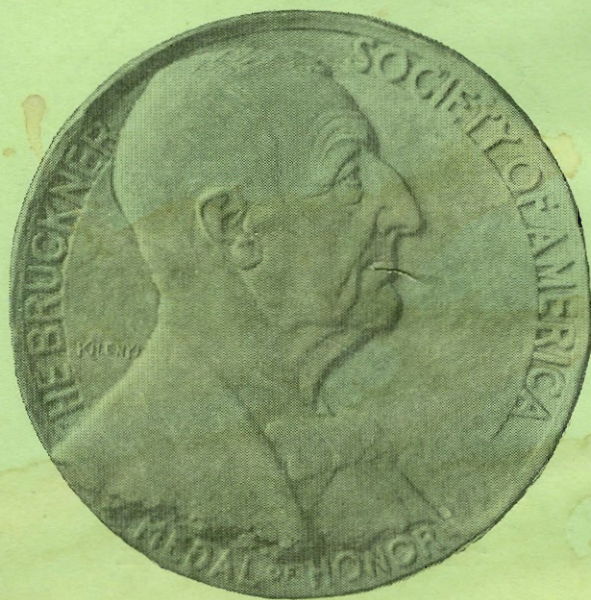


CHORD AND DISCORD



THE KILENYI BRUCKNER MEDAL

1954

"MY TIME WILL YET COME"



THE KILENYI MAHLER MEDAL

CHORD AND DISCORD

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IN MEMORIAM

GABRIEL ENGEL, violinist, composer, musicologist and, in later life, rare book dealer, died suddenly of a heart attack in Vergennes, Vermont, on August 1, 1952. Born in Hungary sixty years ago, when a boy he was brought to New York City where he attended public school and DeWitt Clinton High School. He won a Pulitzer scholarship and received his A.B. degree from Columbia in 1913. Though the late John Erskine encouraged him to devote his talents to writing, he preferred the violin.

In 1920, after having studied with Max Gegna, he made a highly successful debut at Aeolian Hall in New York. His photographic memory enabled him to memorize a given piece of music merely by reading it over once or twice. Two years after his debut, he gave a recital over the radio, then in its infancy. Until he went to Austria in the early thirties to study composition with Ernst Krenek, he devoted his time and efforts to giving concerts and to teaching the violin. Among his compositions are a violin concerto, a quartet, a symphony, *Variations for Piano on an Original Theme*, and musical settings of poems by Tennyson, Willa Cather, Guiney, Heine, Wildgans, and others.

Before going abroad, he had already shown great admiration for the music of Anton Bruckner, an admiration that deepened during his sojourn in Austria where he also became thoroughly familiar with the music of Gustav Mahler. While in Europe he conceived the idea of founding a Bruckner Society in the United States where Bruckner and Mahler were comparatively unknown and frowned upon mainly because of unfamiliarity with their music. After his return to the United States he edited the first issue of *Chord and Discord*. He contributed numerous articles of lasting value to this magazine which he continued to edit until his death.

His writings include *Life of Anton Bruckner* and *Gustav Mahler—Song Symphonist*, the first biographies in English of these masters. *The International Encyclopedia of Music and Musicians* contains his articles bearing the titles: *Anton Bruckner*, *Gustav Mahler*, and *Violin Playing and Violin Music*.

For the past fifteen years he was a highly respected dealer in rare books. Yet he found time during his last years to make an analysis of Bruckner's nine symphonies.

His tireless efforts in behalf of Bruckner and Mahler will always be remembered and his contribution toward a greater interest in and appreciation of Bruckner and Mahler will continue to influence musical life in our country for a long time to come. For the swelling ranks of those devoted to Bruckner and Mahler, Gabriel Engel has not lived in vain.



GABRIEL ENGEL

1892-1952

BRUCKNER AND MAHLER — WHY?

by Herbert Antcliffe

My personal introduction to the works of these two masters was made nearly fifty years ago. In the first instance I read in the *Neue Musik-Zeitung* of Leipzig an article entitled "*Ist Bruckner Formlos?*"—Bruckner up to that time being scarcely known to me even by name. A few years later I listened with mixed delight and awed surprise to what was then generally known as Mahler's "*Symphony of a Thousand.*" Mahler was at that time at the height of his reputation as a conductor and was beginning to win a limited world reputation as a composer. One must admit that to the young student this work was more a technical wonder than a work of artistic importance, but even with this one wondered whether it would not eventually be favourably compared with Beethoven's Ninth.

For a long time after that, in my work as a newspaper critic, I was constantly hearing and reading about the two composers and their work, and studying the scores as they became available. Both in the articles one read and heard in conversations the two names were almost invariably coupled. If Bruckner was mentioned, for instance, the remark about him would immediately be countered by one about Mahler and vice versa, even if no actual comparison was made. Possibly, of course, this association was frequently made by those who had not studied their works merely because it was known that both had composed symphonies of a length and elaboration of texture unknown up to their time. Nevertheless it was also made by many who knew the works of both sufficiently intimately to make intelligent comparisons.

Later, when I became actively interested in the current musical life of the Netherlands, this was still more marked, for I found in Amsterdam and The Hague an even greater worship of these two titans than in Vienna itself, and I was surrounded by crowds of enthusiasts who delighted in drawing my attention to their musical affinity. Right up to the present time this comparison of the works of "the two great Masters" continues, though within the circles of their most fanatical propagandists there is sometimes a division on the question of which is the greater.

That such affinity exists is commonly agreed, so much so that Bruckner Societies in various countries where their works are most familiar and most frequently performed make an important feature of their work the study of the compositions of Mahler. Without suggesting that there is anything wrong in the encouragement of a parallel study of their works my own reaction during the greater part of the last half century has been a constant realization of the different—often widely different—characters not only of the two men but also of their music. While others have compared and pointed out relations and similarities I have myself been more inclined to observe the contrasts and to find differences, aesthetic and technical.

The most important of what may be called the accidental reasons for this almost universal comparison is the fact that Mahler is said to have attended certain lectures by the older man and that he certainly fell under his influence

in his early days so that at one time they became great personal friends. This does not necessarily imply that such influence was an absolute one or that the younger man became a follower or disciple of the other. For a long time this latter condition was supposed by many people to have existed, but as Philip Greeley Clapp has said, "the closeness of Mahler's artistic relationship to Bruckner is now no longer regarded as that of a son to a father; and there are those who find little in common between them except a tendency to write longer symphonies than the musical police are willing to approve."

Probably the truth is somewhere about half way between these two ideas. The question therefore remains: Why should their names be always associated? What are the matters in which one can compare the two and in what matters and manners does such comparison become contrast? For an answer to this we have to consider both their personal lives and circumstances and the contents and character of their music. In fact, with these two probably more than with any other composer who ever lived, the conditions and circumstances of their lives are inseparable from the character of their music.

One of the most obvious things they had in common was their religion. Both were Catholics: Bruckner a "cradle" Catholic, brought up in that Faith from his earliest childhood; Mahler one by conversion. But with this broad statement their similarity of religious faith and principle ends. For Bruckner's belief in the Catholic Church, however well-founded and sincere, was naive and largely emotional. Mahler's on the other hand was intellectual and aesthetic, much of the attraction of his new religion being its music and its ceremonies. In some of his music, most notably in his Eighth Symphony, he endeavoured, and not without success, to combine his Catholicism with a kind of pantheism or paganism. We are not here concerned with the question whether he was a better or a worse Catholic or a better or worse man because of this combination of ideas; the only thing is that it made his music something different from that of Bruckner.

Add to this that Bruckner by upbringing and by choice was a "Church musician," taking a leading part in the production of the works of Church composers from Palestrina to his own contemporaries. Mahler was not a Church musician at all, so that a very important difference in their outlook on music is at once apparent. Mahler was not only neither organist nor choir director, but he apparently wrote no Church music; Bruckner, though a symphonist in every fiber, wrote a considerable amount of music for use in Church.

Charles Buckley speaks of "the sturdy and powerful Bruckner." It would be difficult to apply the former of these two adjectives to Mahler, however powerful he may be. In fact, much of his power was expressed in a manner that was just the reverse of sturdy. One might even say that he was more sentimental than was Bruckner, though both of them had some of this quality. In their personal characters Bruckner was sometimes inclined to be lacrimose; Mahler had more of a tendency to be violent and vituperative.

As sincere artists both had a considerable degree of simplicity in their make-up; but while Bruckner was simple in his life and subtle in his music Mahler had a more complex character but his music, with all its elaborate technic, was often simple and straightforward in its essential expression. The more one hears of the music of Mahler the more one seeks in vain for any subtlety. He loved noise—which he called power—often for its own sake: witness his desire that the "hymn" in the finale of the first symphony, written for seven

horns, should when practicable be "strengthened" by the addition of others. Bruckner has been described as noisy, but this has been when the "improved" versions of his symphonies, by Loewe and von Schalk have been heard. His original orchestrations were decidedly not noisy.

Moreover, Bruckner not only belonged to a decidedly older generation than Mahler (musically one might say three or four generations earlier), but he was in every respect of an older type, besides doing most of his composition at a later lifetime. Not that Mahler remained young. In fact, it is difficult to imagine either of them as young. Perhaps the best description of their respective characters, judged by their music and their general work as we know it, would be to say that with all his naivety Bruckner was old almost from infancy, while Mahler was never (notwithstanding the obvious precocity of *Das Klagende Lied*) otherwise than middle-aged. Worn-out he certainly was when he descended to the pessimism of *Das Lied von der Erde*, but this was a sort of erosion of the spirit that is something different from senility. It is certainly not the expression of "ripe" old age. The oldness of Bruckner, on the other hand, was not only ripe, but rich in its fruition at its best and over-ripe at its worst. Throughout his life Bruckner was by nature a follower and dependent; Mahler, though not always a leader was at least generally independent.

When some years ago (in the London periodical, *The Dominant*, edited by the late Edwin Evans) I described *Das Lied von der Erde* as immoral music I did not necessarily imply that Mahler's other works were also immoral, either in a general or a musical sense. He was not, however, always reliable in this matter, though at his best he rose high in musical morality, even, if one may use the term with regard to music itself, in virtue. That is probably the weakest point of Mahler's musical work; it is not consistent in the characteristics which mark that of the integral and well-controlled artist. Bruckner, though not without his moods and lapses in expressive power, was consistent in his aims, and free from any suggestion of improper expression or search for inspiration from unsuitable sources.

It may well be that much of the difference between the works of the two men arises from the fact that Mahler was a conductor *par le grace de Dieu*, even a great conductor, of both symphony and opera, while Bruckner was scarcely a conductor at all. This is to be seen in many details of their scores and not merely in the historical records of the success of the younger man and the failure of the older one. Bruckner was more conventional in his directions than was Mahler, in which respect, among others, he showed his constant feeling for the organ. Eric Blom, as quoted by Mr. Parks Grant, has said of the scores of Mahler that "they abound in verbal directions. To look at their pages is almost like watching Mahler conducting a rehearsal, admonishing and encouraging the orchestra with all kinds of epithets that aptly describe his precise intentions in the briefest and most direct way. The simplest directions . . . are often followed by exclamation marks, as though the conductor-composer so vividly imagined the sound of the music that he had to shout through it to make himself understood. No other composer's full scores have so human a look about them as Mahler's." To which one might almost add: least of all Bruckner's. An "interpretation" of the works of Mahler is for this reason almost impossible; those of Bruckner almost call for it.

Even in the matter of their originality (not a necessary attribute of great art) they were different, possibly for this same reason. Bruckner the dreamer,

almost the mystic, was the more original in his matter; Mahler the practical man of the world with a complete knowledge of how to appeal to the public being more original in his manner. He used in a striking manner as thematic material popular melodies such as "Frere Jacques" and a number of German popular songs, and quite a considerable amount of his thematic material is reminiscent, without necessarily being copied from, that of his elders. In each case the result was music that could have been written by no-one else.

Had Bruckner been a conductor it is not at all unlikely his works would have been played both as he wrote them and more frequently and with more acceptance by public and profession than was actually the case. He had to allow them to be touched up and revised in a manner that took away from their ethereal beauty but made them more "obvious" and more in the fashion of the day. Mahler, although not above seeking advice, notably on questions of the proper accentuation of both Latin and German words, was above all one who preferred himself to make whatever revisions might seem desirable to his scores. That he regarded such revisions as, in principle, unobjectionable may be seen from a letter he wrote from New York to his friend and disciple, Bruno Walter, in which he said, "I am and always shall be the eternal beginner. And the bit of routine which I have made my own, serves at the best to increase the demands which I make on myself. Therefore I should like to make a new edition of my scores ever five years . . ."

Is this, as has been suggested, the pride that apes humility? Personally I question it; but it is a contrast to the kind of humility which made Bruckner hand over his scores to the tender mercies of younger, and usually less capable, men than himself.

