaev: *Dostoevski, An Interpretation*; Sheed and Ward, New York, 1934; p. 57.

a secret of nature," says Bruno Walter of Mahler, "how it could have created and made capable of living a man with such violent inner conflicts, and how it could have kneaded into a fundamentally sound and vital constitution so much of energy and intellectual acuteness, so much of serenity and self-sufficient quietness and, at the same time, so much of gloomy irritability, of danger from out of threatening depths, and, lastly, so much of whimsical humor."[2] Again, Walter says that "such was his nature that, because of its inconstancy, he was unable to hold conquered spiritual positions."[3]

How often we see this duality expressed in Mahler's music. Listening to one of his symphonies, we hear, alternately, sounds of the most earthly, often vulgar sort, only to be succeeded by music, the sheer radiance and ethereal beauty of which is unexcelled in symphonic literature.

The first and second movements of the *First Symphony* are models of youthful exuberance, vigor, and charm. Yet in the Funeral March and again in the *finale*, we see abject despair and gloom, heightened by sardonic humor. In the end, however, the forceful triumph of Mahler's spirit dominates the thrilling climax. And, again, what greater contrast could be found than that between the diabolic *scherzo* of the *Second* and the glorious fifth movement? Or between the amusing strains of *Der Trunkene im Frühling* and the ethereal *Der Abschied* in *Das Lied von der Erde*? The instances are numerous—the above-mentioned are only typical.

This leads to the second of Dostoevski's theses, that only through suffering can man become free, which is essentially a religious doctrine. Dostoevski's conception of human destiny involved a long, tortuous journey which man must take. On the way he is beset by evil, trouble, suffering, despair and, perhaps most significantly, by doubt. Dostoevski, perhaps the foremost theologian of the last century, and a firm supporter of the Orthodox church, was at the same time moved by the most compelling kind of doubt and skepticism. He has presented the case for humanitarian and socialistic opposition to the Christian virtues in a most convincing and persuasive manner. The central book of *The Brothers Karamazov, Pro and Contra*, which includes the unforgettable *Grand Inquisitor* chapter, is a devastating attack on the religious position which we associate with Dostoevski himself. In fact, the writer had difficulty in persuading his publisher that the words of Ivan Karamazov were not his own and that the Christian doctrine would be adequately defended in the following section, *The Russian Monk*. That Dostoevski could wax so eloquent in attacking his own position is another example, perhaps the most striking, of the power of his conflicting ideals.

The famous conversation at the inn between Ivan and Alyosha, which constitutes the main part of *Pro and Contra*, is described by

[2] Bruno Walter: *Gustav Mahler*; The Greystone Press, New York, 1941; p. 132.
[3] ibid. p. 129.

Walter as "a fundamental expression of all that I have called Mahler's world-sorrow."[4] Mahler was painfully aware of the evil and suffering that is so much a part of our worldly existence. Man's inhumanity to man, the tragic fate that sets brother against brother, these were for him, as for Dostoevski, a barrier against an unclouded faith. The apparent inconsistency between an all-merciful Deity and the endless suffering inflicted on mankind, has nowhere been so poignantly depicted as in the conversation between the Karamazov brothers. Ivan, the skeptic, the man crushed by the rank injustice of the world-order, raises the question which is eternally asked by the humanitarians: "If there is a God, how can these things be?"

Addressing Alyosha, the religious novice garbed in monastic dress, Ivan recounts the most awful kind of earthly suffering—the pain of little children. He gives the most gruesome examples. Alyosha hears of the Russian child who was thrown to the wild dogs for some petty offense, of the Turkish soldiers' pastime of tossing an infant in the air and then catching it on the point of a bayonet—all before the mother's eyes. Then Ivan asks, "Can you understand why a little creature, who can't even understand what's done to her, should beat her aching heart with her tiny fist in the dark and the cold, and weep her meek unresentful tears to dear, kind God to protect her? Do you understand that, friend and brother, you pious and humble novice? Do you understand why this infamy must be and is permitted? Without it, I am told, man could not have existed on earth, for he could not have known good and evil. Why should he know that diabolical good and evil when it costs so much? Why, the whole world of knowledge is not worth that child's prayer to 'dear, kind God.'"

That such an utterance could have come from a writer who later espoused a contrary point of view is a tribute to the triumph of Christian values in Dostoevski. For in his considered and final answer, it is by means of this suffering and tribulation that man approaches God.

It is small wonder that Mahler found in Dostoevski a kindred soul. The same doubts that beset the writer perplexed the composer; the "world-sorrow" of Dostoevski was essentially the same as that which moved Mahler. Happily, both men uttered a reassuring message of love—a love of God and of the world. What more convincing testimony to the triumph of life over death, of the power of God over the forces of darkness, is to be found in all artistic creation, than in Mahler's *Second*, whose triumphant *finale* proclaims the eternal message of hope: "You will arise straightway, my heart, resurrected and wing your pulsing way aloft to God." Happily, too, we find a love of this world, of "the dear earth," expressed so movingly in *Das Lied von der Erde*. Lovers of Mahler's music, who have been enchanted by the beauty of *Der Abschied*, with its picture of an eternally new and verdant earth, may find a similar portrayal by Dostoevski and will not miss

[4] Ibid. p. 139.

the significance of it, found in one of the best passages in *The Brothers Karamazov.*

Alyosha, alone in the midst of an ethereally beautiful night, is pictured in an unforgettable scene. "The vault of heaven, full of soft, shining stars, stretched vast and fathomless above him. The Milky Way ran in two pale streams from the zenith to the horizon. The fresh, motionless, still night enfolded the earth. The white towers and golden domes of the cathedral gleamed out against the sapphire sky. The gorgeous autumn flowers, in the beds round the house, were slumbering till morning. The silence of earth seemed to melt into the silence of the heavens. The mystery of earth was one with the mystery of the stars . . . .

"Alyosha stood, gazed, and suddenly threw himself on the ground. He did not know why he embraced it. He could not have told why he longed so irresistibly to kiss it, to kiss it all. But he kissed it weeping, sobbing and watering it with his tears, and vowed passionately to love it, to love it forever and ever."

In addition to specific references cited in footnotes, I was helped by the following background material:

Gabriel Engel: *Gustav Mahler: Song-Symphonist*; The Bruckner Society of America, New York, 1932.

Ernest J. Simmons: *Dostoevski: The Making of a Novelist*; Oxford University Press, New York, 1940.

Avrahm Yarmolinsky: *Dostoevsky: A Life*; Harcourt, Brace and Co., New York, 1934.

I have also been helped by reading several articles in issues of *Chord and Discord* and by correspondence with Bruno Walter.

Mahler's Music in Wartime Britain

By JACK DIETHER

Spring, 1945

IT was an English critic, Henry Boys, who pointed out that Mahler, standing on the threshold of modern music and looking both backward and forward, was the one vital link between the new and the old, without some knowledge of whom a deeper understanding of twentieth century music is incomplete.[1] This sense of historical justice is typical of English appreciation, as is the recent observation of Ralph Hill:

"At the time that Mahler was producing his major works we in Britain were under the spell of Brahms and Strauss, and had no time for yet another new German composer. Then Mahler died and the first world war came, which ruled out any possibility of putting his music on the British musical map. Finally, after the war there was a violent reaction against the 'monumental' in music and only works of this kind by established composers of the past were tolerated. Thus circumstances from the beginning were against Mahler's music being given a fair trial here."[2]

It is well to add that even the established composers' big works often needed special reinforcement when the age of orchestral economy inevitably set in, for to Mahler's misfortune this occurred in a shorter space of time after his death than it would have taken to become assimilated internationally. To the directorial mind only popular demand could justify additional provision, not Mahler's creative demand. And how, in this vicious circle, could the public know that his demand to be taken on his own extravagant terms was motivated by an impulse worthier than that of egomania, as some critics facilely suggested?

The second world war was even less respectful of creative considerations. In 1940 the devastation of London closed most of its concert halls and broke up many orchestras. Those able to continue became wandering bands perpetually en route from province to province with a skeleton standard repertory. Rehearsals became almost non-existent. Two years later the destruction of Queens Hall left many musicians without even their instruments. Traveling expenses were barely covered by the intakes even of packed provincial halls. Scant accommodation, little sleep, and great strain impaired playing efficiency all

[1] Booklet issued by the Gramophone Co., Ltd., London, with HMV recording of Mahler's *Ninth*.

[2] Mahler and Sibelius—BBC *Radio Times*.

around. The orchestras of the north carried on fairly steadily, and gradually London again received its own players. From 1942 each successive season was bigger, and nearer to the pre-war standard in execution. But even today few conductors can count on more than one rehearsal; engagements are subject to every unforeseen difficulty, and the budget is tyrant over all.

"Fair trial"! If one great German composer was unable to get a fair trial before this upheaval took place, what chance had he now? Yet the astounding fact remains that Mahler has made great strides here since 1939. For if physical limitations have never been more severe, popular interest has never been greater. The existent recordings of his works are even more treasured, and fantastic prices are quoted for them in record trade columns. His name appears in discussions of modern music in ever widening connotations, and most often by composers who acknowledge their indebtedness. His songs are vigorously encored on numerous occasions, and audience polls show them to be among the most popular items in the whole song repertory.

Simultaneously with the publication, in the midst of this war, of his symphonic scores for the first time outside German-speaking countries, the leading British music critic Ernest Newman devoted four weekly leading articles in the *Sunday Times* to a high appraisal of his work. Owing to the demand for more material by the smaller orchestras several individual Mahler movements—those smaller ones which are better able to bear such treatment—have been arranged for reduced orchestra, published and widely dispersed in this form.

These are a few of the events that have helped to span the formidable gulf between our musical public and this musical art of just thirty years ago. It indicates an undeniable flare-up of an "infatuation" which has been but smouldering during these years; but what does it indicate for the future? Let us not be over-confident, but examine the present status of each of his works individually:

Symphony No. 1: Has not been performed here in complete form in wartime. Second and third movements published separately by Boosey & Hawkes in 1942 (arranged for reduced orchestra by Erwin Stein), and widely performed under the names *Laendler* and *Marcia funebre* respectively. American Columbia recording so far unknown in this country.

No. 2: Not performed in complete form in wartime. Second movement published separately by Boosey & Hawkes in 1942 (arranged for reduced orchestra by Erwin Stein), and very widely performed under the name *Andante pastorale*. Anatole Fistoulari and the London Philharmonic have given over a hundred performances of this movement in London and on tour. (This thin-end-of-the-wedge approach is much favored by British conductors.) American Victor recording of the symphony was in British

catalog from 1939 to 1941 only, has never been widely known, and is no longer manufactured here.

No. 3: Never performed completely in this country. The first full performance, to be given in April, 1945, by Sidney Beer and the National Symphony, was cancelled owing to organizational difficulties. Second movement published separately by Boosey & Hawkes in 1942 (arranged for reduced orchestra by Benjamin Britten), and widely performed under the name *Menuetto.*

No. 4: Frequently performed throughout the country by various conductors, usually with the soprano solo in an English translation. Very popular.

No. 5: Never performed completely in this country. The little *Adagietto* for strings and harp has been available in both recordings continually since their release, and has been frequently performed throughout the country.

No. 6: Never performed in this country or America.

No. 7: Never performed completely in this country, nor any part in war.

No. 8: Produced in Queens Hall shortly before the war; never performed since.

No. 9: Not performed in wartime. The recording by Bruno Walter was sponsored in 1938 by advance private subscription from this country, and despite limited distribution by HMV, this recording has maintained an enormous reputation throughout the war, and is the focal point of all British Mahler criticism. The records have been frequently played by the BBC.

No. 10: Never performed in this country or America.

Das Lied von der Erde: Very highly regarded here. The recording by Bruno Walter was sponsored by British enthusiasts in 1936. Although this has never been a general English Columbia release, it has been widely dispersed here. (The records have not, apart from the orchestral interlude from the *Abschied,* been played on the BBC during the war because of the unfortunate ban on the use of German texts imposed on it for the duration.) Boosey & Hawkes published a new vocal score by Erwin Stein in 1942, in a translation by Stewart Wilson. Among the conductors who have undertaken to produce the work in wartime despite stringent rehearsal limitations are Sidney Beer, Sir Adrian Boult, Malcolm Sargent, Guy Warrack, and the late Sir Henry Wood. (Of these Mr. Beer also undertook to have it sung in the original.)

Das klagende Lied: Never performed in this country or America.

Lieder eines fahrenden Gesellen, Kindertotenlieder, and some *Wunderhorn-Lieder* have been frequently performed at Wigmore Hall, Fyvie Hall and the National Gallery, London, with piano accompaniment. (At the Gallery there have been, in different seasons, three presentations of the *Fahrenden Gesellen* alone.) The German recording of the *Kindertotenlieder* is still available in the Decca print; and Anthony Tudor's ballet *Dark Elegies,* with this music as accompaniment, is still in the standard repertory of the Ballets Rambert, for whom it was originally devised, although it has not always been possible during the war to use the original orchestral version.