KILENYI BRUCKNER MEDAL AWARDED TO GEORGE SZELL

In appreciation of his efforts to create a greater interest in Bruckner's music in the United States, the Directors of *The Bruckner Society of America, Inc.*, awarded the Kilenyi Bruckner Medal of Honor to George Szell. Mr. Szell conducted the *Eighth Symphony* in Cleveland on December 11 and 13, 1947, in Chicago on March 17 and 18, 1949, in New York on December 14, 15, and 17, 1950. The Cleveland Orchestra under his direction performed the *Seventh Symphony* on March 24 and 26, 1949, and the *Ninth Symphony* on March 27 and 29, 1952. After the first performance of the *Ninth*, the medal was presented to Mr. Szell by Mr. C. J. Vosburgh, Manager of the Cleveland Orchestra, acting on behalf of the Society.

TWO OF THE BEST

By Winthrop Sargeant

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The New York debut of the well-known Dutch conductor Eduard van Beinum, which took place Tuesday night of last week at Carnegie Hall, where he appeared with the Philadelphia Orchestra, was, I think, an event of considerable importance. At any rate, it is many years since I have watched the manipulations of a new conductor with comparable excitement or been so certain from what I heard that I was being introduced to the work of a superlative performer in this rather elusive art. Mr. van Beinum evidently combines a meticulous regard for workmanship, such as characterized the conducting of his countryman Willem Mengelberg, with a great deal of dash and fire. The other night, his musical taste, as exhibited in Haydn's Symphony No. 96, was impeccable, and his sense of proportion in dealing with the long lines and accumulating climaxes of Anton Bruckner's difficult Seventh Symphony was masterly. What impressed me most about his conducting, however, was the dynamic energy he appeared to infuse into the most obscure nooks and crannies of the orchestral apparatus. He seemed to be in direct control of more musical detail than any conductor in recent memory except Toscanini. This gave his interpretations a wonderful sensitiveness and pliancy, and produced the impression that conducting an orchestra was to him as intimate a process as molding a handful of clay.

Aside from Mr. van Beinum's remarkable achievements, the main interest of the evening for me lay in the Bruckner symphony, a work that, though relatively popular as symphonies by this composer go, is still so seldom performed here that it is unfamiliar to most concert audiences. For some odd reason, Anton Bruckner, who was born before Beethoven died and was still writing eloquent and profound music in the final decades of the last century, has remained a "controversial" composer, and even at this late date it is fashionable to apologize, as the Philadelphia Orchestra's program notes did the other night, for certain weaknesses his music is supposed to have—notably a tendency toward long-windedness and diffuse structure. As far as I am concerned, this controversy has itself become a tiresome tradition. I find Bruckner neither long-winded nor diffuse. I find him a symphonist of the very noblest stature, quite comparable to Beethoven and Mozart and vastly superior to Brahms. I will admit only that his music is a little difficult to grasp on first hearing, and even for this I think there are good reasons. In order to help elucidate them, I should like to relate an experience I've had with this work, which may prove helpful to anyone interested in understanding it better.

For a number of years, I was about as well acquainted as the average music lover with Bruckner's symphonies. I got from them a vague impression of monumentality, together with a feeling that they were rather repetitious and that their themes were often rather trite. My opportunities for hearing them were so infrequent that I could scarcely tell one from another; they all seemed

very much alike—great slabs of somewhat Wagnerian music, singularly lacking in distinguishing features. I was, however, conscious that there was more in them than at once met the ear, and I was also conscious that the logic of their massive structure, if there was any, eluded me. I determined to find out whether or not I really liked Bruckner, so I bought several phonograph records of the symphonies and began to study them, playing each movement over and over, until I could identify every motive and perceive exactly how it fitted into Bruckner's over-all scheme. This modest research proved a revelation to me. I came to see that in my casual listening to a Bruckner symphony in the concert hall I had been in the position of a man standing near the foot of a colossal statue, able to discern certain interesting details but having no idea whatever of the extent and proportions of the whole. It was necessary to approach the thing from several angles before its total meaning became apparent. Such study might, of course, have been accomplished in the concert hall if I had been able to hear Bruckner's symphonies as often as I am able to hear those of, for example, Beethoven or Brahms. But the once every three years or so that I had the opportunity to hear a repetition of any given Bruckner symphony was not sufficient to produce any real understanding. I am convinced that Bruckner is one of those very rare composers who require repeated hearings to be appreciated. I am also convinced now that he is the towering symphonic figure of the latter half of the nineteenth century, and the successor of Beethoven in the development of his complex art.

On close acquaintance, Bruckner's symphonies reveal a sort of simple lyricism that is far more nearly akin to the music of Schubert than it is to that of his contemporary Richard Wagner. This is coupled with an intricate technique of symphonic development by which he, like Beethoven, builds a gigantic structure out of simple ingredients. His technique of development, in which he contracts, extends, reverses, and inverts his material, is actually very lucid, and is the most absorbing aspect of his work intellectually. Beyond these technical matters, however, lies the poetic and inspirational side of Bruckner—the broad, sweeping themes, the knotty little themes, the themes that are contrapuntal aggregations of themes, the rather baroque climaxes, the magical and highly original touches of orchestral color, the iridescent web of subtly changing chromatic harmonies. No one since Beethoven, to my knowledge, has written slow movements of comparable grandeur, and no one else except Beethoven has written true scherzos of the vigorous, propulsive type. (The scherzos of Schubert and Brahms are merely waltzes or folk songs.) Few composers of any era have been as straightforward in their communication of musical ideas—as willing to place those ideas candidly before the listener without attempting to baffle or impress him with self-conscious feats of style. In this respect, Bruckner is a little like Verdi; what he says is of such immediate consequence that the method of saying it takes second place. But I have still not quite explained why I think Bruckner is one of the greatest of all symphonists. Perhaps the ultimate answer is to be found in the position his music occupies in the scale of emotional values—in the sort of scale, that is, that measures the shades of difference between the epic and the trivial. Here I find Bruckner writing on a plane of the utmost nobility, saying profound and simple things in a profound and simple manner, with a serene, affirmative faith in God and humanity that makes each of his symphonies a deeply moving experience.

(*The New Yorker*, Jan. 30, 1954)

MAHLER QUOTES MAHLER

By Warren Storey Smith

It might be possible to make an exhaustive inquiry into the instrumental use to which composers have put their works for solo voice. Instances abound in the case of both Schubert and Mahler. Otherwise they are rare, especially if we are to confine our investigations to composers of major stature. An exception that comes readily to mind is the strong and no doubt intentional suggestion of *Immer leiser wird mein Schlummer* in the chief theme of the Andante of Brahms' Second Piano Concerto. Prying analysts have also discovered later in the same movement an allusion to the latter part of the less familiar song, *Todessehnen*. If opera is to be included, one can cite the fact that in the banquet scene in Mozart's *Don Giovanni* the musicians play, among other popular airs of the time, the *Non piu andrai* from Mozart's own *La Nozze di Figaro*.

Two more composers, programmists both, should be mentioned in this connection. In Berlioz's *Symphonie Fantastique* the Largo Introduction to the first movement, and its derivative, the theme of the Beloved One, or *idée fixe*, come from a vocal melody of his boyhood. A similar origin is ascribed to the second subject of the Overture to *Les Francs Juges*. Finally, in the Hero's Works of Peace section of his *Ein Heldenleben*, Strauss quotes a phrase from his song *Traum durch die Dämmerung*. The other citations in this episode are from Strauss' tone poems.¹

In quite another category would fall the piano transcriptions, or paraphrases, of a composer's own songs. Liszt indulged in this practice² and also spent a great deal of time similarly treating the songs and arias of others.

My chief concern here is with Mahler, but before parting with Schubert, I shall mention the instances of his borrowings that are generally recognized as such. In three of them the song has given at least the popular title to the instrumental piece in which it figures, namely, the *Wanderer Fantasy* for piano, the *Trout Quintet* for piano and strings, and *Death and the Maiden*, the String Quartet in D minor. In each of the chamber works one movement takes the form of variations on the song in question. Again, in each of the four sections (or movements) of the Fantasy the thematic material is founded on the motive stated at the beginning of the first, which itself derives from the song, *Der Wanderer*, while the latter is the basis of the slow division.

Three other sets of variations are those of the F major Octet for strings and winds on the air, *Gelagert unter'm hellem Dach der Bäume*, from the early operetta, *Die Freunde von Salamanka*; those on the song, *Sei mir Gegrüsst* in the C major Fantasy for violin and piano; and those in the Introduction and Variations for piano and flute (in E minor, Op. 160) on the song, *Trock'ne Blumen*.

Let me say at this point that the use of a song as the basis for variations

¹ A reference to the opera *Guntram* has been noted but the complete disappearance of that work makes it of little interest to the average concertgoer.

² The *Liebesträume* and the *Sonetti del Petrarca*.

was what Mahler distinctly did not do. His only set of variations, those in the third movement of the Fourth Symphony, are on a theme composed for the purpose.

In at least one instance, the Minuet of the String Quartet in A minor, the opening bars of which are taken from the setting of lines from Schiller's *Die Götter Griechenlands*, Schubert did the sort of thing that Mahler did so frequently and that Brahms also did in the movement mentioned above. "The quotation," says J. A. Westrup,³ "can hardly be accidental; and the melancholy question *Schöne Welt, wo bist du?* chimes in perfectly with Schubert's mood as we know it from his letter to Kupelwieser."

And now for Mahler, whose case immediately becomes somewhat different by reason of the fact that certain of his vocal works that later found their way into his symphonies were originally conceived with orchestral accompaniment, though also available in piano form. These include the *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), the *Kindertotenlieder* (Songs on the Death of Children) and the song, *Des Antonius von Padua Fischpredigt* (St. Anthony of Padua's Sermon to the Fishes).

The practice that is so closely identified with Mahler began at the very outset of his career as composer. As the *Gesellen* cycle grew out of his unhappy love for Johanne Richter, a singer in the court theatre at Cassel, where he was Kapellmeister from 1883-5, so did the First Symphony grow out of the song cycle. This is a most important point, since, as has been said so often, the spiritual content, the extremely personal message, of the Symphony cannot be fully grasped by anyone unacquainted with the two songs that play so important a part in it. It would be an illuminating, and also helpful, experience for most listeners if a conductor were to place the two works on a program, in the proper chronological sequence. So far as I know, the experiment has never been tried.

In two ways the cycle's second song, *Ging heut' morgen über's Feld*, has influenced the content and construction of the Symphony. The less obvious but more pervading of them is the employment in every movement of the interval of a descending fourth, with which the melody of the song begins. The late Gabriel Engel called this the "nature motif"; more prosaically, Fritz Stiedry terms it a "basic interval." In many cases it is the very notes, D-A. However, in the third and fifth measures of the Introduction to the first movement we hear it as A-E. In measures 7-10 it blossoms into a motive that might be called the motto of the Symphony, though only the first five notes remain unchanged:



This is heard in the preparation for the second subject of the movement and it precedes the reprise of the second subject of the Finale. In the meantime, it had previously been heard, in major, from the seven horns in octaves, in which exultant guise it is used frequently, and almost to the very end of the movement:

³ *The Music of Schubert*, edited by Gerald Abraham (New York: W. W. Norton & Co., 1947), p. 93.



I do not propose to account for all the fourths in this extended composition, for they are as the sands of the sea. However, I shall take note of certain conspicuous instances of Mahler's deliberate emphasis upon this significant interval. For example, in the thirtieth measure of the Introduction it becomes a frequently-repeated cuckoo-call, identified as such in the score:



Previous and subsequent musical cuckoos, including those of Mahler himself, have sung a descending third.⁴

In the second movement, the chief theme has fourths in both bass and treble, sixteen of them in as many measures of the former and six in the first eight measures of the latter. The third begins with the muted kettledrums pounding away on D-A, a device borrowed from the fourth *Wayfarer* song (see below), and there is scant relief from this persistent figure, whether in the drums or in the strings, in the whole course of the movement:



As for the more extended quotations, the principal section of the first movement proper, a matter of some hundred measures, is based on *Ging heut' morgen*:



Ging heut' mor-gen ü-bers Feld, Tau noch auf den Grä-tern hing,
Through the field I took my way; dewdrops hung on grass and tree,

The first eight of these are a literal quotation of the vocal melody. The rest of the section consists of a juggling of the motives here involved and of a presentation and rearrangement of certain others in the song.

The other reference to the *Gesellen* cycle occurs in the third movement, the third of the four sections of which are taken up with a literal reproduction, one tone higher, of the last thirty-one measures of the song, *Die zwei*

⁴ Paul Stefan refers to "Cuckoo-calls in fourths" in the *Wunderhorn* song *Um schlimme Kinder artig zu machen*. However, this versatile bird also sings seconds, thirds, and sixths.

*blauen Augen von meinem Schatz*⁵ (The Two Blue Eyes of My Sweetheart), beginning with the words *Auf der Strasse stand ein Lindenbaum*":



By the way - side stood a lin - den-tree and

In the Symphony, as in the song, this folk-like melody brings a note of consolation, although the melancholy mood of the song's beginning returns in the closing bars and in its new surroundings prepares the way for the reprise, a semitone higher, of the macabre opening section, a satirical treatment, in minor, of the old French canon, *Frère Jacques*. See above.