This summary will serve to indicate that, as elsewhere, the public evaluation of Mahler's total significance through his larger output is by no means possible in Britain today. (In spite of this there are a few otherwise intelligent musical writers here who are ready to declare categorically that the 1920 complete Mahler festival in Amsterdam was of no importance.) It should also be noted that the two most familiar works in Britain are complementary in temperament, though alike in musical texture, which is of Mahler's more delicate order. The charm and subtlety of the *Fourth Symphony* undoubtedly has a special appeal for that considerable British public which is deeply influenced by the proximity of French culture (though it could scarcely be said that the brilliant and characteristic humor which pervades much of his other music has gained it the appreciation it deserves no less on that count). And *Das Lied von der Erde* has a special place in the English conscience that is not easily described. Possibly it is the exquisite poetry more than the music itself that is the original attractive force (to lovers of the earthy pessimism of A. E. Housman, for instance, and the tragic Shakespeare), and if so it is fortunate indeed, for it has a revealing application to his general aesthetic much wider than this single work, as will be seen by comparing some of his early letters, written thirty years before, in his earliest manhood. If this is a back-door, so to speak, to the purely musical value of Mahler's unique gift, let it not be underrated.

This, then, is the problem that has been so rudely exposed to the jagged edge of war. In such circumstances, what should be attempted, and what not? Controversy has newly arisen over just how much interpretive shortcoming such unfamiliar works can bear. This was precipitated by Mr. Newman's recent remark that the above-mentioned production of the *Eighth Symphony* was "a mistake that did the Mahler cause more harm than good."

The fact is that Mr. Newman is probably confusing the "Mahler cause" with his own sensibilities, which is by no means discreditable in a critic, whose chief business is to criticise, not to defend causes. A merely mediocre performance (which can unfortunately no longer

always be avoided even in the classics) would undoubtedly do his aesthetic sense more harm than good, since Mr. Newman can at any time with the help of a score produce a much better effect from his own imagination, but would not necessarily prevent a natural response to the merit of the music itself at a first hearing. No performance of Shakespeare, though it do no more (and no less) than deal faithfully with the lines, can prevent a little of Shakespeare's genius from showing through; and music will certainly not in any case appeal to people without a minimum of independent imagination. Interpretive discrimination follows on, through the comparison of separate experiences. Those who possess a deeper insight into Mahler's creative impulse may well doubt that the world can obtain a like understanding through the medium of interpreters not possessed of that insight. But neither is it demonstrable that perfect understanding can be achieved short of the advent of a perfect society, and there is sufficient evidence that Mahler did not desire his work to remain in a spiritual vacuum in the meantime.

Spring, 1946

With the restoration of peace, and the renewed continental interest, even amid the desolation, in Mahler's work and spirit, the manifestations of interest in England have taken their first tangible form in the premiere of one of the five remaining symphonies hitherto unperformed in Britain. Last October 20 the *Fifth Symphony* was conducted by Dr. Heinz Unger at the Stoll Theatre with the London Philharmonic. The performance was preceded by a fuller rehearsal time (ten hours) than has been accorded by this orchestra to any single work since 1939. Because of the expense, and the handicap of having only one performance, a financial success was not possible; nevertheless the enthusiastic ovation given to the musicians at the end lasted nearly ten minutes. Finally, it is significant to note that the long-awaited translation of the full-length biography of the composer by Alma Mahler-Werfel was made not in America, but in London.

KILENYI MAHLER MEDAL AWARDED TO ARTUR RODZINSKI

The Mahler Medal, designed by Julio Kilenyi for the exclusive use of the Bruckner Society of America, Inc., was awarded to Artur Rodzinski for his efforts to create greater interest in and appreciation of Mahler's music in the U. S. A. Rodzinski introduced the *Resurrection Symphony* to Clevelanders on January 2 and 4, 1936. On January 2 and 3, 1942, he conducted Mahler's *First* in Cleveland and on January 10, it was broadcast over CBS.

Mr. Charles Triller, Vice-President and Treasurer of the Philharmonic Symphony Society of New York, presented the Medal to Rodzinski on behalf of the Bruckner Society, following the last of four successive performances of the *Resurrection Symphony*, which were greeted by cheers from the audience. The last of these was broadcast over CBS on December 5, 1943.

Mahler's *First* and *Fourth* on Records

By WILLIAM PARKSGRANT

"LIKE a sound of nature" (*Wie ein Naturlaut*)—such is the designation printed at the beginning of the *First Symphony* of Gustav Mahler, who once stated that these three words were the clue not only to *Symphony No. 1*, but to all his music.

Throughout seven octaves the strings sustain the note A (six of the notes being harmonics) against which the woodwinds hesitatingly present melodic fragments, the most prominent consisting of several downward skips of a fourth, a theme that becomes so significant in the last movement. (It is important to mention that the figure of the descending fourth appears prominently in every movement of this symphony; it is indeed a "generative motive," a device loved by Beethoven and Franck.) Almost inaudible fanfares by off-stage trumpets and a gentle rising figure in the low strings lead to the appearance of the principal subject, beginning in the cellos. This theme is taken from Mahler's song-cycle *Lieder eines fahrenden Gesellen*, written a few years previously, which is closely connected with the *First Symphony*. Like Schubert, Mahler occasionally re-employed a song melody in a larger composition.

This bright and jaunty theme is enclosed in repeat signs—a practice Mahler very rarely employed—so this repetition surely ought to be observed in the interest of good formal balance, although such is not the case in the recording to be discussed below. There is a return to the slower tempo and hesitating manner of the introduction; we observe a long-sustained and very soft low F in the tuba and double-basses, after which the horns lead the way to an extended return of the cheerful mood presented earlier. Jubilant fanfares in the brass and some lusty banging on the timpani bring the first movement to a bold and reckless conclusion.

The care-free mood continues into the sturdy *scherzo* that forms the second movement. The principal section suggests the mood of a drinking-song, with a middle part in the style of an old-fashioned Austrian waltz, or *Laendler*. The form is ABA. It is a delightful movement—one that would win any but a prejudiced listener to a liking for Mahler's music.

In a composer whose love of folk-music was highly pronounced and who often wrote themes which were of folk-song simplicity or imitations of popular style, it may seem strange that there is, to the best of this writer's knowledge, only one actual folk-melody quotation, and the third (slow) movement of the *First Symphony* happens to be that lone example. Mahler here takes the old French round *Frère*

Jacques, disguises it slightly and puts it into the minor mode, and, keeping its canonic character, uses it as the principal theme of a sardonic funeral march movement. It is well-known that the idea for this occurred to the composer on seeing a satirical picture called "The Hunter's Burial" by Callot; it showed the coffin of a hunter being carried through a forest, followed by various animals in grotesque and mock-mournful attitudes. The opening of the movement is simply but uniquely scored—for muted solo double-bass accompanied by muffled timpani occupied with the interval of the fourth. After the round has been presented a new theme in gypsy style follows, intermingled with a theme reminiscent of the efforts of "The Podunk Center Silver Cornet Band," with the two E-flat clarinets and *col legno** strings prominent, marked *mit Parodie*. Mahler believed that the homely and the bucolic had their place in serious art, and had an unashamed fondness for what the American 'teen-ager calls the "corny." Indeed this occasional recourse to the deliberately and half-satirically banal is probably one of the traits that cause Mahler to be heartily disliked by some musicians, particularly the hyper-esthetes who refuse to dwell anywhere in the world of music save in an ivory tower. But Mozart (*A Musical Joke*), Haydn, Beethoven (*Sixth Symphony, A-Minor Quartet*), Stravinsky, Copland, Shostakovich, Prokofieff, Walter Piston, Wagner (*Die Meistersinger*), Milhaud, William Walton, and others have preceded or followed him in this practice, so Mahler alone should not be criticized for it. Soon the mood becomes eloquently earnest, and in another quotation from *Lieder eines fahrenden Gesellen*, beginning in muted violins and continued by the oboe, we have one of the loveliest moments in all music. When this heavenly passage dies away we return to the mock funeral-march based on *Frère Jacques*. The country band reappears, shriller than ever, with a sudden doubling of the tempo which causes the most sober of us to laugh aloud. The gypsy theme is also recalled. The music dies away in a reminiscence of the opening.

The last and longest movement of this symphony begins with a startling cymbal crash, followed by wild and stormy uproar in the whole orchestra. The key is the unexpected one of F-minor. Some semblance of order comes with the appearance of an energetic, march-like theme—principal subject of the movement. Yet the tempest is barely kept under control and breaks out of bounds here and there throughout the movement. But there is genuine quiet in the form of a fine lyric theme, the only one in all of Mahler's music that seems to hint that he might have been a bit influenced by the style of Tschaikowsky. There are also occasional references to the introduction of the first movement. Twice when wild disorder is at its very height we are abruptly and triumphantly thrown into the bright key of D-major. The theme based on a series of descending skips of the

* With the wood of the bow instead of with the hair.

fourth, hesitatingly suggested in the opening of the first movement and elsewhere appears in this key forcefully presented by the seven* horns. (Those of us who have been tortured at vocal recitals by an abominable ditty called *I Love Life* will at once realize that if Mahler has been accused of unconscious plagiarism it is equally true that he has been the victim of it.) Other striking passages are one which recalls the ringing of bells and another containing unabashed imitation of the sounds of nature. Jubilant fanfares and references to previous themes, especially that of the series of descending fourths, bring the movement to a conclusion of the utmost brilliance and energy. It is not surprising in view of this ending that the *First Symphony* has been nicknamed "Titan." It is also pertinent to note that at the first performance of this work, Mahler, in response to public taste, called it a symphonic poem and gave the last movement the name *From Inferno to Paradise.*

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The recording of the *First Symphony* appeared late in 1941—too late for inclusion in a review of all then-existing Mahler recordings which I prepared for the December 1941 issue of CHORD AND DISCORD, though an editor's foot-note drew attention to the release and the same issue contained a very complete and scholarly analysis of the composition by that erudite Mahler authority, Gabriel Engel. The records were made by the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos, issued as Columbia album No. 469 (six 12-inch double-faced records). This maestro has frequently performed the *First Symphony,* and his forceful, compelling manner of interpretation has aroused many audiences to the most enthusiastic ovation. As to the playing of the orchestra, except for a rather noticeable slip by a trombone in side 10, it would be hard to find any fault whatever. Listen to the precision of the horns at the beginning of side 3, the excellent string tone, and the lovely wistfulness of the oboe in the middle of side 7. The Minneapolis Orchestra, under Mr. Mitropoulos, is indeed a wonderfully precise, disciplined organization.

To complete the pleasantness of the picture, the Columbia recording engineers did a fine job of capturing the performance in wax. Reproduction is highly realistic, with minute details coming through clearly and with no stinting of the fortissimos or "boosting" of the pianissimos. Notice the remoteness of the off-stage trumpets near the beginning and the lusty, uninhibited pounding of the timpani at the close of the first movement—both infallible signs of good recording. The only fault one can think of to mention—and it seems downright picayunish to bring it up—is probably the fault of the players rather

* Two additional horns *ad libitum* near the close of the symphony may increase the actual number of these instruments to nine.

than of the recording engineers, but it is true that an occasional pianissimo cymbal and triangle note cannot be heard. This remark may give some idea of the wonderful fidelity with which innumerable other small details do reproduce, especially when the records are played on a really good machine. Except for some scratching in the second half of side 7, the surfaces of my set are smooth and quiet. Occasionally in the stress of heavy climaxes I have known the needle to jump or repeat grooves, but the fact that this occurs only occasionally would seem to indicate that the fault may have been with the individual needle. I have heard these records on four different phonographs of varying quality and the reproduction is excellent on all of them, though naturally best on the bigger machines.

The "breaks" between the record sides are all made at appropriate places, except that between sides 6 and 7, which is abrupt, to say the least.

Although the second and fourth movements both begin about halfway through a record-side, dividing ridges have been thoughtfully provided, enabling us to play these movements separately with no guess-work as to where to lower the needle.

The recording of the *First Symphony* can be unhesitatingly recommended to both the confirmed Mahlerite and those to whom his music is unfamiliar.

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From its beginning in flutes and sleigh-bells to its hushed conclusion in double-basses and harp, the *Fourth Symphony* in G-Major is a cheery work; the orchestra smiles and the sun shines in nearly every measure. Though not without occasional grotesque and satirical passages, there is none of the despondency and hopeless pessimism of *Das Lied von der Erde* or of the bitter grimacing, distortion, and *ennui* of certain passages of the *Ninth Symphony*.

Symphony No. 4 is the most lightly-scored of the composer's orchestral compositions, as it requires no trombones or tuba. The occasional use of sleigh-bells gives the orchestra a crisp, bright color here and there.

According to the notes on the album containing the recording of this symphony, discussed below, Mahler wanted to recreate in this work something of the spirit of Haydn. One might add that the spirit of Mozart and Schubert is also observable in this archaism.

In the opening of the first movement already described, Mahler creates a distinctive effect which appears frequently in this section and in the *finale* as well. The overall mood of the movement is one of good nature and well-being, or one might say of Viennese *Gemütlichkeit*. But there are some powerful climaxes and not infrequent grotesque, fantastic passages—some of the "nocturnal" element of Mahler's music so often subjected to comment in Bruno Walter's

book on the composer; the second movement brings even more of such a mood. One of the most striking passages in the first movement is a high flute theme appearing half-way through side 2 of the recording—a melody which because of its pentatonic character will suggest the Indian to any American listener, though there seems to be no evidence that Mahler had the red man in mind when writing this work. Once heard, this passage is never forgotten.

The second movement is in the style of a *Laendler*, but much of it seems unreal and almost ghostly, like the dream of a dance, rather than the real thing. It is delightful music, representing the *scherzo* of the conventional symphony. A few words would not be amiss regarding the prominent passages for solo violin. The concertmaster is required to provide himself with two violins, one to be tuned a whole step higher than usual (that is, to F-sharp, B, E, A), the other in the normal manner (E, A, D, G). The passages written with the former (unconventional) tuning are notated as fingered, rather than as they sound; i.e., this solo violin is written as a transposing instrument. The effect of the unique tuning is to give the instrument a thin, rather shrill tone, reminiscent of that of a child's-size violin, or the instrument of some country fiddler; it is probably the latter which Mahler intended to suggest.

The third or slow movement—longest section of the work—is dominated by a thoughtful, rather dreamy mood; it is Mahler in deep meditation, though not in sorrow. There are several quicker passages, however, some bordering on the style of a *scherzo*, once suggestive of the minuet, occasionally with touches of good-natured satire. Those who are familiar with the composer's *Second Symphony* will observe a spot in which he comes very close to making a quotation from it. Near the end there is a sudden *fortissimo* outburst from the full orchestra, with wild trumpet fanfares and brief quotations from other movements (including the one to come)—a momentary vision of the Day of Judgment. The very conclusion of the movement is quiet, however; it ends on a dominant triad, leaving the way open for the immediate beginning of the fourth movement (*finale*).

The last movement is really a song for soprano voice with orchestra, the title of which in English is: *We Enjoy the Pleasures of Heaven.* Those who are familiar with Mahler's practices know that several of his songs occur as movements in symphonies. The text comes from the famous anthology of German folk-poems, *Des Knaben Wunderhorn*, to which Mahler turned for use in his songs on more than one occasion. It is a child's description of heaven, dwelling particularly on the good things to eat that are to be had there—a delightful poem, almost incredibly naïve. Each stanza is introduced by a passage derived from the very first few measures of the symphony—those that were originally scored for flutes and sleigh-bells; here the orchestra is fuller. Each stanza closes with a striking series of slow chords in parallel motion—a passage quoted literally from the *Third Symphony*,

if I am not mistaken. Near the end there is a modulation to E-major, and the symphony concludes quietly in that remote key.

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Mahler's *Symphony No. 4* has been recorded very recently by the New York Philharmonic-Symphony Orchestra under the direction of Bruno Walter with Desi Halban as soprano soloist, issued as Columbia album No. 589; six double-faced 12-inch records. It hardly seems necessary to comment on Walter's interpretation of the score, since he is acknowledged the greatest of Mahler conductors and his readings regarded as completely authoritative. The playing of the orchestra is magnificent in every way, thinking of the players individually or collectively. Those whose acquaintance with the Philharmonic is limited to its broadcasts will be glad to know that the orchestra sounds better on these records than on the air, being gratefully free from the frequent harsh tone that characterizes its radio performances. Desi Halban is one of the great Mahler singers, so we need not waste space in saying that her part of the performance leaves nothing to be desired. The slightly boyish quality of her voice is all to the good in this whimsical fourth movement—surely one of the really unique conclusions to any symphony.

The Columbia recording engineers, though not reliable in every recording, have done in this case a piece of work that no one could criticize in any way. Yet Philip L. Miller, reviewing this album in that Bible of the record-collector, *The American Record Guide* (formerly *The American Music Lover*), remarks that listening to the records reminds him of inspecting the music under a microscope; that the wealth of details comes out almost *too* well. The details are as clear as anyone could wish, but I am afraid I cannot agree with Mr. Miller's inference that the broad general effect is sacrificed for clarity of detail. As is frequent with records, these sound better after several playings than the first time. I have heard this set on three machines, of varying quality, and the effect is good on all, though naturally not as good on the cheap record-player attached to a radio as on the splendid two-unit machine found in the Carnegie Music Set at the College where I teach. The surfaces of the records in my album are very good.

The program-notes on the album-cover are informative, and the German text and English translation of the fourth movement poem, which are provided, will be appreciated by all who own these records.

The "breaks" between the various record-sides all occur at appropriate places.

Mahler and the Student Critic

THE *following comments are excerpts from papers written by students in Professor Philip Greeley Clapp's classes in Music Appreciation at the State University of Iowa. This course is a comprehensive survey of music presented as a two-year course and broadcast over the radio station of the University. Eight or nine meetings of this course are devoted to the music of Mahler every other year. In the spring of 1941 the* Second Symphony *and* The Song of the Earth *were presented on the phonograph and the* Third, Fifth, *and* Sixth Symphonies *were played on the piano by Professor Clapp from the orchestral score. Some of the students may have heard one or two Mahler works on phonograph or piano in one of the Summer Session classes in Music Appreciation. Besides class presentations and the availability of the Carnegie collection of phonograph records, the faculty and students have given concert performances of the* Adagietto *from the* Fifth Symphony (*February 26, 1941 and July 8, 1942*), Songs of a Wayfarer, *Professor Herald Stark, soloist* (*May 14, 1941 and July 8, 1942*), *the* Second Symphony (*April 22, 1942*), *and the* Fourth Symphony (*December 9, 1942*). *The first group of excerpts are from the assignment of May 16, 1941, the second from the assignment of April 27, 1942, and the third from the assignment of December 16, 1942:*

I

1. "The greatest surprise awaiting me was the discovery that the symphonies of Gustav Mahler were not only good, but great. I had been taught that Mahler was of fleeting importance in the world of great music . . . a bad imitator of Wagner, long-winded, and infinitely dull. And subject to the common pitfall into which a student slips, I accepted the word of my former teacher, and quickly dismissed Gustav Mahler as unimportant. Today, however, I humbly acknowledge my stupidity and gratefully join the ranks of the followers of Mahler.

"One task of a composer is to express himself in his medium so that all who listen will feel themselves as one with the music. They will feel with him, happiness, tragedy, gaiety, sorrow. They want to be moved to the heights or depths to which he carries them . . . Mahler has succeeded in making me understand his music, and he has carried me along with him in changing moods and emotions. More than that, I do not ask of any composer."

2. "The *Songs of a Wayfarer* stirred me almost to a state of ecstasy by their loveliness, their grace, and their yearning and haunting

charm. My introduction to Gustav Mahler has opened a new vista to me in the field of music. It is music which one longs to hear over and over again."

3. "I wish to pay a special tribute to one composer:—I first heard his name a year ago, and his music about three months ago, and read of his personal life and history within the last week. If the reader has not already guessed, I am speaking of Gustav Mahler.

"I was glad that I had read the original text of the *Lieder eines fahrenden Gesellen* before I heard it. The rendition was excellent . . . One passage especially I recall from the final song,—the melodious violins accompanied by the deliberate *c* and *g* of the tympani to the words:

> 'Hat mir niemand Ade gesagt, Ade! Ade! Ade!
> Mein Gesell' war Lieb' und Leide!'
> (None said goodbye to me.
> Goodbye! Goodbye! Goodbye!
> My companions were love and sorrow.)

The incident that occurred at the last University Orchestra concert,—the audience's demand that Mahler's *Lieder eines fahrenden Gesellen* be repeated,—reminded me that such repetitions were a common occurrence in Mahler's day, and under his baton."

4. "Few composers in the 20th Century can boast so distinguished a place as that which Gustav Mahler is now inevitably coming to hold.

". . . just as a Brahms symphony represents an extension of the Beethoven symphonic form with many times as much crammed into an equivalent space, so does Mahler represent a later extension of the symphony—in no sense 'better' than Beethoven or Brahms—but presenting, as in the *Resurrection Symphony*, a gigantic unity of musical material which dwarfs practically any other composition.

"The *Adagietto* of the *Fifth Symphony* is an excellent example of the telling effect Mahler could secure with a relatively simple structure. The harp part is as notable for what it does not do as for what it does—a lesser composer would have been tempted to fill in the harmony on it after the fashion of a left hand part in a Chopin nocturne: not so Mahler. One would scarce have believed a rising major seventh could be so poignant, yet the *Uridee* of the entire movement is little more than this melodic tendency.

"A composer should be in touch with the literature and materials of his predecessors, and should be able, on the basis of his wide acquaintance with music, to glimpse new means and fields of musical expression and then to lead the art in that direction . . . this Mahler did, never losing touch with his generation, though well in advance of it. In the later Mahler, one finds further growth, though perhaps less easily analyzed. A marked characteristic is the concept of melody as a function of many instruments rather than of a single instrument.

II

1. "I must admit that up until the time we began rehearsals on the Mahler [*Second*] *Symphony*, I regarded his works only as products of a composer able to write at great length. After becoming more familiar with this masterpiece, I was definitely convinced that, regardless of length, each succeeding measure was something to look forward to with greater and greater expectations."

2. "When Dr. Clapp announced that Mahler's *Second Symphony* was to be rehearsed, I failed to understand or sympathize with the general spirit of enthusiasm of the more experienced performers of the orchestra. It was not until we had played it through once that I began to assume a like attitude. After the fifth or sixth rehearsal Mahler's *Second Symphony* had become my favorite symphony."

3. "Prior to the orchestra's conquest of the Mahler work, I was fairly ignorant of the man, except for a very bare acquaintance with him through reading. From the time of the first rehearsal of the work with our orchestra, however, I was well on my way to conversion. The thing that impressed me with the first readings of the work was its sheer power—the big climaxes, absent in the broadcast and recording versions, were literally spine-tingling.

"After two months of rehearsals the work seemed to have become part of me . . . There is a completely satisfying feeling that accompanies it. In most compositions there seem to be moments of 'lag'; but if there were any such in this Mahler Symphony, I was unable to detect them . . .

"As rehearsals progressed, it was not the powerful passages alone that held my attention, but also the tricky, fascinating third movement . . . A certain passage of the E flat clarinet haunted me wherever I went . . ."

4. "It was more than evident that the students had 'begged the privilege of studying and performing it' [Mahler's *Second Symphony*], for never have I seen any more perfect cooperation and coordination of orchestral and choral forces . . .

"After the final chord had ended, there was a decided pause. The people were in another world; overwhelmed by the power of the music, they had momentarily lost their sense of real, physical realms . . . I believe this pause was the greatest compliment a conductor can be given."

5. "These deadly lashes of power by the percussion section [in the first movement] arose with little warning from a mournful dirge, suggesting to me the possible recollection of past deeds, of power, and of victory: a reminiscence at death. The soft tones of muted violins expressed a lyrical beauty, peace, and comfort. Pathetic oboe

and trumpet suggested the sadness which engulfs the heart in times of failure or loss . . .

"In the second movement we are carried into a smoothly-flowing mood. We dream of Utopias and Shangri-las, of soft-rolling meadows, and 'flowery beds of ease'. Later, a certain pizzicato passage fluffs up our placid clouds with a lively, poking gesture . . .

"Movement three begins with a blast of percussion. Each successive passage, as the movement proceeds, seems to ridicule the preceding one. A solemn, serious strain is followed by a topsy-turvy, nonsensical, clown-like farce, suggesting the interruption of serious thought and action in a lopsided world where nothing can be foreseen, where surprises are constant rather than unusual . . .

"Once again in the last movement we hear the blasting, writhing, and pulling of a great struggle . . . The storm gradually dies . . . The chorus makes its entrance with the Resurrection Hymn; we hear a solo voice, first with the chorus as a background, then taken up by the orchestra . . . The chorus enters a second time, this time sounding even more hymnlike, then the contralto voice which is answered by the chorus with increasing power . . . The two solo voices are blended together in a duet. A crescendo of full orchestra and chorus builds a beautiful and powerful climax . . .

"And so the performance ended with the majority of the listeners filled with enthusiasm for a work previously unknown to them. They felt, as I did, that Mahler has been sadly neglected, and that if common folk have the capacity to make sensible judgments, they are right in saying that Mahler has written a most masterful symphony."