In the Second Symphony Mahler took, for him, a very important step. Not content with putting a song to symphonic uses, as he did in the third movement, and again in the corresponding movement of the Third, he actually composed a song for the work, the *Urlicht* of the fourth movement. This was, of course, unprecedented, but Mahler proceeded to follow his own precedent by making the fourth movement of the Third a setting for contralto of lines from Nietzsche's *Also Sprach Zarathustra*. That the finale of the Fourth is another vocal solo with orchestral accompaniment, a setting for soprano of *Das Himmlische Leben* (The Heavenly Life) from *Des Knaben Wunderhorn* (The Youth's Magic Horn), was in a sense accidental. This movement was originally intended to be the seventh and last division of No. 3, and certain thematic resemblances between it and the fourth movement of that work, to be noted presently, were merely part of Mahler's natural fondness for the cyclic design. He had no intention of quoting one symphony in its successor. Nor did he do it in any other case. Incidentally, in using a chorus with solo passages in the finale of the Second, and again in the fourth movement of the Third, and in the whole of the Eighth, he was merely following in the footsteps of Beethoven, Spohr, Berlioz, Mendelssohn and Liszt.

All this is in the nature of a digression. This article is properly concerned with Mahler's use in his symphonies of songs previously composed. Let me repeat then that the third movement of No. 2, the Scherzo of the work, is based on another Wunderhorn song, *St. Anthony of Padua's Sermon to the Fishes*. Twice the timpani sound the dominant and tonic (G-C) and then Mahler presents a purely orchestral version of his song, and in the original key of C minor. During the first twenty-eight measures, only the accompaniment is heard. Then, at what might be called the beginning of the second verse, the vocal part is also given and the quoting continues for 112 more measures, after which the material of the song is freely developed.

The Third Symphony contains (a) an instrumental movement based on a song, (b) a solo composed for the work and (c) a chorus later made into a solo song. Had the Finale of the Fourth remained in its original position as the concluding movement of its predecessor, that even more extraordinary work would have contained three vocal movements out of a total of seven,

⁵ The Wunderhorn song *Nicht Wiedersehen* has been cited as origin of this song. The resemblance is marked but the two pieces were actually written in the other order. Mahler composed the *Gesellen* cycle in 1883-4 and he did not come upon the Wunderhorn poems until 1888. More than one writer has wrongly detected a Wunderhorn influence in the *Gesellen* cycle.

plus one derived from a song already composed. Writing a new symphony around this Finale—for that is what was actually done in the case of No. 4—was in more senses than one a good idea.

For the Scherzo of the Third, Mahler turned again to a *Wunderhorn* song, *Ablösung in Sommer* (The Changes of Summer). After two introductory measures, he quotes literally the first twenty-two of the song's thirty-seven measures. In the next three the vocal part is altered and in the next three it is abandoned. After that, to make a very complicated matter simple, the song becomes thematic material. We are thus reminded of the treatment of the *Fischpredigt* in No. 2.

The contralto solo of the ensuing movement is outside the scope of this discussion. So too is the next, a choral setting of the *Wunderhorn* poem, *Es sungen drei Engel* (Three Angels Were Singing). Yet having brought the matter up, I will merely say that the extensive passage that reappears in the Fourth's Finale begins at cue no. 3, or on the third measure of page 197 of the full score, in the new Boosey and Hawkes edition. In the first instance, Jesus says to his disciples: "Whenever I look at you I see you cry." As used in the more familiar Finale of the Fourth, the music that had accompanied Peter's reply refers to the culinary delights of Heaven:

a

Ich hab' ü-ber-tre-ten die zehn Ge-bot.
The ten commandments I have broken.

The musical notation for example 'a' is a single staff in G major (one sharp) and 4/4 time. It consists of ten measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), and C4 (half).

b

die Eng-lein die ba-cken das Brot.
the angels bake the bread.

The musical notation for example 'b' is a single staff in G major (one sharp) and 4/4 time. It consists of ten measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), and C4 (half).

It is only the folksy nature of the music that makes it as suitable to one text as to the other.⁶

In an article that appeared in this publication several years ago Franz Werfel made the statement that the *Fifth*, *Sixth*, and *Seventh Symphonies* have their basis in the *Kindertotenlieder*. As applied to the Sixth and Seventh, any such kinship is spiritual rather than thematic. However, anyone familiar with the first of these sorrowful songs can hardly escape noting the repeated references in the first movement of the Fifth to the motive in the fourteenth full measure of *Nun will die Sonn' so hell aufgeh'n* (Once More the Sun Would Gild the Morn) and that occurs on the words "die Nacht gescheh'n!" The

⁶ St. Peter, of course, figures in both texts. "These bars", writes Stefan, "used as a refrain, are exactly the confession of sin . . . from the Third Symphony. Even here a residue of earth; the saints are reflective. But the inhabitants of heaven feast at ease."

most arresting similarity is found at the top of page 39 of the full score:

a

die Nacht ge - seh'n.

b

Moreover, the four ascending tones that begin, and are prominent in, the next song, *Nun seh' ich wohl, warum so dunkle Flammen* (Ah! Now I know Why oft I Caught You Gazing) also begin the chief melody of the Adagietto:

a

b

The above motive also appears in the *Ronde-Finale*. There is good reason for thinking that the resemblance between a motive in the fugal section of the latter (part of a counter subject) and the *Wunderhorn* song, *Lob des hohen Verstandes* (Praise of Lofty Intellect) was no mere accident:

a

b

The inescapable conclusion to be drawn from all this is that, for Mahler, symphonic music was not merely a pattern in tones; it was part and parcel of life, of human experience. In fact, he put himself on record as saying that very thing.

"MUSIC FOR GOD"

We may be thankful, indeed, that few musical historians have made excuses for Bruckner's music on the ground that, after all, it was written by a *naive* man, for such Bruckner has generally been termed. And *naive* when applied to Bruckner has not been limited in meaning to *simple, humble, or unpretentious*, but includes *unlearned* and *lacking in mental acuteness*: in other words, Bruckner has often been made to look like a fool bordering between senility on the one hand and angelicness on the other. Theresa Weiser in her account of Bruckner (*Music for God*, New York: Philosophical Library, 1951) has him at the outset wanting to be an angel and a musician and establishes from the start the type of person Bruckner has so often been painted to be.

Of course, Mrs. Weiser cannot and does not guarantee that all of the things she has going on in Bruckner's mind from time to time actually did go on there, but what mental processes she does show transpiring certainly convey the notion of Bruckner's being extremely naive in all of the word's meanings. And, while *Music for God* covers all of Bruckner's life, there is little change throughout the life from the Bruckner of the early day. One might have expected some change to have taken place—and even if none did take place, the stature of Bruckner as an adult and a great master would have been better portrayed by a slightly different handling of his later life, not so much in what has been included but in the treatment of it.

Mrs. Weiser, however, has great enthusiasm for Bruckner and doesn't let it relax at any moment. For that reason many people will find the Bruckner which Mrs. Weiser fashions pleasantly amusing. And any reader who takes up the book must realize that it is an extremely sincere and personal picture of Bruckner as Mrs. Weiser has come to know him through accounts of his life and her acquaintance with his music.

CHARLES L. EBLE

Mrs. Weiser has conveyed admirably the sincerity and devoutness of this Austrian peasant who became one of the most controversial composers of the nineteenth century. Her story concerns itself more with the romantic episodes and religious conviction than with his compositions, and will be of interest to students and teachers interested in an approach to Bruckner's creative style.

P. H. L., *Musical Leader* (August, 1951)

A LETTER FROM DR. ALBERT SCHWEITZER

Mr Robert G. Gray, Brecken Society
697 West End Avenue New York 25 N. Y.

Hôpital du Dr Schweitzer
'Lambaréné (Gabon)
Afrique Equatoriale Française
Janvier 1952

Herrn Hans Gray

In meinem schweren Leben habe ich nicht dazu zu stehen wie
sie möchte. Darin kommt meine Antwort auf Ihren lieben Brief vom
30 Juli 1951 etwas ein Teil zu nicht. Ihnen Sie bitte Nachsicht
mit mir. Ich freue mich dass Ihre Gesellschaft, die aus Interesse
für Brecken als Malter in Amerika weiter wohl, gegründet
worden ist. Ich habe in meiner Jugend das Aufkommen von Breck,
nach er Mallers Mensch erlebt und muss sagen, dass es ein gros.
es Erlebnis für mich war. Malter habe ich seine Werke sehr gerne
lesen er war erschüttert als er mit Septimius ab ein zu Tode

Herrn: Immer Dank für die mir behilflichen
den von Hoffnungen, die ich nicht zu schenke,
Stiefvater Ich ergötze alle Hoffnungen

Gewalt in Amerika und Europa zurückhalten. was hätte
er uns noch geschickt? Beide sind einseitig unvollständig. Die Kunst
ist Epitaphisch. Eine unvollständige, manchmal barbarische
romantische Kunst. Und beide grosse Köpfe, jeder in seiner
Art. Und ich habe den Eindruck, dass unsere Zeit wieder be-
greifen lernt, was über Kunst an Gewalt er Trübe er Gewaltig-
keit lehrt. Was ich von dem Musikklassen in Europa er Amerika
erfassen lernt diese Hoffnung ein mir aufrecht. Aber diese
beiden ist ein anderer, Payer, der auch die Welt wie dergle-
schenkt werden muss. Ich habe nur noch zu lange an-
halten nach Europa, leider gewöhnlich ein Leben. Aber wenn
ich wieder in der Gegenwart leinbebe, will ich Brecken & Malter
hören er mich wieder an ihnen heranschauen. Wenn sie sich solche
die heranschauen dürfen kann ich das Leben über Mensch nicht

MR. ROBERT G. GREY, Bruckner Society
697 West End Avenue, New York 25, N. Y.

Hopital du Dr. Schweitzer
Lambaréné (Gabon)
French Equatorial Africa
June 1952

DEAR MR. GREY,

My strenuous life keeps me from writing as I would like to. For this reason my reply to your kind letter of July 30, 1951, is about a year late. Please forgive me. I am pleased that your Society, the aim of which is to arouse interest in Bruckner and Mahler in America, has been founded. In my youth I watched Bruckner's and Mahler's music take hold and must say it was a great experience for me. I heard Mahler conduct his works and was stunned when he, suffering from septicemia, returned to Europe from America a doomed man. What gifts might he still have bestowed upon us. Both are spiritually related. Their art is late romanticism. An unexpected, powerful re-birth of romantic art. And both masters, each in his own way. And I am under the impression that our era is once more learning to understand the power and depth and grandeur of their art. What I hear of musical life in Europe and America keeps this hope alive within me. There is another besides these two, Reger, who must again be given to the world. I get to Europe for only short periods, unfortunately in the summer. But if I go home again during the concert season, I am going to hear Bruckner and Mahler and again become intoxicated (*berauschen*) with them. For they are the kind that do intoxicate. I cannot describe the experience of hearing their music in any other way. A thousand thanks for the publications about them which I receive through you.

With warmest greetings,

Devotedly yours,

ALBERT SCHWEITZER

IN DEFENCE OF BRUCKNER

by Mosco Carner

The following article which appeared in the April 13, 1950, issue of *THE LISTENER* is reprinted with the permission of *THE LISTENER* and the author.

To talk about the symphonic Bruckner with sympathy is often to fall into the role of defending counsel. For Bruckner stands accused of grave offences against what are supposed to be the sacrosanct laws of symphonic writing—laws derived from Beethoven which we are accustomed to apply to everything bearing the title 'symphony'. That there may be different symphonic concepts expressing themselves in new stylistic features, is a fact we incline to forget or to accept only with reluctance. Hence the great number of oblique judgments pronounced not only upon Bruckner but other romantic symphonists. Besides being called a *génie manqué*, what are the more intrinsic accusations against him. Lack of organic structure, awkwardness in the handling of form and orchestra, unsymphonic themes, rambling and repetitiveness, not knowing when to finish and thus producing symphonies of an enormous length (Brahms' 'boa-constrictors'), and so on.

One or two points in this indictment cannot be denied but we may plead certain extenuating circumstances. To begin with, Bruckner came to the symphony late in his career, and he came to it from a sphere hardly appropriate as a preparation for symphonic writing. An organist in a provincial town of Upper Austria, for years writing church music, he was nearly forty when he composed his real 'First' Symphony (D minor). Moreover, up to his move to Vienna in 1868, his opportunities of hearing symphonic music had been few and of little artistic gain to anybody if we are to judge by what we know of musical life in the Upper Austria of the eighteen-fifties. This lack of an early symphonic experience in both the inner and the extrinsic sense may account for Bruckner's shortcomings in technical *savoir faire*. Yet the marvel is that a composer showing apparently so little qualification for a symphonic career should during its course have produced works which are entirely *sui generis*—vast edifices of sound that have often been likened to the structure of a Gothic cathedral. The Bruckner symphonies are laws unto themselves and to apply to them the canon of the 'classical' form is as misguided as it is to measure, say, *Faust* and *War and Peace* by the yardstick of the traditional drama and novel.