6. "The lovely, dainty movement of the pizzicato strings which gives such a delicate effect that one is carried away in its beauty, the breath-taking passages of the alto soloist where this solo voice soars high above the chorus and orchestra, the marvelous organ-like quality of the lower brass instruments in various passages aided by the contra-bassoon: these will live long in my memory as parts of one of the most wonderful musical works in which I have had the pleasure to participate."

7. "The immensity of the work, its vigorous themes, its great climaxes, the energetic brasses, and finally the union of chorus and orchestra are revelations . . .

"Among the surprises the symphony holds is the opening of the second movement. One hardly expects anything so gentle after the fury of the first . . . In the grand finale there is a sort of incoherent ecstasy so genuine that it requires little more persuasion than that of the music to imagine the heavens already opened, . . . the trumpeters, the summoning angels; and the chorus, the angelic choir."

8. "The ecstatic climax toward the end of the last movement [of the *Second Symphony*] is perhaps the greatest climax in all musical composition. It is as if Mahler realized that true greatness goes beyond the sphere of mortal living, so that he tops the climax by reaching into man's innermost religious self represented through the symbolism of church bells and the angelic singing of a mighty chorus . . .

"In general, Mahler shows himself a master of rhythm and timbre, and he can be delightful as well as powerful. There are even moments of drollery with a touch of dignity. At times he is as refreshing as a cold shower bath; at times he is sensational, but not in the cheap sense of the word, for his ideas are of such magnitude that only occasional sensationalism can bring them out . . ."

9. "The funeral march motif of the first movement, most prominent at its beginning and close, seems to be the basis of the whole. It is as though man, in serious moments, in times of struggle when meanings are clearest, is always aware that men are condemned to death at the hour of their birth. It is not an obvious, but a very profound awareness of death. The second movement represents the other side of man's nature. It shows man in times of day dreaming, in times of peace, and perhaps in times of mature and gentle love. The movement does not seem to deal with things less real, but rather with realities that are smaller and less dramatic . . . The full drama of the symphony culminates in the fifth movement. There the themes of the four previous movements are unified, so much so that I feel that the fifth movement could stand as a separate and valuable work. The dramatic quality of the whole work is great. Unless one refuses to listen to it, he must be drawn into Mahler's vision."

10. "To the writer, Mahler's *Resurrection Symphony* will always be symbolized by an unforgettable brass choir, the balance of which was made complete by the synchronizing blend of the tuba; the brief but expressive trio of violin, 'cello, and flute against the muted background of the tutti; the brilliant showmanship put up by the tympani, drums, and cymbals in the terrific and dynamic build-up from an almost inaudible pianissimo to an almost painful fortissimo that is snapped by the accurate baton at the psychological instant; the great summons in the fifth movement, interrupted only by the staccato lyrics of a lone bird; and the vision conjured up by the dynamic fifth movement of the miraculous assembling of bones spiritual, which seem to take form, rise from their earthly abodes, and join in a great jubilation at their eventual victory over the pestilences, sacrifices, pitfalls, and tragedies of life,—the triumph over the grave, with all bitterness now swept into oblivion by the reward of a joyous reunion."

III

1. "Up until a few weeks ago, what I knew about Mahler had been gained from reading and not from hearing . . . I had come to think of him as a sour, meticulously careful, boresome composer who spent most of his life trying to get the works of Bruckner performed, and in his spare moments dashing off a symphony or two. I don't feel that way any longer, thanks to the University Symphony Orchestra. The *Fourth Symphony* shows that Mahler can be jovial, light-hearted, and possibly a bit mischievous. I think the word gracious, to use only one word, best describes this work . . . To learn what a man's music is about by hearing it is far superior to reading someone else's views on the same music."

2. "Mahler's themes have the distinctiveness which causes one to remember them even after a first hearing only . . ."

3. "Since I have heard the *Fourth Symphony* of Mahler I have relegated a great many other works to the background. Being one of those people who knows little music but who listens always for new ideas of expression, I found many passages in this symphony that I shall never forget . . . If Mahler, like Franck, had written only one symphony—this one—he would have done enough."

4. "It always amazes me how Mahler avoided actual repetition of his themes . . ."

5. "I was a little surprised the first time I heard Mahler's *Fourth*. After hearing the 'mighty *Second*' I expected something more heavy. The *Fourth* proved, however, to be as delightful and captivating as anything could be."

6. "Mahler's *Fourth* had a classic beauty of grace and charm. The fourth movement, especially, was awe inspiring to all who felt the simplicity of a peasant's Divine world."

7. "About the Mahler Symphony. I think Mahler had a close relationship in his mind between symphony and song . . ."

8. "I don't know whether it is the music itself or the inspired orchestration he used that made the *Fourth Symphony* of Mahler one of the high spots in my listening experience . . . Parts of the symphony came as near to pure beauty as anything I have ever heard."

9. "His orchestration, in which many extraordinary and uncanny combinations are used, is nothing less than amazing . . . How a com-

position can contain an unlimited depth of power and yet be fairy-like is hard to fathom, but Mahler does it."

10. "... the Mahler *Fourth Symphony* is one of the most fascinating I have ever played in. The solo passages seem characteristic of the instruments employed. Among them, the most outstanding are those for English horn, bass clarinet, and contra-bassoon . . ."

11. "About three years ago, during the second semester of this course, I wrote a paper on Gustav Mahler which set forth 'conventional' views of this composer. I now write another paper on the same subject, principally to show the futility of judging creative art by *one* exposure to it.

"I am firmly convinced that the unsympathetic attitude toward Mahler is due to the fact that he has been judged by critics after a few hearings, or even a single hearing of his works. I cite my own experience (a confession!). Three years ago I had heard only those works which were performed in class. Last winter I listened religiously to Erno Rapee's series on Sunday noons; last summer I soaked myself in some of the Mahler recordings and heard *Lieder eines fahrenden Gesellen*; this fall I played in the *Fourth Symphony*. My experience with the *Fourth* further bears out my contention. On first reading I (and other members of the orchestra) agreed that the first movement is divine, the second less so, and the others nothing to write home about. After intensive rehearsal, which brought out not only the fine points but also a clearer realization of the meaning of the work, my opinion changed to one of admiration for the whole symphony. The important point is that Mahler's music is not flash-in-the-pan music; it is music that grows on you. I doubt if any considered judgment can be made of this composer after one, two, three, or even more hearings. And yet people do make such judgments; their views get into print; and the layman becomes anti-Mahler before he gives the man a chance to present his message.

"How many histories of music are sympathetic to Mahler? Practically none. And students read these texts without even hearing the music. I have before me one of the latest monumental histories,—one which I respect in many ways. What do I find? Statements such as these: 'all he could summon was an almost religious sincerity which cannot be challenged by the grandiloquence that often mars his best efforts'; 'the only great thing in these creations is the intention'; 'lack of cohesion and aesthetic unity'; 'nothing could raise this tragic work above a post-Wagnerian theatricalism'; 'his smile is lifeless, his irony bitter, and his humor forced.' Most of these statements are made in connection with a single work, the *Eighth Symphony*. The author mentions *Lied von der Erde*, but I wonder if he ever heard the *Fourth Symphony* or *Lieder eines fahrenden Gesellen*?

Mahler Medal Award to Erno Rapee

Mayor La Guardia Broadcasts Speech of Presentation over the ABC Network (April 12, 1942).

THIS is the occasion of the first performance of Gustav Mahler's SYMPHONY OF A THOUSAND, as his *Eighth Symphony* is called, in New York in twenty-six years. It is called the SYMPHONY OF A THOUSAND, because, as you know, there were a full thousand performers on the stage when immortal Mahler himself directed the first performance in Munich on September 12, 1910.

I can think of no better time to present that distinguished conductor, Erno Rapee, with the Mahler Medal on behalf of the Bruckner Society of America.

Mr. Rapee, who had a long and distinguished career in music, prior to his becoming conductor of music for the Radio City Music Hall in 1932, in arranging the performance of Mahler's *Eighth Symphony*, has performed a titanic feat and one which warrants the appreciation that is being expressed to him in the presentation of this medal, which has previously been given to such distinguished musicians as Klemperer, Koussevitzky, Ormandy, O'Connell, Walter, the late Artur Bodanzky, and Ossip Gabrilowitsch. The Mahler Medal is a labor of love by the famous artist, Julio Kilenyi, who has designed medals for Pershing, Thomas Edison and many others.

I want to give New York City a bit of well deserved praise in connection with the performance of the Mahler Symphony, for in addition to the Radio City Music Hall Glee Club, taking part in this performance are the St. Patrick Choristers, the Paulist Choristers, a choir of boys from the New York public schools, and such distinguished soloists as Selma Kaye, Thelma Jurgenson, Dorothy Shawn, and others. All this bears witness to the fact that New York is a city of music lovers, and that this is truly a production in which the people of New York are taking part, both as performers and listeners.

I am glad to know that there are some people in Europe who will be able to hear this performance of the *Eighth Symphony*, coming to them by the free radio of America. I hope that word will get around from them to other music lovers that we, here, seek to preserve their cultural tradition for them until such a time as they can again live and breathe as free men.

ON BEHALF OF THE BRUCKNER SOCIETY . . . I AM HAPPY TO PRESENT THE MAHLER MEDAL OF HONOR TO YOU, MAESTRO RAPEE.

Premiere of Dumler's *Te Deum*

EUGENE GOOSSENS, Conductor; MACK HARRELL, Soloist;

Cincinnati Symphony Orchestra and May Festival Chorus
Cincinnati, May 11, 1946

THE premiere performance of Martin Dumler's setting of the celebrated Latin prose-poem *Te Deum Laudamus*, composed by Bishop Nicetas around 1400 A.D. will close the first half of the program. The compositions of Dumler are not new to festival patrons. In 1935 his *Stabat Mater, Op. 40* received its world premiere and its success with other compositions performed by the Cincinnati Orchestra justifies the new presentation. Dumler knows liturgical music by actual experience as a choir boy, a choir director, a soloist and a composer of many works for the Catholic Church which have been added to the great store of music which has been accepted as worthy.

His *Te Deum Op 45* is set for full chorus, orchestra and organ with solo parts for baritone to be sung at this performance by Mack Harrell. It opens with a powerful statement of the principal theme in the brasses accompanied by the full orchestra. The chorus states this theme, first in unison followed by the voices spreading to eight part harmonies, which lead to eight-voice counterpoint accompanied by the complete instrumental ensemble. Throughout the work fine tonal contrasts are made *a cappella* settings for the angelic choirs and soft pianissimos for orchestral parts are played against full, powerful and dynamic climaxes. It finally builds to a triple fugue in which all voices and instruments join in exalted praise with a tremendously powerful close taxing to the utmost every part of the entire ensemble.

HOWARD W. HESS, *Cincinnati Times Star*, May 6, 1946.

After the premiere of Dumler's *Stabat Mater* in the composer's native city of Cincinnati on May 25, 1935, under the inspired leadership of Eugene Goossens, the late George A. Leighton (*Cincinnati Enquirer*) wrote in part: "The management of the Festival Association has much to be proud of, but of nothing more so than having programmed Martin G. Dumler's *Stabat Mater* . . . . .[1] As heard last evening and under the inspiration of a superb performance, few will deny its sincerity, scholarly background, adherence to the drama of the text, and the telling power of its final climax. Last evening's presentation resulted in a veritable ovation for the composer." A.

[1] For a complete analysis of Dumler's *Stabat Mater*, see CHORD AND DISCORD, Vol. 1, No. 7.

Walter Kramer (*Musical America*) said: "Dr. Dumler writes with remarkable naturalness, with a sure hand in his choral parts, contrapuntal dexterity and a really admirable feeling for orchestral investiture." *Musical Leader* reported that "in all probability, Music Hall has never been the scene of a similar triumph for a Cincinnati composer." Valeria Adler (*Cincinnati Post*) characterized the work as "arresting and memorable."

On May 11, 1946, eleven years after the successful premiere of *Stabat Mater*, Eugene Goossens conducted a brilliant first performance of Dumler's *Te Deum* at the closing concert of the thirty-sixth Cincinnati May Festival.[1] Mack Harrell whose mellow voice seems especially suited for religious music distinguished himself by his eloquent interpretation of the solo parts. Goossens revealed a thorough understanding of the spiritual message of the work. He carried the orchestra and chorus with him.

Conceived in the grand manner, this choral setting expresses the deeper spiritual implications of the medieval poem. The music underscores the meaning of the words; it expresses the emotions experienced by the human soul—reverence, awe, pathos, tenderness, humility, religious, ecstasy, triumph. There are moments of tranquil lyric beauty, moments of extreme dramatic intensity, many passages of genuine inspiration. A great soul speaks to us in music, the spiritual depth of which can hardly be fathomed at a single hearing without previous preparation. It is music of great sincerity, revealing the composer's profound knowledge of polyphony and supreme skill in orchestration and choral writing. Orchestra and voices blend; the music flows smoothly in spite of the intricate polyphony.