Bruckner's conception sprang from psychological roots wholly different from those that fed the symphonic Beethoven and his romantic progenies in Germany: Schumann, Mendelssohn, and Brahms. Bruckner was unintellectual, unliterary, non-speculative and romantically irrational. If he had a predecessor and kindred spirit, it was another Austrian—Schubert. With Schubert a new feeling begins to invade the symphony—a feeling that is stronger than the composer, as often as not driving *him* instead of being coerced by him into the rationale of the Beethovenian form. With Bruckner this impression of an impersonal elemental force dictating character and course of the music becomes perhaps the most striking feature and, at first, a disturbing one. These

'cosmic' explosions and ominous silences before and afterwards—to a mind like Goethe's they would have presented themselves as perhaps the *ne plus ultra* of what he called 'the dæmonic' in art. Bruckner's Goethean 'dæmons' had their habitat in two spheres—religion and nature mysticism. Possessed of a child-like faith and often visited by ecstatic visions, he saw the sole purpose and significance of his creative work in the glorification of his God. With the Catholic saints, his motto was *omnia ad maiorem Dei gloriam* (in his symphonies symbolised by the use of chorales). Linked with this deep-seated emotion was his instinctive closeness to nature, particularly to the majestic and wild grandeur of the Austrian Alps amid which, as a peasant boy and village schoolteacher, he had lived the most impressionable years of his life. With Byron he might have said

I live not in myself, but I become
 Portion of that around me; and to me
 High mountains are a feeling.

Such were the mainsprings of Bruckner's creative mind and they largely conditioned the content and form of his symphonies.

Corresponding to the vast content that had to be poured into them, Bruckner expands the individual movement and expands it to a dimension only once or twice anticipated before him: by the Beethoven of the Ninth and the Schubert of the great C major Symphony. Instead of single themes we now have whole groups and the codetta assumes a thematic significance of its own. Where a theme is stated in full at once—mostly in the slow movements—it has a sweep and breadth nowhere else to be found in the post-Beethoven symphony. Moreover, development is no longer confined to its traditional place in the middle and the coda but invades the rest of the movement.

This ploughing-up of the solid ground of the classical symphony affects also the first subjects. With very few exceptions the first subject is introduced only gradually; it grows before our ears, so to speak, from an embryonic cell which lies embedded in a 'womb' usually formed of mysterious string tremolandi, as in the opening of the Fourth Symphony. The result of this technique is to make the whole movement oscillate, to dissolve it into a motion comparable with the ebb and flow of a tide. And here we come to the characteristic feature that is responsible for creating that impression of a cosmic force of which I spoke before: the enormous tidal waves in which the music surges forward from one section to the other ebbing away into nothingness and mounting again from a mysterious groundswell. Hence the many—perhaps too many—climaxes of the Bruckner symphonies. The rough graph below showing the general curve of the first movement of the Fourth may serve as a typical illustration.



Even in the slow movements where such dynamism would not be expected we notice the same principle only that the cumulative effect is achieved less through the growing density of the thematic-contrapuntal fabric than through variation. Yet the most grandiose expression of such 'climactic' thinking is

to be found in the finale. Beethoven's dramatic conception of the symphony had already led him, in the 'Eroica' and still more in the Fifth and Ninth, to a final apotheosis. With Bruckner it becomes a rule. It is in the last movement where both ideologically and thematically he ties the whole symphony together by reintroducing, toward the end, the first theme of the opening movement and announcing it in glorious fashion on the combined brass. The most impressive example is the coda of the finale of the Fifth Symphony, with its contrapuntal combination of the leading motives from all the four movements to which is added a chorale theme of overpowering grandeur.

Music conceived in such terms demands of the listener a new approach. It also demands a temperament and a mind attuned to it. As Schopenhauer says somewhere: 'With a work of art you must behave as with a *grand seigneur*. Stand before it and wait till it speaks to you'. To some Bruckner may never speak, to others he is full of speech.

KILENYI MAHLER MEDAL AWARDED TO FRITZ MAHLER

The Mahler Medal, designed by Julio Kilenyi for the exclusive use of *The Bruckner Society of America, Inc.*, was awarded to Fritz Mahler for his efforts to create a greater interest in Gustav Mahler's music in the U. S. A. Mr. Mahler conducted Mahler's *Fourth* on June 15, 1941 (NYA Symphony). The performance was broadcast over WNYC. On March 22 and 23, 1949, the Erie Philharmonic Orchestra under his direction played Mahler's *Second* Symphony for the first time. Mahler's *Tenth* was introduced to American audiences in Erie, Penna., on December 6 and 7, 1949, and on January 21, 1950, the Erie Philharmonic Orchestra under Fritz Mahler's baton gave the radio premiere of this work (broadcast over NBC).

The Erie Philharmonic Orchestra performed the *First* on February 27 and 28, 1951. After the first of these performances, Mayor Clairence K. Pulling, acting on behalf of the *Society*, presented the Mahler Medal of Honor to Fritz Mahler.

THE NINTH SYMPHONY OF BRUCKNER

by Charles L. Eble

The closing years of the nineteenth century saw the creation of a work which is slowly coming to be regarded as one of the great peaks of musical achievement of the century. If we look upon the Ninth Symphony of Beethoven as the first great pinnacle and view most of the symphonic works which followed in a lower range not rising near that height, then along this same general level but not by any means dwarfed by the others we encounter the early works of Bruckner. His later symphonies attain a stature equal to their neighbors, but the Eighth looms slightly higher than the others and the Ninth towers far above the rest. Thus, keeping the figurative musical horizon of the century in mind, the two Mt. Everests are the two Ninths, Beethoven's and Bruckner's. At one time, such a proposal would have met strong opposition, but a gradual reassessment has been taking place, and as this Ninth Symphony and others of Bruckner become better known they assume their proper positions in the musical world and the skyline, which we once felt was dominated by the four symphonies of Brahms, becomes even more impressive with some of the Bruckner symphonies. Many critics have finally come to the conclusion that Bruckner can no longer be considered a minor composer, even though for some his music says very little.

With conductors, especially in the United States, Bruckner has seemingly not become particularly fashionable, or to say the least, adequately recognized, and we find very few conductors doing either of the last two great symphonies. Why do our conductors ignore these works? Are the scores unknown? A check of the records reveals that during the last five years the Ninth Symphony of Bruckner was conducted in the United States by three conductors: Walter, Szell, and Clapp. In the concert hall in this country Walter's performance of Bruckner's IX is practically the only one known, and it was his three performances of the Ninth with the Philharmonic Symphony Society of New York in December, 1953, the last one of which was broadcast, which brought this to mind. For those who have had to rely upon the phonograph for a hearing of Bruckner's Ninth, Hausegger's reading was the sole one for a long time; now, Adler's and Horenstein's are available, but still not Walter's, or for that matter, Furtwängler's. Moreover, there are no recordings of Bruckner done by Walter, who has always given memorable performances of his works; there are none, either, done by a U.S. orchestra which can be had now, although Bruckner's Seventh was recorded by the Minneapolis Orchestra under Ormandy and for a long time was the only one on the market. We can only hope for better days, for, such a performance of the Ninth as Walter just gave with the Philharmonic Symphony Society should be made available on records.

Listening to Bruckner's Ninth is always for me a great experience. It is a work reflecting the solemn, fanciful, and serene thoughts of a man whose only adequate means of communication was music and in this last work of his, he sketches for us in simple lines and purity of utterance the richness

of his musical maturity. The means and the manner are as one — what is said assumes a natural form. There is no mystery, no complexity; no pretention, no patter. The great stature the symphony attains is the result of simple statement, as in language, and it is not the rhetorical declamation, startling as it often is, that amazes, but the flow of ideas that builds a rhetoric — melodic conceptions that increasingly overwhelm as the composer molds them into expressions of feeling. The eloquence that speaks is the eloquence of meaning.

This last symphony of Bruckner is not music that courses through one's veins as wine and gives wholly pleasurable sensations. There is the seriousness of a great tragedy about it. It arrests and disturbs one's thoughts. Contrasting moments of darkness and brightness seize and hold one in their grip. Often it hastens forward with a sense of urgency and mounting tension that act upon one the same as the unfolding of a tragedy. Here is music that indeed arouses the unfelt feelings and reveals the unuttered sounds that only great art is capable of doing. And just as great art is created only by those few people who apparently have innate powers of vision, it will not in turn affect everyone. And, in turn, one can't hope to understand or feel what an artist has wrought unless he takes the time to study the masterpiece. The meaning is there for those who will let the artist speak to them; that is, who can, so to speak, live the work. One should not expect to be entertained by works which in their very nature are not entertainment.

Walter's performance of the Bruckner on this occasion was an especially moving revelation of the symphony. He sought to convey that which is beyond the written page and most of the symphony exists in that realm. Surely there is little in all music to compare with the final thirty bars of the Adagio as they softly, sadly, and resignedly leave one with his thoughts.

KILENYI MAHLER MEDAL AWARDED TO ALFRED WALLENSTEIN

In appreciation of his efforts to create a greater interest in Mahler's music in the United States, the Directors of *The Bruckner Society of America, Inc.*, awarded the Kilenyi Mahler Medal of Honor to Alfred Wallenstein. Wallenstein conducted *Das Lied von der Erde* on January 16 and 17, 1947, in Los Angeles. The Los Angeles Philharmonic Orchestra under his direction played Mahler's *Fourth* on November 17 and 18, 1949. On April 6 and 7, 1950 and on March 22 and 23, 1951, he conducted Mahler's *Second*. During a rehearsal of the *Second* on March 18, 1951, Janice Moudry made the presentation of the medal to Mr. Wallenstein on behalf of the *Society*.

MAHLER'S EIGHTH BROADCAST BY CBS AT EASTER

by Jack Diether

Orchestra	Philharmonic-Symphony Orchestra of New York
Choir I	Westminster Choir, John Finley Williamson, Director
Choir II	Schola Cantorum, Hugh Ross, Director
Boys' Choir	Boys' Chorus from Public School No. 12, Manhattan, Pauline Covner, Teacher
Soprano I (<i>Magna Peccatrix</i>)	Frances Yeend
Soprano II (<i>Una poenitentium</i>)	Uta Graf
Soprano (<i>Mater gloriosa</i>)	Camilla Williams
Alto I (<i>Mulier Samaritana</i>)	Martha Lipton
Alto II (<i>Maria Aegyptiaca</i>)	Louise Bernhardt
Tenor (<i>Doctor Marianus</i>)	Eugene Conley
Baritone (<i>Pater ecstasticus</i>)	Carlos Alexander
Bass (<i>Pater profundus</i>)	George London
	Leopold Stokowski, Conductor

The second nation-wide broadcast of Mahler's Eighth Symphony was given from Carnegie Hall on April 9, 1950, under the inspired direction of Leopold Stokowski. The only previous broadcast in America took place exactly eight years before, on April 12, 1942, as the publicly attended climax at the Center Theater, New York, of the incomplete but sole radio festival of Mahler's symphonies in the U. S., with the Radio City Music Hall Symphony, etc., under the late Erno Rapée.

At that time both instrumentation and performance were slightly abridged (the entire instrumental opening of *Part II* was omitted), so the present performance may fairly be called the first introduction of the national audience to the work as a whole, prepared under facilities somewhat approaching those which Mahler intended for it. It is a serious indictment of the American system of broadcasting that this historically important musical event could not be transcribed and repeated once or more, as broadcasts of corresponding significance and unique occurrence customarily are in Britain and elsewhere.

Aside from its evident public success in all three New York performances during the week, I have called the event historically important because, to begin with, it marked the long-awaited return to this work of the conductor who through it gave us 34 years ago the most phenomenally successful production of a Mahler work (tripled to nine performances by public demand) ever heard in this country. If Leopold Stokowski had never achieved the many other spectacular successes associated with his brilliant and unpredictable career, I imagine he would still be remembered with awe as the guiding spirit of that first true introduction of Mahler the symphonist, in his full glory, to the New World. Mahler's international audience has grown enormously since then, yet here in America we have had to wait from March, 1916, to this Easter week of 1950 for another occasion of equal excitement to lovers of his music. During this latter week, for the first time, Mahler the symphonist literally spanned the nation, visually and aurally, for at the same time that the closing strains of the Eighth filled Carnegie Hall in New York, Mahler's other great choral finale was for the first time closing a Philharmonic

season in Los Angeles, in the Second Symphony under Alfred Wallenstein. The coast-to-coast broadcast of the Eighth was the triumphant climax of this first "national Mahler week".

With characteristic Stokowskian boldness, the broadcast was preceded in the concert-hall by the performance of Giovanni Gabrieli's great quarter-hour motet for antiphonal choruses, brass and organ, *In Ecclesiis Benedicite Domino*, and it is unfortunate that this could not have been heard on the air as well. I am convinced that the radio audience would not have been so childish as to regard the Gabrieli as a stick with which to beat Mahler, as some one-track critics of New York could not forbear to do, but rather as a logical predecessor of Mahler's *Veni, Creator Spiritus*, as Mr. Stokowski evidently regards it—two great masters of the baroque style joining hands across three centuries to proclaim the glory of creation in measures of tumultuous joy.