While closer acquaintance with the work will, as is the case with all music of great depth, increase its general appeal, it was quite obvious from the spontaneity of the ovation given the composer that the audience sensed the grandeur and nobility of the work.

ROBERT G. GREY

The premiere of Martin Dumler's *Te Deum* proved that work to be one filled with rich chromatic harmonies, splendid climaxes, complicated polyphonic writing, rich orchestral scoring and judicious use of the organ for special effects . . . .

The baritone solos were the most impressive parts, especially as sung by Mack Harrell. The *Te Deum* closed in a burst of glorious sound with the entire ensemble giving everything it possessed. Dumler is an amazing man with many talents and his *Te Deum* was a powerful expression of a heart filled with p:

HOWARD W. HESS, *Cincinnati Times Star*, May 13, 1946.

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[1] For a complete analysis of Dumler's *Te Deum*, see CHORD AND DISCORD, Vol. II, No. 8.

Participants in the Dumler *Te Deum* were the May Festival Chorus, about a third of the high school group, the orchestra and Mr. Harrell who sang the baritone lines with sonorous vocal quality and excellent diction. The chorus was in fine fettle and so was the orchestra. The climaxes were especially compelling and the appeal of the smooth flow of the music was heightened by careful integration of choral and orchestral ensemble . . . . He (the composer) took several bows from the stage in response to a prolonged ovation.

MARY LEIGHTON, *Cincinnati Enquirer*, May 13, 1946.

LIST OF BRUCKNER AND MAHLER RECORDINGS (VICTOR)

Bruckner

SYMPHONY NO. 4—M/DM-331
Saxonian State Orchestra, Karl Böhm, Conductor.
SYMPHONY NO. 9—M/DM-627
Munich Philharmonic Orchestra, Siegmund v. Hausegger, Conductor.
MASS IN E MINOR—M/DM-596
Aachen Cathedral Choir, T. B. Behmann, Conductor.

Mahler

SYMPHONY NO. 2—M/DM-256
Minneapolis Symphony, Eugene Ormandy, Conductor; Soloists: Corinne Frank Bowen and Ann O'Malley Gallogly; Twin City Chorus.
SYMPHONY NO. 9—M/DM-726
Vienna Philharmonic, Bruno Walter, Conductor.

LIST OF MAHLER RECORDINGS (COLUMBIA)

DAS LIED VON DER ERDE—M-300
Charles Kullman and Kerstin Thorborg; Vienna Philharmonic, Bruno Walter, Conductor.
HANS UND GRETE—C-17241D
ICH ATMET' EINEN LINDEN DUFT—C-17241D
Suzanne Sten
I BREATHED THE BREATH OF BLOSSOMS RED—C-DB 1303
Charles Kullman
SONGS OF A WAYFARER—X-267
Carol Brice; Pittsburgh Symphony Orchestra, Fritz Reiner, Conductor.
SYMPHONY NO. 1—M-469
Minneapolis Symphony Orchestra, Dimitri Mitropoulos, Conductor.
SYMPHONY NO. 4—M-589
New York Philharmonic, Bruno Walter, Conductor.

List of Performances

SEASON 1941-1942

BRUCKNER

IV Oberlin College Orchestra, Kessler, Nov. 18, 1941.
National Symphony, Washington, Kindler, Jan. 18, 1942.
Pittsburgh Symphony, Reiner, Feb. 6 and 8, 1942.
St. Louis Symphony, Golschmann, Jan. 16 and 17, 1942.
Chicago Orchestra, Stock, Apr. 2 and 3, 1942.
Illinois Symphony, Adler, Feb. 23, 1942.

VII Philharmonic Symphony Society of N. Y., Walter, Nov. 13, 14, and 15, 1941.

IX *Scherzo.* Philharmonic Symphony Society of N. Y. (Stadium Concerts), Kurtz, July 17, 1942.

MAHLER

I Cleveland Orchestra, Rodzinski, Jan. 2 and 3, 1942 (Broadcast over CBS, Jan. 10, 1942).
Essex Symphony, Newark, N. J., Mitropoulos, June 10, 1942.
University of Michigan Orchestra, Thor Johnson, Jan. 27, 1942.
Illinois Symphony, Kopp, Dec. 15, 1941.

II Philharmonic Symphony Society of N. Y., Walter; Westminster Choir, Dr. John Finley Williamson, Director; Soloists: Nadine Connor and Mona Paulee; Jan. 22, 23, and 25, 1942 (the last performance broadcast over CBS).

State University of Iowa Orchestra, Clapp; State University of Iowa Chorus, Herald Stark, Director; Soloists: Onabelle Elliott and Hazel Chapman; April 22, 1942 (Broadcast over WSUI).

IV Philharmonic Symphony Society of N. Y., Mitropoulos; Soloist: Mona Paulee; Jan. 7 and 9. 1942.

Third and Fourth Movements. Boston Symphony, Burgin; Soloist: Cleora Wood; Jan. 30 and 31, 1942.

V *Adagietto.* State University of Iowa Orchestra, Clapp, July 8, 1942 (Broadcast over NBC).

DAS LIED VON DER ERDE—Pittsburgh Symphony, Reiner; Soloists: Szantho and Jagel; Jan. 9 and 10, 1942.

Minneapolis Symphony, Mitropoulos; Soloists: Knowles and Kullman; Apr. 2, 1942.

Rochester Philharmonic, Iturbi; Soloists: Eustis and Althouse; Feb. 6, 1942.

LIEDER EINES FAHRENDEN GESELLEN—Philharmonic Symphony Society of N. Y. (Stadium Concerts), Smallens; Soloist: McCloskey, July, 1942.

State University of Iowa Orchestra, Clapp; Soloist: Stark; July 8, 1942 (Broadcast over NBC).

MAHLER CYCLE (1942)

Radio City Music Hall Orchestra, Erno Rapee, Conductor. (Broadcast by the Blue Network; Mahler VIII shortwaved to Latin America).

Jan. 4 *First Symphony.*

Jan. 11 *Fourth Symphony*—Soloist: Charlotte Boerner.

Jan. 25 *Second Symphony*—Soloists: Edwina Eustis and Selma Kaye; Radio City Glee Club.

Feb. 8 *Third Symphony*—Soloist: Edwina Eustis; Radio City Music Hall Glee Club and Paulist Choir.

Feb. 22 *Fifth Symphony.*

Mar. 8 *Das Lied von der Erde*—Soloists: Edwina Eustis and Jan Peerce.

Mar. 22 *Ninth Symphony.*

Apr. 12 *Eighth Symphony*—Soloists: Selma Kaye, Thelma Jerguson, Edwina Eustis, Dorothy Shawn, Mario Barini, John Herrick, Lawrence Whisonant; Organist: Deszo D'Antalffy; Radio City Music Hall Glee Club; Schola Cantorum, Hugh Ross, Conductor; St. Patrick's Boys Choir, Serafino Bugato, Conductor; Choir of Public School Boys, George H. Gartlan, Conductor; Paulist Choristers, Edward Slattery, Conductor. (The performance was given in the Center Theatre).

SEASON 1942-1943

BRUCKNER

III *Adagio* (Arranged for band by Philip Greeley Clapp). AAF Band, Atlantic City, N. J., WO Robert L. Landers, Conductor, May 23, 1943.

IV St. Louis Symphony, Golschmann, Dec. 18 and 20, 1942.
Philharmonic Symphony Society of N. Y., Walter, Feb. 4 and 5, 1943.
Houston Symphony, Hoffman, Apr. 13, 1943.

Adagio (Arranged for band by Sgt. A. M. Friedman). AAF Band, Atlantic City, N. J., WO Robert L. Landers, Conductor, June 6, 1943.

VI *Adagio.* NBC Orchestra, Leinsdorf, Broadcast by NBC, Oct. 18, 1942.

TE DEUM—Carnegie Institute of Technology, Schenley Park, Pittsburgh; Frank Dorian, Conductor; Soloists: Isabel Munster, Allison Meyer, Raymond Smolover, Jack Manheimer; Organist: James Hunter; Accompanist at rehearsals: Robert Drumm. (Concert in memory of Harold Geoghagan). March 17, 1943.

AAF Band, Atlantic City, N. J., WO Robert L. Landers, Conductor; Soloists: Elizabeth Caradonna, Elsie Mecascio, Opl. Donald Hultgren, Pvt. Stanley Friedman; April 25, 1943.

OVERTURE IN G MINOR (Arranged for band by Sgt. A. M. Friedman). 29th AAF Band, WO Robert L. Landers, Conductor; Broadcast over KLZ, Colorado, Sept. 7, 1943. (First performance by Symphonic Band).

MAHLER

I Philharmonic Symphony Society of N. Y., Walter, Oct. 22, 23, and 25, 1942. (The last performance was broadcast over CBS).
Boston Symphony, Burgin, Oct. 6 and 7, 1942.
Cincinnati Symphony, Goossens, Jan. 29 and 30, 1943.
San Francisco Symphony, Monteux, Feb. 12 and 13, 1943.

III *First Movement.* Boston Symphony, Burgin, Mar. 19 and 20, 1943.

IV State University of Iowa Orchestra, Clapp; Soloist: Mildred Ethel Clapp; Dec. 9, 1942 (Broadcast over WSUI).

National Symphony, Washington, D. C., Kindler; Soloist: Edwina Eustis; Jan. 10, 1943.

V *Adagietto.* Toronto Prom Concert, Rapee; First performance in Toronto; Sept. 30, 1943.

KINDERTOTENLIEDER—Eula Beal, Soloist; Shibley Boyer, Accompanist; Evenings on the Roof Series, Los Angeles, Calif., Feb. 12, 1943.

Columbia Broadcasting Symphony, Barlow; Soloist: Mona Paulee; Broadcast by CBS, Mar. 1, 1943.

LIEDER EINES FAHRENDEN GESELLEN—New Orleans Symphony Orchestra, Ole Windingstadt, Conductor; Soloist: Suzanne Sten; Mar. 16, 1943.

SONGS—

1. Hans Joachim Heinz, Tenor; Fritz Jahoda, Pianist; Four songs, Town Hall, New York, Dec. 8, 1942.
2. Letcher Propst, Soloist; Alton Lawrence, Accompanist; Nos. 1 and 4 of *Lieder eines fahrenden Gesellen*; Marjorie Christiansen, Soloist; Marian Williams, Accompanist; *Ich atmet' einen linden Duft* and *Liebst du um Schoenheit;* Drake Auditorium; First Des Moines, Iowa, performance; Jan. 24, 1943.
3. Lotte Lehman and Bruno Walter, Town Hall, New York, Mar. 14, 1943.

   Wo die schoenen Trompeten blasen
   Ich bin der Welt abhanden gekommen
   Scheiden und Meiden
   Um Mitternacht

SEASON 1943-1944

BRUCKNER

III *Adagio.* 29th Symphonic Band, Buckley Field, Colo., CWO Robert L. Landers, Conductor; Broadcast over KLZ direct from Buckley Field Service Club, Oct. 26, 1943.

IV Houston Symphony, Hoffmann, Nov. 8, 1943. (This performance was given by popular request at the beginning of the season. The work had been performed Apr. 13, 1943).

Scherzo. 504th and 529th Army Bands, Buckley Field, Colo., CWO Robert L. Landers, Conductor, Feb. 22, 1944.

TE DEUM—Philharmonic Symphony Society of N. Y., Walter; Westminster Choir, Dr. John Finley Williamson, Director; Soloists: Eleanor Steber, Enid Szantho, Charles Kullman, Nicola Moscona; First performances by the Society; Mar. 16 and 17, 1944. *Walter's fiftieth anniversary as a conductor.*

MAHLER

II Philharmonic Symphony Society of N. Y., Rodzinski; Westminster Choir, Dr. John Finley Williamson, Director; Soloists: Astrid Varnay and Enid Szantho; Dec. 2, 3, 4, and 5, 1943. (The last performance was broadcast over CBS).

Andante Moderato. Philharmonic Symphony Society of N. Y. (Stadium Concerts), Smallens, June 28, 1944 (Broadcast over the Municipal Station, WNYC).

IV Philharmonic Symphony Society of N. Y., Walter; Soloist: Desi Halban; Feb. 3, 4, 5, and 6, 1944. (The last performance was broadcast over CBS).

National Symphony, Kindler; Soloist: Juanita Carter. Baltimore, Feb. 8; Washington, Feb. 9, 1944.

DAS LIED VON DER ERDE—Boston Symphony, Burgin; Soloists: Jennie Tourel and Hans Heinz; Dec. 3 and 4, 1943. (The last performance was broadcast over NBC).