Allegro impetuoso—this first indication in the score is the key to the whole interpretation of Mahler's only completely choral conception (apart from the *Frauenchor* of the Third), the *Veni Creator*,¹ and with it Stokowski unlocked its secret and released its true magic. It sounded as Mahler is said to have conceived it, as a spiritual *tour de force*, "all in a breath", so to speak. The opening was like an irrepressible outburst of pure elation, a spiritual excitement unmixed for the only time in Mahler's work with painful feelings, which here are relegated to the brief "*Infirma nostri corporis*" section. The great fugue and reprise, under Stokowski's unfaltering hand, strode past with an extraordinary vocal animation that left the listener breathless with sheer emotional participation. No wonder Stokowski is the conductor for this hymn of praise: either one is "impetuoso" (whether the score says so or not) or one isn't. The word is in a way an index and challenge to the conductor's spiritual vitality. Comparative haste is but its outer manifestation, yet the radically different Stokowskian conception of the main *tempo* is already suggested by comparing his 20-minute reading with other conductors' 25 or more.

The ethereal atmosphere of much of the *Second Part* (wisely sung in the original German) was enhanced by Stokowski's brilliant reading, of which a comparison with the recent notable Hollywood Bowl performance² is instructive. The two performances of *Part II* were the same in actual duration, about 55 minutes—yet Ormandy had nowhere the lightness and buoyancy of Stokowski, and the latter nowhere dragged or sprawled as Ormandy did. This is partly explained by the fact that one frequently speeded up where the other slowed down, but not entirely, as Stokowski was somewhat *slower* in part of the E- and B-major sections, where most of Ormandy's sentimental dragging occurred, and faster in the initial E flat minor *Adagio*, where that problem does not arise. It is really a matter of phrasing, whereby passages in the later sections that were actually as slow or slightly slower under Stokowski still sounded more animated. This can only be explained by Stokowski's profound and genuine penetration of the melodic structure. (It is just the reverse of many of Stokowski's and Ormandy's respective interpretations, for instance the opening of *Tod und Verklärung*, which Stokowski sentimentalizes with preposterous slurs where Ormandy positively makes you shiver with his lean ominous *pianissimi*.) Only one passage was curiously

¹ By "completely choral" I mean that here, in contradistinction to the *Second Part* of the symphony, the solo voices are like the *concertino* of a *concerto grosso* for voices wherein solo ensemble and chorus are in continuous interchange or combination.

² Cf. *Chord & Discord*, vol. 2, no. 6.

heavier and slower under Stokowski, the second *Chorus of the Younger Angels*, "Ich spuer' soeben", which under Ormandy was the most lilting part of the *Scherzo*; and so I was no little surprised to discover that Mahler had actually marked the beginning of the passage "*etwas gehalten*".

I cannot say how the orchestral balance sounded in the hall, but over the air the instrumental transparency was remarkable, and the necessary feeling of depth and space realised to a considerable degree. Least successful, however, were the sections that should have been *most* transparent, those from the entry of the harmonium, at "*Dir, der Unberuehrbaren*", to the opening of the *Chorus Mysticus*, and including those ethereal and ever-changing textures of harp, celesta, piano, mandolin and harmonium. Of the special instruments, I felt that the mandolin could have been even more audible. (It is usually completely inaudible, but as Mr. Stokowski is an enlightened champion of electric instruments, why didn't he procure an electric mandolin for this important part?) The harmonium was clearer than usual, but when are we going to hear the clearly defined registrations of harmonium and organ that Mahler so carefully differentiated in the score? It is too bad that these simple effects apparently offer such complete bafflement to engineers who in the *Veni Creator* have kept those great polyphonic forces in such perfect equilibrium.

The solo singers were generally excellent, most notably the basso George London, who has recently distinguished himself in the Vienna recordings of the Haydn Society, and who, like soprano Frances Yeend, also participated in the recent Eighth under Ormandy. But, unfortunately for the broadcast, Mr. Stokowski or the singers felt impelled to dispense for acoustic purposes with virtually every *pianissimo*; so that the very first *dolce* entry of the solo ensemble, "*Imple superna gratia*", for instance, emerged over the air in a blanketing *fortissimo*. The solo verses in *Part II* were more dynamically resilient, and in the case of Mr. London's exposition of the part of the *Pater profundus*, with its accompaniment foreshadowing the Ninth Symphony, offered an especially moving experience. The choruses, like those in the Hollywood Bowl, showed the gratifying effects of obviously loving preparation.

It is a pity that this great performance was not commercially recorded, and if in the fullness of time we should finally be favored with an acceptable recording of the Eighth, by a great chorus and orchestra under Mr. Stokowski's direction, lovers of this music would owe one more debt of gratitude to the long-term perseverance of the some-time virtuoso of the podium (not consciously, I think), and to his manifest seriousness of artistic conscience where this work is concerned. It should be a source of deep envy to the other leading conductors more closely associated with the name of Mahler, that the Eighth has definitely become, in this country, "Stokowski's work".

TWO STUDIES ON BRUCKNER'S SYMPHONIES

By Egon Wellesz

The following article, which appeared in two different parts in the February 24, 1949, and April 21, 1949, issues of *THE LISTENER*, is reprinted with the permission of *THE LISTENER* and the author.

THE EARLY SYMPHONIES

It is more than half a century since Anton Bruckner died on October 11, 1896, in Vienna in an annexe of the Imperial Palace called 'The Belvedere', where the Emperor Francis Joseph had placed an apartment at the disposal of the ageing composer. In his native country, in Holland, Switzerland and Germany, the position of Bruckner as a great symphonic composer is firmly established. It is different in this country where up to now there have only been occasional performances of one or other of his nine symphonies. The reason for this refusal of conductors to perform and of the public to listen to Bruckner's symphonies is probably the same as that which for a long time hindered his success in Vienna. Towards the end of the nineteenth century and at the beginning of the twentieth the Brahmsian type of symphonic structure was considered the model of perfection: an elaborate connection of the sections, smooth transitions from one theme to another, were its characteristic features. Bruckner worked in strong contrasts, in abrupt changes from one mood to another. To the two themes of the first movement a third is often added, making necessary a more extended treatment of the sections. The contrapuntal treatment of the themes, particularly in the first and fourth movements, made his symphonies longer than the usual type and demanded greater concentration from the public.

It is not difficult to find an approach to Bruckner's symphonies if he is seen as the legitimate heir and successor of Schubert. He is typically Austrian in his musical idiom, which expresses the beauty of his native country; sumptuously built monasteries on the slopes of hills, surrounded by farms which lead to wide meadow lands and far away, in the background, the chain of the Alps. We must know a little about the man and the surroundings from which he came in order to understand the character of his music: the grandeur of his first themes, always followed by cantilenas in the strings and the woodwind suggesting walks in the country; the dance tunes of his scherzos, the broad melodies of his adagios, which reveal the deep, religious soul of Bruckner; the majestic character of his finales which sometimes culminate in chorales in the brass.

Bruckner was born in a little village in Upper-Austria, in fertile, hilly country through which the Danube runs. It is the country of the Nibelungenlied in which, since 1700, the Prukners lived, a clan of landowners, town-councillors, teachers, innkeepers and peasants. Bruckner himself, born at Ansfelden in 1827, was the son of a teacher and followed the career of his father. It is fascinating to follow Bruckner's development on the one hand from a simple assistant teacher to the position of a cathedral organist at Linz and

finally to that of a teacher of musical theory at the Conservatory in Vienna and lecturer in the University; on the other hand, from the lad who earned his money by playing the fiddle at peasant dances, to the man who only considered that he had finished his studies in composition at the age of thirty-nine. During the last years of his study he had already written an overture and two symphonies, but his shyness prevented him from seeing in them more than 'exercises'.

His First Symphony in C minor was composed in the years 1865-6. It shows all the characteristics of Bruckner's mature style, above all his tendency, which obviously derives from Beethoven, to make the finale the crowning movement of the work.

The Second Symphony, again in C minor, was written in 1871-2. In the meantime Bruckner had been appointed to a professorship at the Vienna Conservatory and had composed a Mass. He also gave concerts on the organ in various towns. On August 2, 1871, Bruckner gave a performance in the Albert Hall, and it was here, in London, that he got the first inspiration for the finale of the symphony. The Second Symphony is structurally much simpler than the First and Bruckner took particular care to distinguish the various sections by pauses which, as one of Bruckner's biographers paradoxically, but rightly, put it, connect, not divide, the sections. It is a pastoral symphony which his friends called the 'Upper-Austrian' symphony.

The Third Symphony in D minor followed quickly in 1873. While Bruckner was occupied with its composition he decided to dedicate his work to Richard Wagner for whom he had a great admiration. After he had finished the score he travelled to Bayreuth in the hope of seeing Wagner and showing him the symphony. Bruckner told his friends about the agonies he suffered until he succeeded in seeing Wagner and in persuading him to glance at the work. Wagner at first made excuses, but finally took the score and asked Bruckner to come back in a few hours. When he returned, Wagner embraced him, expressed his admiration and accepted the dedication. Wagner's interest changed Bruckner's position. The Vienna Philharmonic Orchestra performed the *Wagner-Symphonie* and Bruckner had his first triumph, though the music critics, who were on the side of Brahms, still tried to minimise his importance.

The first movement of the Third Symphony opens with a motive in the trumpet, so characteristic as to be unforgettable. The second theme, in the strings, which has the sweetness of a Schubert melody, sings again of the landscape of Upper Austria. At the end of the development the fanfare in the trumpet is taken up by the full orchestra in unison and instantly transformed into a chorale so that the climax of the movement comes in the middle of it, a daring and very effective innovation. The adagio of the Third Symphony already has all the moving power of Bruckner's later works. There is to my mind no other composer, apart from Beethoven and Schubert, who has written adagios of such deep expression, so free from any human frailty or sentimentality. It is from his adagios that one can best learn to recognise the greatness and noble spirit of Bruckner's symphonies. The scherzo is a quick country dance; its derivation from Schubert's scherzi is obvious. At first hearing the last movement may offer the greatest difficulties, as is always the case with Bruckner. But the tension of the finale is so strong that the hearer is kept under the spell of the composer, who proceeds from climax to climax and ends his work with a triumphant fanfare in D major.

Bruckner's orchestration was challenged by some critics to be too Wagnerian.

Some years ago, however, the publication of the original versions from the manuscripts deposited in the National Library in Vienna revealed substantial divergences between them and the scores from which his works were played. Bruckner's original scoring was, particularly in his first six symphonies, much more on classical than on romantic lines. It was proved by the editors that Bruckner's pupils Schalk and Loewe, later his most devoted interpreters, had persuaded him to make changes and also suggested alterations which he accepted. The publication of the original versions seemed to restore Bruckner's own intention and most conductors have now turned to the new edition. The problem, however, is complicated. Passages in Bruckner's letters clearly show that he agreed wholeheartedly to some of the alterations, e.g. to the introduction by Nikisch of one stroke of the cymbals at the climax of the *adagio* of the Seventh Symphony. Indeed the question becomes more complex the more it is studied, and it will be necessary to return to it in connection with his later symphonies where the changes are particularly far-reaching, especially in the case of the Ninth which was re-scored and edited by Loewe after Bruckner's death.

THE LAST SYMPHONIES

Bruckner's Seventh, Eighth and Ninth Symphonies are his greatest works. The sketches for the Seventh Symphony date from 1881. In the summer of 1882 Bruckner went to Bayreuth to hear 'Parsifal'. He was frequently the guest of Wagner, who once said in Bruckner's presence: 'I know of only one man who comes near to Beethoven: Bruckner'. After all the years of suffering, and the vicious attacks of the powerful Viennese critic Hanslick, Wagner's words gave Bruckner new confidence. From Bayreuth he went to St. Florian, the Benedictine monastery which was his real home, and here he finished the first movement of his Seventh Symphony in E major. The opening theme in the horn and cello is one of the most inspired themes in the whole of symphonic literature; the more often one hears it the more deeply one is impressed by its miraculous simplicity, its classical beauty. It is immediately repeated by the full orchestra, and followed by the second theme, consisting of a group of shorter motives which are developed and lead to a climax. Suddenly the third theme begins, *pianissimo*. It is a kind of Austrian dance-tune, typical of Bruckner. It is as if he had left the grandeur of the princely monastery to walk through the surrounding hills and meadows. After a short development section the repetition begins with the first theme and leads to a coda dominated by the first bars of the first theme. Never before had Bruckner achieved a first movement as concise and powerful as this one. It is surpassed only by the *adagio* of the same symphony, which Bruckner began three weeks before Wagner's death. In a letter to the conductor Felix Mottl, his former pupil, he wrote: 'One day I came home very sad. I thought that Wagner could not live much longer and the idea of the C sharp minor *adagio* came to me'.