Philadelphia Orchestra, Ormandy; Soloists: Kerstin Thorborg and Charles Kullman; Ann Arbor (Mich.) May Festival, May 5, 1944.

KINDERTOTENLIEDER—Members of NBC Orchestra, Zoltan Fekete, Conductor; Soloist: Jane Snow; Town Hall, New York, Feb. 5, 1944.

SEASON 1944-1945

BRUCKNER

IV Cleveland Orchestra, Leinsdorf; First Cleveland performance; Apr. 12 and 15, 1945. (Recordings of the last performance were broadcast over Mutual, Apr. 15, 1945).

VII Philharmonic Symphony Society of N. Y., Rodzinski, Apr. 5 and 6, 1945.

TE DEUM—Notre Dame College Choral Club assisted by John Carroll University Glee Club and Cleveland Heights High School Little Symphony Orchestra, Charles E. Rush, Director; Soloists: Phoebe K. Campbell, Mildred Mueller, Joseph Lederonte, Norman M. Goldsword; Severance Hall, Cleveland; First performance in Cleveland; Feb. 16, 1945.

Philadelphia Orchestra and University of Michigan Choral Union, Hardin Van Deursen, Conductor; Soloists: Eleanor Steber, Hertha Glaz, Frederick Jagel, Nicola Moscona; Ann Arbor (Mich.) May Festival, May 6, 1945.

STRING QUINTET—Adagio (transcribed by Felix Guenther). First performance; New York Chamber Orchestra, F. Charles Adler, Conductor; Town Hall, N. Y., Mar. 2, 1945.

MAHLER

IV Pittsburgh Symphony, Reiner; Soloist: Mary Martha Briney; Mar. 9 and 11, 1945.

Boston Symphony, Burgin; Soloist: Mona Paulee; Mar. 23 and 24, 1945. (The last performance broadcast over Blue Network).

V *Adagietto.* Minneapolis Symphony, Mitropoulos, Dec. 29, 1944.

DAS LIED VON DER ERDE—Philharmonic Symphony Society of N. Y., Rodzinski; Soloists: Kerstin Thorborg and Charles Kullman; Nov. 16, 17, and 19, 1944. (The last performance was broadcast over CBS).

Indianapolis Symphony, Sevitzky; Soloists: Kerstin Thorborg and Hardesty Johnson; Mar. 10 and 11, 1945.

Chicago Orchestra, Szell; Soloists: Kerstin Thorborg and John Garris; Ravinia Park, July 23 and 24, 1944.

Cincinnati Symphony, Goossens; Soloists: Nell Tangeman and William Hain; Mar. 23, 1945.

KINDERTOTENLIEDER—Boston Symphony Chamber Orchestra, Bernard Zighera, Conductor; Soloist: Mary Davenport; Boston, Aug. 13, 1944.

LIEDER EINES FAHRENDEN GESELLEN—Song Recital, Karin Branzell; Paul Ulanowsky at the piano; Town Hall, N. Y., Feb. 4, 1945.

Song Recital, Sergei Radamsky, Hollywood, California, Feb. 11, 1945.

ICH ATMET' EINEN LINDEN DUFT—Song Recital, Belva Kibler; Gerhard Albersheim at the piano; University of California, Los Angeles, Sept. 17, 1944.

SEASON 1945-1946

BRUCKNER

IV Cincinnati Symphony, Goossens, Mar. 1 and 2, 1946.

VII Cleveland Orchestra, Leinsdorf; Cleveland, Oct. 26 and 27, 1945; Ann Arbor, Michigan, Nov. 11, 1945.

IX Philharmonic Symphony Society of N. Y., Walter, Mar. 14, 15, and 17, 1946. (The last performance broadcast over CBS).

TE DEUM—Choral Society of Institute of Musical Art, Juilliard Graduate School Orchestra, Igor Buketoff, Conductor; Soloists: Angelene Collins, Frances Bible, Delbert Starrett, Francis Havener; New York, Dec. 18, 1945.

F MINOR MASS—San Francisco Municipal Chorus, Dr. Hans Leschke, Director; Stanford University, Nov. 11, 1945. (The *Kyrie* was broadcast over KYA on Nov. 16, 1945).

MAHLER

I Philharmonic Symphony Society of N. Y., Rodzinski, Oct. 18, 19, 20, and 21, 1945. (The last two movements were broadcast over CBS, Oct. 21, 1945).

II *Andante.* Philharmonic Symphony Society of N. Y. (Stadium Concerts), Smallens, June 24, 1945.

Southern Symphony, Carl Bamberger, Conductor. (Broadcast by NBC from Columbia, S. C., Apr. 27, 1946).

IV Philadelphia Orchestra, Walter; Soloist: Desi Halban; Philadelphia, Jan. 4 and 5, 1946; New York, Jan. 8, 1946; (Broadcast by CBS Jan. 5, 1946).

V *Adagietto.* Cleveland Orchestra, Leinsdorf, Mar. 7 and 9, 1946.

Chicago Orchestra, Lange, Feb. 28 and Mar. 1, 1946; Cornell College Music Festival, Mt. Vernon, Iowa, May 11, 1946.

Juilliard Graduate School Orchestra, Buketoff; New York City, Dec. 18, 1945.

VII *Serenades.* Cleveland Orchestra, Leinsdorf, Apr. 4 and 6, 1946. (Broadcast over Mutual Apr. 6, 1946).

Second Serenade, Pittsburgh Symphony, Reiner, Apr. 19 and 21, 1946.

IX Philharmonic Symphony Society of N. Y., Walter, Dec. 20 and 21, 1945.

LIEDER EINES FAHRENDEN GESELLEN—Song Recital by Karin Branzell, Juilliard School of Music, New York City, (Broadcast over WNYC, July 17, 1945).

Pittsburgh Symphony, Reiner; Soloist: Carol Brice; Jan. 25 and 27, 1946.

San Francisco Symphony, Monteux; Soloist: Marian Anderson; Feb. 22, 1946.

Philharmonic Symphony Society of N. Y., Rodzinski; Soloist: Marian Anderson; Apr. 4 and 5, 1946.

DES KNABEN WUNDERHORN SONGS—Columbia Concert Orchestra, Herrmann; Soloist: Evelyn Pasen; Broadcast by CBS, July 18, 1945.

RHEINLEGENDCHEN, DAS IRDISCHE LEBEN—Song Recital by Mona Paulee; Milne Charlney, Accompanist; Town Hall, New York, Dec. 16, 1945.

Symphonic Chronicle
1945-1946

GUSTAV MAHLER:
SECOND SYMPHONY
(*ANDANTE MODERATO*)

Philharmonic Symphony Society of New York, Alexander Smallens, Conductor; Stadium Concerts, June 25, 1945.

The Andante Moderato from Mahler's Symphony No. 2 in C Minor, which followed, was new to this reporter and seemed full of space and a certain rural serenity. It possesses some lovely if slightly saccharine, melodies, which one suspects will sound less and less dated as the years pass because of the grand and sensitive formal scheme in which they appear. One memorable moment, beautifully performed, came after a fully scored passage and an ending of a few gentle notes surrounded by stretches of silence. The string section is heard playing the principal theme in a plucked version; and suddenly, for all its size the orchestra becomes a small group of street serenaders.

L. H., *N. Y. Herald Tribune*

GUSTAV MAHLER:
FIRST SYMPHONY

Philharmonic Symphony Society of N. Y., Artur Rodzinski, Conductor; Oct. 18, 19, 20, and 21, 1945. Two movements were broadcast over CBS on the 21.

The orchestra played the work exceptionally well. If Dr. Rodzinski took advantage of every sensational effect and climax in the finale, he was only within his rights and the quality of the score which he gave such a sympathetic reading.

There was long applause for this.

OLIN DOWNES, *N. Y. Times*

They presented two works which are very familiar, and one which while far from unknown, deserves to be more familiar than it is. This was Mahler's first symphony, last played in Carnegie Hall three years ago.

Mahler's D major symphony, written in the composer's late twenties, gives an impression of remarkable youth and freshness in its fifty-sixth year, especially in its first two movements, and, with the possible exception of the reference to a grotesque picture of a hunter's funeral in the third movement, needs no annotations to be understood. There are some prolix measures, these mainly in the finale, but in listening to yesterday's performance one seldom thought of length.

FRANCIS PERKINS, *N. Y. Herald-Tribune*

ANTON BRUCKNER:
SEVENTH SYMPHONY

Cleveland Orchestra, Erich Leinsdorf, Conductor, Severance Hall, Cleveland, October 25 and 27, 1945; Ann Arbor, Mich., Nov. 11, 1945.

Quite matching the notable performance of this Wagnerian excerpt was the Leinsdorf presentation of the Bruckner Symphony opening the program. His reading of this profound and sometimes labored masterpiece was really superb. And he richly deserved the medal presented him by the Bruckner Association for helping to keep before the public the music of this famous Austrian.

It is tragic right from the start. Its reception when it was first written was favorable, but the composer found the going difficult. As a friend of Wagner's he was the storm center of the then current controversy over Wagner's music. And there's particular Wagnerian flavor in the score for the basses—Director Leinsdorf substituting horns and trombones for the four Wagner tubas Bruckner used.

A ghostly glimmer, a touch of sadness is apparent even in the lighter episodes of this work. The memorial Adagio is touching in its depth of sadness. It reveals, too, flashes of nobility and grandeur.

ELMORE BACON, *Cleveland News*

The Bruckner was the Seventh Symphony in E Major. There are many

beautiful passages in this romantic symphony that are unsurpassed and the orchestral developments of the Austrian composer are masterful. Even though one can quarrel with a certain amount of musical garrulousness the whole effect of Bruckner is of the stunning kind that envelops the hearer in a roseate atmosphere.

In this work, too, Mr. Leinsdorf showed off in top form. The conductor has hit his stride and his definitive beat; deep knowledge of both the score and its import were easily transplanted to a grateful audience.

MILTON WIDDER, *Cleveland Press*

Bruckner's monumental work Leinsdorf took quite in stride. It is magnificent music, as long on intrinsic worth as it is lengthy, and Leinsdorf let it speak for itself with straightforward tempi and due observance of the composer's wishes, which might serve as an object lesson to certain conductors who are overly zealous as "interpreters." If heavy handed in spots and less incisively played than it is in the recording by the Berlin Philharmonic orchestra, under the direction of Jascha Horenstein, the Symphony nevertheless came off, and with a consistency in its address which made for unqualified conviction.

The orchestra was at its very best throughout the piece, with the basses outstanding, due to Bruckner's grateful writing for these instruments.

CARL GEHRING, *Ann Arbor News*

GUSTAV MAHLER: *NINTH SYMPHONY*

Philharmonic Symphony Society of New York, Bruno Walter, Conductor, New York, Dec. 20 and 21, 1945.

Mahler's last symphony was heard last night in Carnegie Hall in a gripping reading by Bruno Walter and the Philharmonic Symphony . . . the Mahler Symphony was last night's news, and it was easy to see why.

This is music of power and warm beauty. Mingled here are far flung outcries of rage and a wondrous calm. There is peace, the peace of the grave, and a violent unrest, too. And over it all broods Mahler's defiance of the final blackout.

For Mahler was obsessed with death while penning this titanic score. A note of sharp pessimism creeps into pages, and at times you sense the bitter pathos of a last farewell. You hear the flapping of wings as the angel of death hovers about.

And yet there are sequences of almost childlike whimsy, of Viennese Gemuetlichkeit. In places the orchestra rocks in a frenzy of Austrian dance, and you suspect a sardonic mood of challenge and mockery. Mahler could even laugh in the teeth of death, and he hadn't long to go.

With the final fadeout you felt Gustav Mahler had written a ringing last will and testament. The music seemed to sum up a man's life and philosophy —a great man's, it did not seem possible that Mahler could go further. He had said his last word in glowing symphonic speech.

Just why the Ninth Symphony is a stranger around town puzzles me. The Philharmonic had never rendered it before, and you could count its American performances to date on 10 fingers. The symphony runs a bit long, but duration is nothing to hold against a symphony so long as it can keep going on its own power. And Mahler's Ninth has power, plenty of it.

LOUIS BIANCOLLI, *N. Y. World Telegram*

There have been many reasons to be grateful during recent years for the activities of Bruno Walter, and not the least important among his many fine accomplishments have been his ministrations to the music of his life-long friend and mentor, Gustav Mahler. Last night Mr. Walter brought forth the first unfolding by the Philharmonic-Symphony Orchestra of the Austrian composer's Ninth Symphony . . .