The *adagio* in C sharp minor is written in the classical form of two contrasting themes followed by variations. It is an *Adagio funebre*; what Bruckner meant by this is expressed in the fourth bar of the main theme which is identical with his setting of the words *Non confundar in aeternum* in his 'Te Deum.' This spirit is confirmed by the second theme, a tranquilly flowing cantilena in the violins, and by the powerful climax of the movement in C major with the sustained high G of the trumpet. The sudden modulation to C major is felt

as a relief from a long-sustained tension; it is as if the rays of the sun broke through the clouds. Here in the *adagio* and again in the finale, Bruckner made use of four 'Wagner'-tubas. The solemn sound of these instruments, played by a second group of horn-players, occurs again in the Eighth Symphony and in the *adagio* of the Ninth.

The first performance of the Seventh Symphony was in Leipzig on December 30, 1884. By January 1, 1885, the news had spread all over the musical world that a great new symphonic composer had arisen. Meanwhile Bruckner at the age of sixty had started work on his Eighth Symphony which was finished in 1887. As in the Seventh Symphony he begins the first movement with a *tremolo* on the violins. The first theme is first introduced *pianissimo* in the violas, cello and double-basses, and is repeated *fortissimo* by the full orchestra. It has not the great unbroken line of the main theme of the Seventh Symphony, but it has a more restrained vigour and contains all the potentialities of a symphonic development.

The second movement, the scherzo, is a boisterous peasant dance, most effectively scored, leading to a romantic trio in which Bruckner makes use for the first time of a harp to accompany an expressive melody in the horns. The *adagio* is, again, the most impressive movement of the symphony. Bruckner still keeps to the classical scheme of theme and variations, but combines this with the more extended development usual in sonata-form. The coda of the *adagio* has a quite exceptional beauty of sound; here Bruckner achieved something which fully justifies Wagner's dictum: the *adagio* reaches the heights of Beethoven's *adagios*.

The last movement starts *fortissimo* with a vigorous first theme to which the broad melodic line of the second is in strong contrast. These two groups alternate. At the end of the movement all the main themes of the symphony are combined contrapuntally.

The Eighth Symphony is dedicated to the Emperor Francis Joseph who offered to pay for the engraving of the score. It is hardly believable that after the success of the first performance of the Seventh Symphony Bruckner still had to struggle for acknowledgment in Vienna, and was unable to get any of his symphonies published. But it was impossible for him to overcome Hanslick's enmity and, it must be said, Brahms' undisguised hostility. Brahms once said that he considered Bruckner to be the greatest living symphonic composer, but Bruckner's musical idiom was opposed to his own. Brahms was the representative of North German liberal society. Bruckner was Austrian to the core and a fervent Catholic. The clash between the two diametrically opposed artistic creeds was inevitable and Brahms had the Viennese critics and the conservative musical society on his side. It is no wonder that the hopeless struggle finally undermined Bruckner's health. He fell ill in 1890 and had to give up his professorship at the Conservatory. But the Vienna University honoured him by conferring upon him, on December 7, 1891, the honorary degree of Doctor of Philosophy. Soon after the ceremony, which gave him a new impetus, Bruckner began his Ninth Symphony in D minor on which he worked until his death. In 1894 the third movement, the *adagio*, was finished. In 1895 Bruckner was working on the finale, but his health declined and the last movement remained a fragment.

The first movement begins *misterioso* with a recitative on the eight horns against the tremolo of the strings. It is followed by an agitated passage in the violins. The tension increases. The passage is now taken up by the wood-

wind, and leads to the main theme which is introduced by the full orchestra in unison. This climax is followed by a few bars in a mood of breathless anxiety. Now the second group of themes begins, a most moving, extended section in the strings. The third theme, too, is on an unusual scale; it extends over nearly sixty bars. The length of the first part of the movement necessitates a break with the usual sonata-form. Instead of using the tripartite form Bruckner moulds the development section and the repetition into one and adds a coda dominated by the introductory recitative in the trumpets.

The scherzo is a kind of stylised dance. There is something phantom-like in its obstinate rhythm and its abrupt changes between *pianissimo* and *fortissimo* sections. The character of unreality is maintained in the trio, the only quick one in all Bruckner's symphonies.

The third movement, the *adagio*, begins with a passionate melody in the first violins. We know from the sketches that the melodic and harmonic perfection of the theme was reached only after a hard struggle; Bruckner tried again and again to get his vision on to paper before he finally succeeded. The second theme is a mournful chorale on the horns and tubas which Bruckner called his 'adieu to life'; there is a beauty in this theme which tells of a man whose thoughts no longer belong to this world. Both themes are developed in a group of free variations. The coda closes peacefully in E major. Never before had Bruckner's genius achieved such perfection of structure, such thematic originality, as in his last symphony, and its *adagio* is the most moving end to the symphonic work of a composer whose figure rises unmistakably above his contemporaries.

KILENYI MAHLER MEDAL AWARDED TO LEONARD BERNSTEIN

In recognition of his efforts to create greater interest in and appreciation of Mahler's music in the United States, the Mahler Medal of Honor, designed by Julio Kilenyi for the exclusive use of *The Bruckner Society of America, Inc.*, was presented to Leonard Bernstein after a performance of Mahler's II at the Koussevitzky Memorial Concert in Tanglewood, Mass., on August 8, 1953. Since the late Dr. Koussevitzky himself had espoused the cause of Mahler's music, the performance of the *Resurrection Symphony* was a fitting tribute to his memory. Acting on behalf of the Society, the presentation was made by Mr. Tucker Keiser of the *Boston Post*.

Mr. Bernstein has given performances of Mahler's II in New York, Boston, Chicago, and Tanglewood.

A NOTE ON FORM IN MAHLER'S SYMPHONIES

by David Rivier

The charges most frequently leveled at Mahler's symphonies are those of excessive length and looseness of form. The two criticisms are actually one since the length of a work, in terms of clock time, is in itself insignificant except as related to the formal structure of that work. Now, that the Mahler symphonies are extremely long in comparison with most others is undeniable; even the shortest, the First and Fourth, are of great proportions. But simply to call them long (as do so many critics), without reference to their formal design, is pointless. After all, a work like Strauss' *Salome* is also long in terms of clock time, longer than the longest Mahler symphony; the same is true of almost any single act from the Wagner dramas. But these stage pieces are not developed in strict accordance with their musical potential; they follow a dramatic schema which offers both support to and distraction from the musical framework. A symphony, on the other hand, must stand as naked music without benefit of a literary dramatic structure; the listener is called upon to concentrate in a contemplation of pure abstractions. The result is a conventional self-limitation in symphonic writing, as though brevity were indispensable for successful handling of the medium.

It is precisely in his expansive concept of the symphony (in which he departs most from the traditional form) that Mahler's genius asserts itself so clearly. He posed his own problems of design and balance, and each of his symphonies is a solution, for the most part successful. As a result he gave new life to the badly worn sonata form, making it something new though still recognizable (as in the *Veni, creator spiritus!* of the Eighth Symphony). The proportions of his opening movements are immeasurably greater than those of the classic symphony, yet the classic balance remains. To criticize such works for their magnitude (without reference to their similarly richer motivic material) is as absurd as to condemn St. Peter's for being larger than Chartres cathedral, or to suggest that all portraits should be the size of Holbein's Thomas More. It is a truism, but one too frequently forgotten, that for each work of art the form must correspond to its special needs. A model can only serve as a point of departure; literal recreation would be inane. Simply conceive of a contemporary writing a typical Haydn symphony with original themes.

All this may seem unnecessarily elaborate for the simple purpose of denying that the length of a work is a suitable criterion for criticism. Yet these points are precisely what a great many critics overlook; it is still a commonplace to dismiss a Mahler symphony as over-long without further comment.

The same lack of perception is found when these same superficial critics point to weak structure or loose form, particularly in the outer movements (as in the Second and Seventh symphonies). There is, on the contrary, and particularly in these large first and final movements of most of the symphonies, a careful ordering of material, aiming for a complete harmony of overall design with the minutest details. Padding is unknown; all is consequent and

related; the classic sonata skeleton is always apparent, even in the opening *Andante comodo* of the Ninth. This movement is Mahler's freest and most original essay in creating a new symphonic form; yet through it the double complex of tonic and dominant themes of the old sonata remains. Instead of a first (tonic) and second (dominant) subject, there are two contrasting sets of themes with their associated motives, which are developed at great length and finally recapitulated (the second set before the first) in the coda. The movement begins with a slow arraying of basic motives in horns, low strings and harp, leading to the principal theme in the second violins. This theme is immediately given a full variation before the transition to the second thematic complex (D minor). This second set of themes is capped by the triumphant trumpet motive which in turn leads back to the opening material, which may be considered the beginning of the development. This is followed by four analogous development sections, each more compressed than the preceding and building up to a kind of *stretto*; then the trumpet calls of the "schwerer Kondukt" lead to a modified recapitulation which is in turn followed by further development before the final coda. Thus there is an element of both rondo and variation in the movement, a sort of song for orchestra in six stanzas. The triumph of the movement is its perfect balance of the two thematic groups with their involved developments and dazzling variety.

Of course a simple description of this sort cannot *explain* the form any more than can a diagram. The point is that the movement does have a structure so successful that one cannot find in its design a single unessential detail. If it were cut at any point its balance would be jeopardized. There is not an instance of simple repetition; the melodic material is in a state of constant becoming, with the esthetic stasis reserved for the final measures of the symphony.

In all the symphonies a degree of integration is achieved through a relating of motives from one movement to another. The First offers the simplest example. In each movement the motive of the falling fourth is of basic importance—in the introduction, in the chief theme of the first movement, in the funeral march drum, in the triumphant close of the finale. It plays hide-and-seek through the scherzo, first appearing at the very beginning in the celli and basses marking the rhythm, then in the violin pizzicati, and so on. It has a particular poignance in the oboe counterpoint of the funeral canon:



This same descending fourth interval is equally important in all the pivotal works of Mahler's career as symphonist, in the Fifth—



—in a more obvious statement in the Eighth, and in the *Song of the Earth*, especially in the opening "Drinking Song of the Earth's Sorrow."

In the Ninth Symphony the whole work seems dominated by the disarmingly simple melody at the beginning:



Apart from being the principal subject of the *Andante comodo* it also dominates all three of the chief ideas of the second movement:



The second of these, in a later version—



—is a foreshadowing of the great melody of the *Adagio*, with a strikingly similar harmonic scheme.



The famous motive of the minor third, also important in the final movement of the *Song of the Earth*, is similarly foreshadowed in the first movement (cf. Ex. 3-b)

The whole Ninth Symphony is a summing up of Mahler's achievement, with its conscious references to the Third and Fifth (in the *Rondo-Burlesk*), and *Ich bin der Welt abhanden gekommen* in the *Andante comodo*. The melody quoted in Example 3 above has its prototype in each of the preceding symphonies, and most notably in the Third in the setting for the words, "Gib Acht! Gib Acht!"

It almost seems that Mahler's entire work was planned in advance on a massive scale, a set of continuing chapters, each related to the others by

subtle interior motivic ideas. The first four symphonies, as has often been remarked, form a tetralogy. The First is a youthful prelude climaxed by a triumphant earthly paradise. In the Second the triumph is one of divine resurrection, as is made clear by the text, while in the Third nature and love on earth provide the philosophical answer. In the Fourth, with its suggestions of parody and nostalgia, it would seem that resurrection is only a child's dream, accepted for its incidental charm instead of revealing truth.

There are no clues to the trilogy of Fifth, Sixth and Seventh, except for the explicit pessimism of the Sixth, in which it may be said that death is seen in its most terrifying aspects. The Fifth and Seventh are both affirmative and joyous, each proceeding tonally upward, from C# minor to D major and from B minor to C major. In the Eighth death leads to a transfiguration, which is in turn modified by the calm resignation of the Song of the Earth and the Ninth and Tenth symphonies. In the Ninth the tonality is recessive, the contrary of the Fifth and Seventh, descending from D to D flat.

We have a right to infer some of these philosophical views from Mahler's music because of his own frequent recourse to the word. The essential thing, however, is that the music can stand as well, or better, without any such non-musical implications. Apart from the power of its natural inspiration, this success is due to the wonderful unity of the entire works, taken as movement, symphony or total life achievement. This is almost a unique phenomenon among composers of the century—Debussy, in his utterly different way, is perhaps the only other example. Richard Strauss is certainly not another, for Strauss too often fails to achieve satisfying form. In *Heldenleben*, for example, the natural development of the music is distorted to fulfill a preconceived program, so that in the section, "The Hero's Works of Peace," the structure disintegrates and the music is acceptable only as literature, a chapter of an epic, or even better, a novel. Musically there is only a series of superficially related fragments. It is also striking how naive Strauss' aims seem in contrast to Mahler's idealism. The preoccupation with death (and Macbeth, Don Juan, Till, Quixote, the Hero, the poet of *Tod und Verklärung* all die) is expressed in terms of imitative, physical effects: the stabbing sword, the choking rope, the expiring breath. The more literary and programmatic Strauss became, the less successful was his orchestral music. Perhaps that is why his progressive decline as a composer in instrumental forms was matched by his ascendance as a writer of music drama.