The Ninth Symphony of Mahler is, along with the preceding "Lied von der Erde," his most consistently impressive and moving music. In it his preoccupation with death continues. The two slow end movements indeed give us at great length the composer's most intimate thoughts on final things. In the opening Andante commodo Mahler depicts the bitterness, the tortured despair and hopelessness of man's inevitable end and he accomplishes his objectives with all the expressive means at his disposal, yet without, as was the case in most of his earlier symphonies, resorting to megalomaniacal orchestral effects or reverting to the sentimentality which has made him so many enemies. In the final Adagio he has given up the hopeless struggle against death and resigns himself to its all-assuaging, all-releasing attri-

butes. It is here that the composer reaches his greatest musical heights and tarries there unwaveringly.

The two rapid middle movements, the characteristically bitter-sweet Ländler and the no less individual, self-mocking Rondo Burleske are perhaps the composer's way of reviewing his life, attempting to epitomize therein his love of nature and his contempt for man and his futile strivings before giving himself over to inescapable thoughts of finality.

JEROME D. BOHM,
N. Y. Herald-Tribune

Considering the amount of nonsense the Philharmonic has played in the thirty-four years since this work was written, it is rather remarkable that the orchestra had not gotten around to it sooner . . .

This is not to say that it is an unsullied masterwork; but there is so much impassioned music in its hour and twenty minutes that unfamiliarity with it leaves a definite gap in one's orientation to music of this century. Even that statement is questionable (as so much about Mahler is) for there is much to support the belief that this is the last stanza of what, according to Ernest Newman's description of Mahler, is "the swan song of Western romanticism," of the nineteenth century variety.

Mahlerians will doubtless wince at a likening of this huge and troubled work to Tchaikovsky's "Pathetique," but the fundamental premise is identical—man's brief moment of being, its insufficiency especially to the artist haunted, as Mahler always was, by things to say and the little time he had in which to say them. Whereas Tchaikovsky strove only for an assuagement of his personal grief (which he felt so deeply that it has become one with the world) Mahler seems to strive for the ultimate eloquence, the world-embracing utterance, and, so far, has only made us aware of his own voice crying in the wilderness of time. There are confessedly broad likenesses, but the fact that Walter made us aware of them is a tribute to the intensity, fervor and superlative enthusiasm he has for this music. Under his urging arm, the Philharmonic played like a great orchestra, with a distinctive kind of tone, a warming kind of personality it attains only on occasions . . .

But the shadow cast by Mahler in the setting sun of his career was long enough to envelop the hall for this evening at least.

IRVING KOLODIN, *N. Y. Sun*

GUSTAV MAHLER:
FOURTH SYMPHONY

Philadelphia Orchestra, Bruno Walter, Conductor; Desi Halban, Soloist, Philadelphia, Jan. 4 and 5, 1946; New York, Jan. 8, 1946. A performance of the Fourth was broadcast over CBS.

Bruno Walter inscribed another memory in his Book of Mahler with a stirring reading of the Fourth Symphony at the Philadelphia Orchestra's concert in Carnegie Hall last night. On the same level was the singing of the gifted Viennese soprano, Desi Halban, in the finale solo . . .

When Mr. Walter revived Mahler's Ninth Symphony with the Philharmonic a few weeks ago, many were bowled over by what seemed revelation—revelation of a great beauty lost or ignored.

Others who knew the symphony swore they were hearing it for the first time, that Bruno Walter was giving the massive score fresh glow and a kind of rebirth.

So with last night's Fourth Symphony—possibly the simplest of Mahler's nine symphonies, simplest in its childlike mood of open-eyed whimsy. It seemed fresh from a giant's nursery.

This is an uncanny span, this Fourth of Mahler, bristling with the good things of theme, color and warm feeling. Mahler loved children and he bowed before nature. He knew how to bring both into his symphonic wonderland . . .

Today concertgoers don't form battle-lines the way they once did when a Mahler symphony appears. And to paraphrase a famed quip, the door signs no longer stand for "Exit in case of Mahler."

The public is growingly alert to Mahler's greatness. It is more patient with the one-hour symphonies, less annoyed, possibly even charmed now by the little things that seem unnecessarily there.

LOUIS BIANCOLLI,
N. Y. World Telegram

Bruno Walter, as guest leader of the Philadelphia Orchestra, gave some of the greatest performances we have ever heard from him last night in Carnegie Hall. He interpreted Brahms, Haydn and Mahler . . . The combina-

tion of such an orchestra with such conducting was fortuitous and memorable . . . Anyone who had not heard the other Mahler symphonies, but had read the extravagant praises and the hearty denunciations visited upon them, would have wondered, listening last night, what on earth all the shooting had been about. The Fourth symphony is mild as a lamb; very folk-like, therefore in Mahler's best melodic vein; pastoral; a revery, the whole enveloped in the atmosphere of a dream . . .

The pages of the symphony which have the loftiest and most sustained eloquence, as well as the most compact and enchained thinking, are those of the slow movement, freely in variation form. The theme is present sometimes in its original melodic simplicity, and then there are the counter-themes, such as the song of the oboe, in elegiac mood, over a motive made from a few notes of the original phrase. This is the movement which Mahler told Mr. Walter was inspired "by his vision of the church sepulchre showing the recumbent stone image of the deceased with the arms crossed in eternal sleep . . ." Mr. Walter's interpretation was that of a great master. There was long and enthusiastic applause for the symphony and its interpreter.

OLIN DOWNES, *N. Y. Times*

The blizzard of pros and cons may still whirl over the Mahler symphonies, but I don't think that anyone who heard Bruno Walter's performance of the "Fourth" with the Philadelphia Orchestra last night at Carnegie Hall would deny that this concert was one of the orchestra's best . . .

The picture the audience got of Mr. Walter conducting this symphony must have been a familiar one. Here was Mr. Walter, the devoted Mahlerite, touching every passing phrase and nuance with an affectionate gesture, bringing out every point with the final, revealing stroke. And it was a familiar Philadelphia Orchestra playing under him, an orchestra that can be as sensitive and responsive and as transparent in its tone as a single instrument.

And in the last movement, contributing her bit, and doing it with the simplicity and reserve Mahler's setting of these old Bavarian verses calls for, was Desi Halban, the soprano.

EDWARD O'GORMAN, *N. Y. Post*

The fourth symphony, first played here under Walter Damrosch in 1904, has not been played often in Carnegie Hall, but yet it can be ranked among the most readily appealing of Mahler's symphonies. It has not the frequent proclamativeness of some of its companions, and, with the possible exception of parts of the andante, it has not the atmosphere of philosophic resignation which appears in the ninth symphony and the "Lied von der Erde." The prevailing atmosphere of this work might be described as one of melodic, imaginative intimacy, and such atmosphere marked the interpretation of the orchestra and was communicated to an intent audience . . .

The Brahms and Haydn works on the program were well performed, but it was Mahler's evening.

FRANCIS E. PERKINS, *N. Y. Herald Tribune*

GUSTAV MAHLER: *LIEDER EINES FAHRENDEN GESELLEN*

Pittsburgh Symphony Orchestra, Fritz Reiner, Conductor; Carol Brice, Soloist; Pittsburgh, Jan. 25 and 27, 1946.

The Mahler items are the outpourings of another great composer, whose works during the years ahead are destined to supremacy over many of the so-called modern pieces now enjoying a vogue.

RALPH LEWANDO, *Pittsburgh Press*

New to our audiences were the four songs of Mahler, "Songs of a Wayfarer," as tuneful a cycle as this composer has left us, disclosing his wonderful sympathy for folk ways in his own verses, and his variation from the Wagnerian line. The simple clarity of the orchestra's role is far more economically treated than in subsequent symphonies, the voice not so extravagantly exploited.

J. FRED LISSFELT, *Pittsburgh Sun-Telegraph*

Mahler's simplicity and affinity to the earth were never more present than in the Four Songs of a Wandering Wayfarer. Miss Brice, possessing a rich contralto—this is no flimsy mezzo voice—is an ideal interpreter. In character, she has the necessary hollow effects so reminiscent of Marian Anderson. Moreover, she is extremely mu-

sical, and since Mahler's accompaniment is symphonic, she needs to fit into the over-all picture. This she does perfectly. The songs were projected so unaffectedly and yet so expressively that one wonders why they haven't been heard here oftener.

DONALD STEINFIRST,
Pittsburgh Post-Gazette

ANTON BRUCKNER:
FOURTH SYMPHONY

Cincinnati Symphony, Eugene Goossens, Conductor; Feb. 28 and Mar. 1, 1946.

Its uncommon treatment of the French horns is so apparent that the nickname for this "No. 4 in E-flat" could easily be the "Horn Symphony." While the entire horn section deserves special praise, the entire orchestra and Goossens merit the highest acclaim . . .

HOWARD HESS, *Times Star*

Mr. Goossens inspired the orchestra to give a superb reading of the Bruckner.

MARY LEIGHTON, *Enquirer*

ANTON BRUCKNER:
NINTH SYMPHONY
(ORIGINAL VERSION)

Philharmonic Symphony Society of New York, Bruno Walter, Conductor; Mar. 14, 15, and 17, 1946. The last performance was broadcast over CBS.

A symphony dedicated to God! Such was Anton Bruckner's Ninth Symphony, rendered in epic style by Bruno Walter and the Philharmonic-Symphony in Carnegie Hall last night . . . as Mr. Walter read it last night, it seemed complete. True, Bruckner made sketches of a Fourth Movement. But the chances are he had said all. The Adagio packs such power that the best Finale was silence.

And even at the end of the Adagio, where the mood grows ghostly and elegiac, you feel Bruckner knew the end was near, that he was breathing his symphonic last, too. Death, you might say, wrote his Finale and the Ninth's.

Mr. Walter's fervid conviction was on every phrase of the gripping score. The first movement rose like a Gothic steeple, or maybe just a prayer. The crescendos were what Bruckner meant them to be—moods of exalted piety.

Few other symphonies bristle with such resounding peaks. The climaxes come like proclamations. They make you understand what is meant by Bruckner's being a prophet. His faith was his theme-song, his creed his inspiration.

Of course, Mr. Walter's rendering was of Bruckner's original version, first heard in America in 1934 at a concert of the Philharmonic led by Otto Klemperer.

The revised version made by Ferdinand Loewe as an act of devotion to a revered teacher was long in use. It was later replaced when the native strength of the Bruckner original was revealed in a new edition.

Mr. Walter's reading again showed why Loewe, though meaning well, almost twisted the Bruckner score out of shape and meaning with his orchestral changes.

The Bruckner original stands out in direct force. The speech is simpler, starker than Loewe's revision. The colors are less lush but fiercely expressive.

LOUIS BIANCOLLI,
World Telegram

I may be letting my enthusiasm run away with me, but I think that the inspiration that guided Bruno Walter's pen when he planned last night's Philharmonic-Symphony program, as well as his baton when he conducted it—and this is a matter that is pretty far out of reach of whatever critical praise I can give it—must have come straight from the heavenly choir.

The performance of the Bruckner Symphony, which closed the program, was one of those moving experiences whose success is best mensured, I think, by the reluctance of the audience to shatter the last fleeting spell of the music with a sudden burst of applause. There was this moment of spellbound hesitation after the adagio, a movement that soars on that serenely solemn plane for which there is only one descriptive word—Bruckner. And then the applause, and it was an ovation, a demonstration which Mr. Walter and the orchestra, each in his own way, attempted to divert to the other. It was a becoming exhibition of modesty.

EDWARD O'GORMAN, *N. Y. Post*

Bruckner's Ninth Symphony, which Bruno Walter, conducting the Philharmonic Thursday night in Carnegie Hall, played for its first time here since 1934, is a noble work of music.

It is big of sound, long of structure, utterly without vulgarity of thought and deeply expressive. What it is expressive of seems chiefly to be a pure-in-heart devotion to the Viennese symphony . . . Everything about it Thursday night was clear, straight-forward, confident, and this listener, though the three surviving moments of the unfinished piece are long, was not aware, as one is so frequently at performances of this author's work, of being present at a devotional act. Mr. Walter played it as live music, and its effect on the audience seemed to be that of live music. Bruckner's very particular approach to musical composition became thus a fact of life and ceased, at least for the evening, to represent any kind of lost cause.

Whether Bruckner is in the long run a losing cause depends on whether Brahms, who was aiming at the same goal, is a losing cause. Both hoped to continue the Beethoven-style symphony in a worthy and resembling manner. This meant basing structure on thematic development. And thematic development, as a continuity device, had already been pretty thoroughly exhausted by Beethoven. Wagner had also applied it to the opera, with spectacularly beneficial results; but that was about the end of it as a major method. Modernism, as we know it, has prospered most when it has used other methods. The fact that Brahms and Bruckner did not choose to search for a replacement to this exhausted device, but blindly, devotedly sought to make it still more expressive, puts them, with regard to all the music written since 1860, in a technically reactionary position. So be it. Reaction of that high intellectual quality and perfect professional integrity is not easy to laugh off. They used a cumbersome and outmoded system of composition, but they were masters. And Bruckner's Ninth Symphony, incomplete, is a master's masterpiece.

VIRGIL THOMSON,
N. Y. Herald Tribune

GUSTAV MAHLER:

LIEDER EINES FAHRENDEN GESELLEN

Philharmonic Symphony Society of New York; Conductor, Artur Rodzinski; Soloist, Marian Anderson; April 4 and 5, 1946.

Mahler's "Lieder eines fahrenden Gesellen" are seldom performed here with orchestra, although this work of the composer's youth is one of his most ingratiating musical productions, both in its deep emotional appeal and in its use and combination of vocal and instrumental hues. It was sung with notable expressiveness by Miss Anderson.

FRANCIS PERKINS, *Herald Tribune*

GUSTAV MAHLER:

ADAGIETTO (FIFTH SYMPHONY)

Chicago Symphony Orchestra, Hans Lange, Conductor; Feb. 28, and March 1, 1946.

Mr. Lange's entire program was one of the most emotionally appealing of the season, being "music" throughout, instead of proposing problems for the brain of the listener to wrestle with instead of letting his heart have its way. Yet, it bristled with ideas, not the least of which was the demonstration of the worthiness of Gustav Mahler . . . Mr. Lange, last night, avoided any appearance of propagandist. He played one beautiful movement from one symphony, again a Fifth (remember the Fifths of Beethoven, Tschaikowsky and Shostakovich) and let it go at that.

C. J. BULLIET,
Chicago Daily News

This was music of exquisite tenderness, filled with manifold poetic touches, and with poignancy of expression which rose superior to the often naive banality which figured in so much of the Austrian master's melodic writing. The conductor clearly had made a careful study of the score, had sensed its emotional significance and had been able to convey it to his players. The strings sang Mahler's subject matter with beautiful tone and expressiveness.

FELIX BOROWSKI, *Chicago Sun*

GUSTAV MAHLER:

SERENADES (SEVENTH SYMPHONY)

Cleveland Orchestra, Erich Leinsdorf, Conductor; Apr. 4 and 6, 1946.

The two Serenades from the Mahler were musical highlights of the program. The beauty and elegance of Mahler has not yet been equalled, and in spite of its repetitions, this half

hour portion of the program was the most satisfying.

MILTON WIDDER, *Cleveland Press*

In the first Serenade with its horn calls and echoes, its bucolic scenes and pastel tints a realistic touch is provided by the tinkle of cowbells. And it was Dr. Rudolph Ringwall, associate conductor, behind the scenes who "tickled the cow" at the proper time.

The second Serenade is not as lengthy and verbose as the first . . . but provides a beautiful lyric line, a stringed whispering of romance which easily could have become schmalzy, but didn't. Sometime we'd like to hear this whole symphony even if it does consume an hour and a quarter.

ELMORE BACON, *Cleveland News*

The audience was given a first hearing of the two Serenades from Mahler's Seventh Symphony . . . The Serenades afforded an interesting, if abbreviated, glimpse into an historically important work and a taste of its pleasantly provincial atmosphere.

The most striking thing about this leisurely, sentimental music is its utter remoteness from anything associated with the contemporary American scene.

HERBERT ELWELL, *Cleveland Plain Dealer*

GUSTAV MAHLER:

SECOND SERENADE
(*SEVENTH SYMPHONY*)

Pittsburgh Symphony Orchestra, Fritz Reiner, Conductor; April 19 and 21, 1946.

The Mahler piece is another exquisite tonal etching of this great composer. In addition to the regular instrumentation it uses a guitar and mandolin. The latter instruments were played with finesse by Frank J. Natale and Gregorio Scalzo, respectively.

Every detail of the work received the devoted attention of conductor and players. The incidental violin solos were played with style and ingratiating tone by Concertmaster Samuel Thaviu.

RALPH LEWANDO, *Pittsburgh Press*

In Memoriam

Since the last issue of *Chord and Discord* was published, four important champions of the works of Bruckner and Mahler passed away: Frederick Block, Thorvald Otterstroem, Frederick A. Stock, and Erno Rapee.

FREDERICK BLOCK, born in Vienna on August 30, 1899, studied music with the Czech composer Joseph Bohuslav Foerster (Vienna Conservatory) and Dr. Hans Gál (University of Vienna). When Block was twenty-three years old a program of his own compositions was broadcast in his native city. Subsequently his music was performed by the *Vienna Symphony Orchestra*. In 1936 his one act opera, *Samum*, based on a play by Strindberg, was given its first performance in Bratislava, Czechoslovakia, under the direction of Karel Nedbal, Czech composer and conductor. The opera had three performances, one of which was broadcast. By 1941 Block had composed more than forty-two works, including eight operas for which he wrote his own librettos (*Platonow, Rauschgold, Samum, Fiore, America, Pan, Schattenspiel,* and *Esther*). Forced to leave Austria, he arrived in the U. S. in 1940. Here he became music editor for various publishers and wrote music for radio programs and films. He had a part in writing the music for the motion picture *We Are the Marines*. Block's article on Mahler's *Tenth* was published in *Chord and Discord* in December, 1941.

On June 1, 1946, exactly one year after Block's death, WNYC broadcast a memorial concert. The program was made up of music composed by the late Frederick Block.

THORVALD OTTERSTROEM was born in Copenhagen in 1868. He studied music in the Danish capital and later in St. Petersburg, then the capital of Czarist Russia. In 1892 he went to Chicago where he died in 1942. His piano works were introduced by Fannie Bloomfield Zeisler and Rudolph Ganz. Several of his compositions were performed by the Chicago Symphony Orchestra. He was one of the earliest Brucknerites in this country and fought for his cause for many years; he became a member of the Bruckner Society as soon as it was founded and contributed two articles of lasting value to *Chord and Discord: A Word to Anti-Brucknerites* and *Bruckner as a Colorist*.

ERNO RAPEE was born in Budapest in 1891. Eighteen years later he was graduated from the Budapest Conservatory. In 1913 he be-

came musical director of the Hungarian Opera Co. of New York. He made guest appearances with various European orchestras. He conducted several U. S. orchestras and was music director for a number of New York theatres. He was general music director for Radio City Music Hall from 1932 to 1945 when he died. Erno Rapee was the first conductor to broadcast a Mahler cycle in the U. S. which included a performance of Mahler's *Eighth*. The Mahler Medal of Honor was presented to him by Mayor La Guardia on behalf of the Bruckner Society of America after the performance of Mahler's *Eighth*. The performance and the Mayor's speech were broadcast by the American Broadcasting Co. over a nation-wide hook-up.

FREDERICK A. STOCK was born in Julich, Rhine Province, Germany, in 1872. He studied at the Cologne Conservatory with Humperdinck, Wuellner, and Jensen. He was a violinist in the Cologne Orchestra. Later he went to Chicago where he became a violinist with the Chicago Symphony. He was made Theodore Thomas's assistant in 1899 and succeeded Thomas as conductor of the Chicago Symphony six years later. Stock gave first performances of a number of American works and carried on the Thomas tradition of catholic taste. He was director of the Musical Art Club and became conductor of the Civic Music Student Orchestra in 1920. He was elected a member of the American Institute of Arts and Letters. Northwestern University conferred the degree, *Mus.D. honoris causa*, on him in 1915. His compositions include a symphonic poem, *Life* (in memory of Thomas); Symphonic Sketches: *The Season, Symphonic Variations*; a string quintet and sextet; Psalmodic Rhapsody for solo, chorus, and orchestra.

On March 23, 1939, Dr. Martin G. Dumler, the President of the Bruckner Society, presented the Bruckner Medal of Honor to Stock after a performance of Bruckner's *Ninth*. Dumler had traveled from Cincinnati for the occasion. On Feb. 1, 1940, Stock conducted the first performance of Bruckner's *First* given by a major orchestra in the United States. At the concerts commemorating the 100th anniversary of the birth of Theodore Thomas, Stock included Bruckner's *Ninth* on the program (Jan. 2 and 3, 1936). Throughout his musical career Stock had been an ardent advocate of Bruckner's music; he had also conducted a number of Mahler's works. He was an Honorary Member of the Bruckner Society of America. He died in Chicago in 1942.

Bruckner-Mahler Record Festival
Broadcast over KUOM

July 13, 1946

The Bruckner Society of America
697 West End Avenue,
New York, New York

Dear Sirs:

Beginning today at 2 o'clock P.M., Central Standard Time, I am presenting a two-hour concert of music by Bruckner and Mahler. This will be the first in a series of eight such programs which will make up a Bruckner-Mahler Festival. These programs will be presented on records from now until August 31 each Saturday afternoon at 2 o'clock over KUOM, the University of Minnesota Radio Station, 770 kilocycles, 5000 watt power. Following is a list of the works to be included in this series.

Works by Bruckner:

I. Symphony No. 1—*Scherzo*
II. Symphony No. 2—*Scherzo*
III. Overture, G minor
IV. Mass No. 2, E minor
V. Symphony No. 4, E flat major, ("Romantic")
VI. Symphony No. 5, B flat major
VII. Symphony No. 7, E major
VIII. Symphony No. 9, D minor

Works by Mahler:

I. Das Lied von der Erde
II. Symphony No. 1, D major
III. Symphony No. 2, C minor, ("Resurrection")
IV. Symphony No. 4, G major
V. Symphony No. 5, C minor—*Adagietto*
VI. Symphony No. 9, D major
VII. Songs—"I Breathed A Tender Air" and "Hans und Grete"

I thought that you would appreciate knowing of this survey of these seldom performed works by Bruckner and Mahler.

Yours sincerely,
PAUL E. BRIGGS,
Music Director—KUOM

NOTES ON CONTRIBUTORS

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. In 1942 the State University of Iowa Orchestra under the direction of Philip Greeley Clapp performed Mahler's *II, IV, Lieder eines fahrenden Gesellen*, and the *Adagietto* (Mahler *V*). He has been head of the Music Department of the State University of Iowa since September, 1919.

JACK J. DIETHER was born in Vancouver, B. C., in 1919, and has just emerged from seven years in the Canadian forces. Despite a late start he has been an enthusiastic musical amateur for about ten years. He has had some training in psychology and intends to continue in a new field of psychotherapy.

MAX GRAF, renowned Viennese critic, scholar, and musicologist, is the author of *German Music in the 19th Century*, *Music in the Renaissance Period*, and numerous other books and articles. He taught at the Academy of Music, Vienna. His latest volume, *Composer and Critic: Two Hundred Years of Musical Criticism* (published by Norton in the spring of 1946), won widespread acclaim. Graf's *Modern Music* is scheduled for publication in the fall of this year.

WILLIAM PARKSGRANT is the pen-name of William P. Grant. He was born in Cleveland in 1910. He holds a Bachelor of Music degree (with honors) from Capitol University, Columbus, Ohio, and a Master of Arts degree from Ohio State University. Mahler was the subject of his Master's thesis. After having taught music in the Ohio public schools and at John Tarleton College, Mr. Grant became the Head of the Music Department at Northeast Junior College of Louisiana State University. He has written a number of articles for *Chord and Discord*. Among his musical compositions are two symphonies, a horn concerto, clarinet concerto, songs, a ballet, etc.

ROBERT SIMPSON, born in London, 1921, originally intended to study medicine. After two years of medical studies, Mr. Simpson decided to turn to music. He holds a Bachelor of Music degree from the University of Durham. At the present time he lectures and occasionally teaches in schools. He has composed several orchestral and chamber music works. His article, *Bruckner and the Symphony*, appeared in the February, 1946, issue of *The Music Review*, published in England.

CURTIS SWANSON was graduated from the School of Journalism, University of Minnesota in 1941. He became a reporter for the Elmhurst (Ill.) *Press*. In May, 1942, he joined the Army and was commissioned a second lieutenant in the U. S. Air Forces on November 13, 1943. He recently returned to the U. S. from India.

WARREN STOREY SMITH, born in Brookline, Mass., succeeded Olin Downes as Music Editor of the *Boston Post*. His musical compositions include orchestral and chamber music works as well as songs and piano pieces. He became a member of the faculty of Faelten Pianoforte School in Boston after his graduation from that school. He was assistant music critic on the Boston *Transcript*. In 1923 he became teacher of theory and composition at the New England Conservatory.

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Among American artistic developments of recent years the rebirth of interest in the music of Bruckner and Mahler is second to none in significance. When *The Bruckner Society of America* was founded on January 4, 1931, performances of these two composers by our major musical organizations were not merely rare, but also ineffectual, because American music-lovers had no adequate approach to the proper appreciation of the art of either Bruckner or Mahler. Therefore the *Society*, having adopted as its chief aim the fulfillment of this void, published the first biographies of these composers in English and issued a magazine, CHORD AND DISCORD, devoted almost entirely to discussions of their works.

The *Society* solicits the cooperation of all who are interested in furthering this aim. Inquiries concerning membership may be directed to Robert G. Grey, Executive Secretary, 697 West End Avenue, New York 25, New York.

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