Mahler, on the other hand, never surrendered to the appeal of spectacle. The large orchestra, the vocal parts, the giant personnel for the Eighth—these were called upon as legitimate resources to increase the intensity of the purely musical expression—even the cowbells of the Sixth and Seventh Symphonies are intended only as added percussion with no suggestion of Alpine pastures. Herein lies a possible answer to the frequent question: why did Mahler destroy his early operas and never write another? Observing his gradually maturing technique through the songs and symphonies it would seem that he became increasingly reluctant to bend music to the expression of dramatic action or represent his vision of the world through expression with literal significance. If he had conceived of music in different terms his accomplishment might have been less; in handling the symphony he would have failed to produce the splendid structural balance of the later works and instead would simply have given us exercises in formalism, as did Strauss in his last years when he turned to the absolute musical patterns

like the concerto. But Mahler chose the more difficult path of refashioning the traditional forms, achieving balance, not through a superficial conjunction of the classic symphony and his own ideas, but through a subtle (and arduous) evolution from the standards of his contemporaries to his own self-contained unique masterpieces.

IN MEMORIAM

Philip Greeley Clapp, composer, conductor, pianist, educator, and author, for thirty-four years head of the Music Department of the State University of Iowa, died suddenly of a heart ailment on April 9, 1954, in Iowa City. A strong champion of the music of both Bruckner and Mahler, Dr. Clapp, with the University of Iowa Symphony Orchestra, had performed more works of these two composers than any other American conductor. The Fourth, Fifth, Sixth, Seventh, and Ninth symphonies of Bruckner, First, Second, Third, Fourth, Fifth, and Seventh symphonies and *Lieder eines fahrenden Gesellen* of Mahler were all conducted by him at concerts in Iowa City. He had planned to do Bruckner's Eighth during the 1954 summer session. His close acquaintance with the scores of Bruckner and Mahler had revealed to him while still a student the greatness of these two. Before the general public had had a chance to hear many of their works, he had written articles about their music for the *Boston Transcript*, and, in his courses at the University of Iowa, he played their scores on the piano when records were not available. Several articles were written by him especially for CHORD AND DISCORD. For his performances of the works of Bruckner and Mahler, the *Bruckner Society of America, Inc.*, had awarded him both the Bruckner and Mahler medals of honor. His vast erudition, wise, friendly counsel, and musical ideals enriched the lives of the countless people who knew him, and his influence on the musical life of this country will long be a shaping force.

MINNEAPOLIS AND PITTSBURGH

By Virgil Thomson

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Traveling westward recently, it was the pleasure of your reporter to hear two of our major regional orchestras in their home cities, Minneapolis and Pittsburgh. Both, by the way, will be playing in New York later this season.

ANTAL DORATI

The Minneapolis Symphony Orchestra, now playing its fifty-first season, has a long history of sound management and of good musical direction. Eugene Ormandy and Dimitri Mitropoulos have each served there for a decade and more, and both have left behind them unforgotten high standards of music making. Antal Dorati, the present conductor, is a skilled interpreter and a sound trainer. Conducting his orchestra myself, I was impressed by the virtuoso abilities of all the first-desk players, the orchestra's own soloists. Also by the solid schooling of the string sections. This orchestra learns quickly, plays dependably and gives a good sound. Particularly delightful, under Mr. Dorati's hand, were an ever so delicate and poetic reading of Debussy's "Afternoon of a Faun" and a very distinguished performance, at once grandiose and jolly, of Haydn's exquisite Symphony in B flat major, commonly known as No. 98. In the finale of the latter piece the concertmaster, Rafael Druian, did some mighty graceful solo playing, too.

NOVELTIES

The Pittsburgh Symphony Orchestra, playing last Sunday afternoon under its regular conductor, William Steinberg, provided what happened to be, for this listener, a complete program of novelties. There was Gluck's melodious and nobly animated overture to "Iphigenia in Aulis," a great rarity to any one these days; and it was handled by Mr. Steinberg in the grand manner. There was also Rachmaninoff's Rhapsody on a theme of Paganini, which (believe it or not) I had never heard in concert (and do not care whether I hear again), played by Benno Moiseiwitsch (a pianist whom I look forward to hearing again). The performance was immensely applauded. I found it a little on the machine-gun side, though accurate enough note-wise.

The final novelty was Anton Bruckner's Seventh Symphony, played obviously with love and a deep respect, though it had been cut by about a quarter of an hour down to a running-time of only fifty minutes. And Mr. Steinberg had taken the liberty of substituting four tenor tubas for the two tenor and two bass ones indicated in the score. He had added also for the tutti passages one each of the woodwind instruments and a fourth trumpet, and these would have sounded even richer if he had been able to add extra strings, too. For Bruckner needs an opulent sound, profits from one.

THE BRUCKNER PEOPLE

Bruckner is a composer whose work has never been popular but which has never lacked the respect of musicians. It has also long been deeply loved by many, and I have always been impressed by the fact that the devotees of this music are likely to be persons of elevated character. One can fail to perceive the grandeur of the music itself, but one can not avoid facing the fact that its lovers are neither knaves nor fools.

Many of them, of course, are of German extraction, particularly Austrian, for the music has an atavistic appeal to the religious feelings of those whose childhood was spent among the churches, at once vastly simple and vastly ornate, of the Austrian Baroque. But its spell goes deeper than that. It has the fascination of the pure in heart; there is no lowness or meanness in it, no irony, no wit, no comment. It has only aspiration and the loyalty of careful workmanship. Almost no other composer has sustained throughout a lifetime an attitude toward his work of such serenity, such elevation. These qualities, unsalted by dramatic objectivity or any flavor of the picturesque, have long seemed a bit pallid to the more spicy musical tastes of the Latin countries. Holland, on the other hand, is the seat of a real Bruckner cult. The seriousness of his music, a seriousness in no way false or pompous, has won, in fact, the admiration everywhere of music lovers who are not pre-conditioned to reject the serious. And the childlike anti-intellectualism of Bruckner's expressive content has no less warded off the enthusiasms of those who can accept the serious only when it is also pretentious.

BRUCKNER'S SEVENTH

Bruckner's Seventh Symphony contains the whole of Bruckner, his Schubertian melodic spontaneity, his suave and somewhat static harmony, his perfection of contrapuntal flow, his taste for a rich and organ-like use of the brass instruments (he was an organist) and his weakness for vast architectural layouts. Much of the thematic material is strong, very strong. It is a piece worth knowing, whether one is going to love it or not. Mr. Steinberg, who evidently loves it, had lavished on it great care. The precision that is characteristic of all this conductor's work can be sometimes a bit coldly theatrical when not warmed from the heart. The Rachmaninoff Rhapsody had been like that. Not so the Gluck or the Bruckner. These were, as is their nature, noble and grand. And I was glad to note that the Pittsburgh orchestra, which had declined somewhat in discipline and in expressive ability under the long stretch of guest-conductors that followed Fritz Reiner's resignation, is again a major musical instrument.

(New York Herald Tribune, Dec. 27, 1953)

MAHLER'S SYMPHONY IS CHEERED AT LAST

By Louis Biancolli

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Perhaps the most thrilling aspect of Bruno Walter's reading of Mahler's First Symphony two weeks ago was the spectacular response of the crowd.

Now, it wasn't a capacity audience by any means; this is sad to recall, considering what a magnificent reading it was and how the Philharmonic, for reasons artistic and budgetary, rates a customer in every seat these days.

But that was one honey of an audience in the way it received the Mahler symphony and what Mr. Walter did to it. When you think what an uphill struggle it has been for the music of Mahler, it was good to hear the cheering at that Sunday matinee.

As I listened I thought uneasily of the years it took me to warm up to Mahler. There was some comfort in the knowledge that I wasn't alone in being slow.

A few rows in back of me sat one of the finest pianists of our time, a highly cultured woman with broad musical tastes and a sense of tradition. When I went up to her to shake hands she said, almost challengingly:

"I adore Mahler, and I'm not ashamed to admit it!"

That was before the symphony started. The remark stayed with me till the performance was over and the cheering broke out from all parts of the house.

The lady's statement was symbolic. Mahler is by no means fixed in the current repertory. Conductors like Walter and Mitropoulos and Ormandy and Bernstein have been laboring nobly to entrench him beyond displacement. There is still work ahead.

But when one recalls the bitter hostility there used to be against Mahler's symphonies, the early departures from the concert hall by bored or indignant patrons, the harsh criticism, it is something to witness a collective outburst like that of two Sundays ago.

Just what has it taken to make Mahler more accessible to listeners? The music remains as he wrote it; the performances cannot have improved so drastically. Walter has been conducting Mahler for at least half a century.

The answer would have to take care of still another question: Just what makes a "classic," or, to put it differently, just when does a "classic" become a "classic"?

I suppose we have to assume that the music was worth while from the start. That is, it was largely a matter of making the public aware of this fact. The force, the beauty, the originality, were all there—but they weren't reaching the public.

All artistic masterpieces are that way. If they are bold and different, it takes time for most of us to get behind the boldness and the difference and glimpse the artist and the genius at work. Only repeated hearings can do this in music.

And repeated hearings are possible only if conductors believe in the composer and communicate the courage of their conviction to the public. Grad-

ually the music sinks in and in time, as if spontaneously, the public "discovers" it.

From being a name tacked on to a symphony, the composer now looms as a human being engaged in high artistic endeavor. There is a growing interest in his personal life and the remainder of his musical output.

From year to year this interest grows; the repertory slowly expands to accommodate more and more of the composer's music. Biographical studies begin to appear, and clues to the meaning of his music are hunted everywhere.

The symphony, if such it be, has become "repertory." No conductor can safely ignore it any longer. No orchestra can keep it for long out of its seasonal rounds.

And by the same token no listener can afford to deny himself this new and exciting adventure along the highway of music. A classic is born.

(*New York World-Telegram and Sun*, February 6, 1954)

KILENYI BRUCKNER MEDAL AWARDED TO WILLIAM STEINBERG

In appreciation of his efforts to create a greater interest in Bruckner's music in the United States, the Directors of *The Bruckner Society of America, Inc.*, awarded the Kilenyi Bruckner Medal of Honor to William Steinberg. Mr. Steinberg broadcast Bruckner's *Fourth* over a nationwide hookup (NBC Orchestra) on March 4, 1939. On December 7, 1948, he conducted the first Buffalo performance of the *Seventh*.

The Buffalo Philharmonic Orchestra Society under his direction performed the *Fourth* on December 17 and 19, 1950. After the first of these performances, Mr. Frank N. Farrar, President of the Buffalo Orchestra Society, presented the medal on behalf of the *Society*.

U. S. PREMIERE OF SCHOENBERG'S ERWARTUNG

Philharmonic Symphony Society of New York, Dimitri Mitropoulos, Conductor; Dorothy Dow, Soloist; Nov. 15, 16, and 18, 1951. (The last performance was broadcast over CBS.)

Dimitri Mitropoulos has come forward once again with one of those bold strokes of program-making that gives much-needed impetus to local concert activity. He offered last night, in concert form, the first of three performances of Schoenberg's monodrama, "Erwartung," and by this means transported us within the walls of Carnegie Hall to the uncanny world of terror and frustration that was so dear to German Expressionists early in this century and led them to a new idiom capable of conveying spasmodic, unconscious and unusually bitter impulses. In its first American performance, with Dorothy Dow singing the very difficult single role with extraordinary accuracy, this opera of half-hour duration did not have the shock of "modernism" so far as its textures were concerned. These were quite fabulous from the point of view of instrumentation and color, but it was the dramatic conception that was startling. The idea of a woman entering the dark woods for a tryst with her lover and talking to herself in truncated phrases as her expectation ("Erwartung") mounts is in itself rather odd. It is still odder when, after scouring the woods in desperation to find him, she comes upon him lying dead, and continues her monologue, now addressing the corpse in amorous phrases.

Like the music, her thoughts jump abruptly from one matter to another and are full of suggestion. The ominous nocturnal sounds cause her to hear things you are never quite sure are really there. The ideal medium for it, I think, would be a cinema of very advanced technique with one shot dissolving into another and revealing both the hallucinations of the inner mind and the actual frightening occurrences of nature in a forest at night.

The performance under Mr. Mitropoulos was primarily a reminder of the theater possibilities. Since these possibilities go ignored there was every reason for the Philharmonic to present the work in concert. The conductor's incredible ability to execute works of atonal leaning is, moreover, something to take good advantage of. The accuracy of note and rhythm was itself phenomenal, and this goes for Miss Dow's singing, too. When singers and players are more accustomed to this music, we may expect more varied, tenuous and febrile readings, and these should help widen the audience for Schoenberg and his orbit. As it was, the playing was as fine as we may expect today, and the audience showered enthusiastic applause and bravos on it.

ARTHUR BERGER,
N. Y. Herald Tribune

Arnold Schoenberg wrote "Erwartung," a short opera or cantata or, as he called it, a "monodrama," in 1909. At long last, forty-two years later, the piece received its first performance in this country last night, with Dimitri Mitropoulos, an ardent advocate of Schoenberg, conducting the Philharmonic at Carnegie Hall.

Mr. Mitropoulos probably would have got around to this score in time. Since Schoenberg died last July, the conductor seized the opportunity to do the work, certainly one of the composer's major efforts, as a memorial tribute. He could not have paid his respects more devotedly.

"*Erwartung*," which translates into "Expectation," is based on a dramatic—perhaps the more accurate word is literary—idea of Schoenberg's, for whom Marie Pappenheim prepared the actual German text. It tells of a woman who goes out to meet her lover in a forest in the dark of night and who stumbles over his dead body. You never find out what woman, what lover, what forest or what did him in. The eerie night and the woman's strange emotions are the burden of "plot" and music.

You would think that such a shocking situation would induce music that would be shocking, especially from a composer whose music led to wild, hostile demonstrations years ago. But last night's audience did not seem to be disturbed or shaken. It appeared to take Schoenberg in stride. There were some scattered cheers for the performers, but no angry hissing.

This, of course, is not the most radical Schoenberg. Here, the composer has moved away from the Wagnerism of his earliest works into atonalism but not yet into his system of tone rows. The orchestra is used with freedom and boldness; there is striking rhythmic variety and an almost endless palette of shifting, sensitive colors. The woman's voice is not used in the style of *Sprechgesang*, or speech-song, familiar in other Schoenberg works, but the vocal line is free and often oddly spaced.

The work, in sum, is the product of a man of imagination and intellect. After hearing it at a rehearsal as well as at the performance one can say that it contains some wonderfully poetic and moving pages. One suspects also that the phantasmic, agonized world Schoenberg sought to evoke is only partly realized. Or would that be a shortcoming of a listener who cannot attune himself to the doom-laden world of a Central European of the early twentieth century?

Dorothy Dow sang the only role and gave an astonishing performance. The music is brutally cruel, but she sang it with sovereign control and with musicality. She had done the part in Zurich two years ago, and it was evident that she knew it thoroughly.

Her mastery was intellectual and vocal. If she did not give the part the hysterical, neurotic intensity it should probably have, it could be because Miss Dow is too healthy for that sort of thing. No one can pick up the orientation implicit in this work during a sojourn in Europe; it has to be in the blood, and Miss Dow, happily for her, is from Texas.

Mr. Mitropoulos led a performance that was remarkable for its clarity and precision. He did the bidding of Schoenberg's score with heartfelt fidelity. And the orchestra played brilliantly.

H. T.,
New York Times

The strange, eerie, expressionistic work "*Erwartung*" ("Expectation") by Arnold Schoenberg, was given its first performance in this country by the Philharmonic-Symphony under the direction of Dimitri Mitropoulos in Carnegie Hall last evening.

This monodrama, which runs about a half hour, has only one character, a woman who enters the forest at night for a tryst with her lover, only to

stumble over his lifeless body. That role was undertaken last evening by Dorothy Dow, young American soprano who had sung it at its first performance in Switzerland in 1949.

The libretto for this piece, dramatic idea suggested by Schoenberg, was written by Marie Pappenheim.

What an extraordinary piece of musical writing this work truly is, and how accurately it foreshadows the "modern" idioms that were to come! The atonal quality of the sounds, which clash and clash and yet seem not to, is as daring as anything a 35-year-old of this century's first decade could imagine.

The singing the one character has to do is practically continuous. It has a devastating power, all the more so because of its integral affiliation with the rest of the score. None of this, as you may imagine, listens pretty.

In fact, a good deal of it, divorced from its ideational attachments, could be quite repulsive. The art and the imagination of the composer, however, do not long permit such a breaking of the bonds. And, finally, the whole work—voice, music dramatic line—is of purest classical intention and achievement.

Mr. Mitropoulos' performance was stunning in its impact, its glistening perfection, its unwavering aims. The orchestra, I thought, had rarely played better, such was the quality of the tone in all dynamic degrees and in a most difficult score to negotiate.

Reams of praise, too, for the splendid singing of Miss Dow, who, but for her amazing instinct of pitch, might have been in serious trouble. And, in line with tributes, another salute to Mr. Mitropoulos for bringing us this work which, though perhaps it might be more complete in a theater, could scarcely aspire to better treatment anywhere.

ROBERT BAGAR,
N. Y. World-Telegram & Sun

KILENYI MAHLER MEDAL AWARDED TO RAFAEL KUBELIK

The Mahler Medal of Honor, designed by Julio Kilenyi for the exclusive use of *The Bruckner Society of America, Inc.*, was awarded to Rafael Kubelik for his efforts to create a greater interest in Gustav Mahler's music in the United States. On December 7, 8, and 12, 1950, the Chicago Symphony Orchestra under Mr. Kubelik's direction performed the *Fourth Symphony*; on April 5 and 6, 1951, *Das Lied von der Erde*; and on January 3 and 4, 1952, the *First Symphony*. Acting on behalf of the Society, Mr. George A. Kuyper, Manager of the Chicago Symphony Orchestra, presented the medal to Mr. Kubelik on March 1.

CINCINNATI COLLEGE OF MUSIC HONORS DR. MARTIN G. DUMLER

The Board of Trustees, Director and students of the College of Music last night [May 22, 1951] paid tribute to one of the Trustees, Dr. Martin G. Dumler, with a festival concert on the 50th anniversary of his graduation from the school. The occasion was signalized by a performance of his latest work, a "Missa Glorise Dei," which enlisted the services of a 100-voice chorus and a symphony orchestra of 75 players under the baton of Roland Johnson.

Though not familiar with all of the composer's music, it seemed to me that the Mass crowned Dr. Dumler's other efforts in dignity of conception and ingenuity of melodic perception. Recalling the amplitude, warmth and color of the late romantic period, the composition underlined the Latin text with sincerity and beauty.

Though the work was massive, it was not embarrassed by its richness. Dr. Dumler did not resort to needless repetition of parts of the text, as some composers have done. He used especially the string and brass choirs of the orchestra to advantage, giving both instrumental support and contrast to the dramatic voice line.

There were times when the intensity of sound needed relief, and in one such emergency the composer permitted a solo tenor and soprano to expound the "Sanctus" on a note of simplicity. Perhaps other sections might have been similarly simplified for a variation in mood, to introduce a note of religious awe, for instance, but that is probably a matter of personal taste.

The second portion of the program was devoted to Brahms' "Song of Destiny," again employing the chorus, Mahler's "Songs of a Wayfarer," Margaret Thuenemann appearing as soloist, and Berlioz's "Roman Carnival," for orchestra alone.

We heard this portion of the program in an upstairs studio, where special sound equipment had been installed by the Audio-Engineers Society of Cincinnati, to carry on an experiment in binaural sound projection. Directional microphones had been installed at a distance of 20 feet from the treble and bass section of the orchestra, the sound being piped to two corresponding amplifiers at opposite sides of the studio, each controlled at will by the engineers.

The effect lent a special depth to the performance, the method being similar to that employed some years ago in the motion picture "Fantasia." Useless for recording purposes, we were told, the installation gave superb reproduction to the orchestra under Roland Johnson's able direction and picked no flaws in Miss Thuenemann's singing, which was unusually intelligent and intelligible.

JOHN P. RHODES,
The Cincinnati Enquirer

REMARKS BY THE HONORABLE ALBERT D. CASH,
MAYOR OF CINCINNATI,
AT THE
FESTIVAL CONCERT HONORING MARTIN G. DUMLER,
MUS. DOC., LL.D.

(May 22, 1951)

If this occasion causes reminiscence, I take refuge in the fact that the nature of the event is such as to cause it. I remember way back in my earlier days at school, one of my professors had a way of stating forceful ideas with a phrase or a quote; and one of them that was literally given to us every day was "A thing of beauty is a joy forever." If I may reach back and draw upon that reminiscence, I think it sets the keynote of this pleasant affair here tonight.

Way back before the turn of the century, a boy came to this institution to study music. It wasn't easy because, in order to study music, he had to provide as well the wherewithal of daily living, and somehow it seems he had joined those two efforts together always. It seems to me he is unique in being a very successful business man, and, all at the same time and in the same personality, a most successful artist; and as for the things he has done of an artistic nature, most of them are associated with this institution in which we are.

I understand that back in the earlier days before we had established the Symphony Orchestra of Cincinnati, he was one of a quartet who participated in musical entertainment given for the benefit of the establishment of that orchestra. He has been a leader and a protector of the arts not only in this community, but especially in this community, for a matter of fifty years since his graduation from the College.

I have seen and I have read long lists of the honors that have been bestowed upon him, the doctorates here and there for his compositions (among them fifteen Masses alone), many of them performed under the batons of leading directors not only in the United States, but in all of Europe.

Now we are accustomed in America (too much so, I think) to honor people who have made great successes in the industrial, commercial, financial world. They have produced trains that go faster and planes that go as fast as sound, and the like. How many of them have been able to produce anything to project their own fine personalities into the distant future of time as distinguished from space? Dr. Dumler has achieved that in a most remarkable degree.

And so I say to you tonight, and on behalf of all Cincinnati, that we express to him on this fiftieth anniversary the very great appreciation which we feel and all Cincinnati owes to him for the renown which he has brought to it in the arts. Now I don't know whether the life of an artist just begins



Phyllis Dunn (left) and Jean Marie Devereaux, seniors at the Cincinnati College of Music, presenting an invitation to Dr. Martin G. Dumler to be guest of honor at a reception following a concert given on the 50th anniversary of Dr. Dumler's graduation from the College of Music, Cincinnati. In the background is a picture of Anton Bruckner presented to the College by Dr. and Mrs. Dumler.



Mayor Vincent Impellitteri receiving the Bruckner medal on June 13, 1951, on behalf of the Municipal Broadcasting System (Station WNYC). Left to right, Seymour N. Siegel, director of Municipal Broadcasting System, Mayor Vincent Impellitteri, Harry Neyer, and Julio Kilenyi.

after fifty years, because I have no way of telling from my own talents; but from everything that I can learn of Dr. Dumler, he is just as active and just as productive not only in music, but with pigments, and that is his recreation after he finishes a day's work.

I'm sure I express the wish of all of you in saying more power to him, long life, and thanks so much for the renown that you have brought to Cincinnati.

KILENYI BRUCKNER MEDAL AWARDED TO STATION WNYC

The Municipal Broadcasting System has for a great number of years devoted its programs mainly to cultural and educational subjects. Its musical offerings under the supervision of the able musical director, Mr. Herman Neuman, are designed to please discriminating audiences. Modern music as well as the classics and so-called controversial works are well represented. Every available Bruckner recording has been on the air at regular intervals, thus enabling listeners of WNYC to become familiar with the music of the Austrian master.

In recognition of its efforts to create a greater interest in and appreciation of Bruckner's music, the Bruckner Medal of Honor, designed by Julio Kilenyi for the exclusive use of *The Bruckner Society of America, Inc.*, was awarded to Station WNYC on June 13, 1951. Mr. Harry Neyer, Secretary of the *Society*, made the presentation to Mayor Vincent R. Impellitteri who received the medal on behalf of the Station. Mr. Seymour N. Siegel, Director of WNYC, and Mr. Julio Kilenyi, the sculptor, were present.

BRUCKNER AND MAHLER ON LONG-PLAYING RECORDS

By Paul Hugo Little

When Gustav Mahler uttered his apochryphal remark, "*Meine Zeit wird noch kommen*," he could not have foreseen the marvels of the then embryonic phonograph disc which, in 1948 with Columbia as sponsor, blossomed into what we record enthusiasts today so casually speak of as *lp*. But it is an undeniable fact that, thanks to the $33\frac{1}{3}$ rpm phonograph record of today, we who admire the music of Mahler and his equally controversial contemporary Anton Bruckner are able to hear all of the major compositions by these two masters of the symphony.

As the noted critic C. G. Burke remarked in the first issue of "High-Fidelity," a publication dealing with audio equipment, something like 1500 long-playing records have been issued since their inception, the equivalent of nearly 7000 "shellac" (78 rpm) records. With this bounty has come a broadening of musical appreciation on the public's part, not only for Mahler and Bruckner, but also for the neglected tonal inventive geniuses of the baroque and the Renaissance eras. Enterprise, enthusiasm, and, commercially speaking, the desire to offer the record buyer the unusual in rivalry with some 50 firms engaged in record production have led to a most sanguine state of affairs for those of us who chafe at the monotony of the average symphony concert's programming.

Of course, we find, as was to be expected, that the smaller independent firms have been more ambitious in seeking out the esoteric and the unfamiliar on *lp* than the major companies. The reason for this is obvious. Without big name soloists and orchestras under contract to them, the independents could hardly expect to compete on an even keel across the record counter with Victor and Columbia. This is a healthy state of affairs, for we have seen scholarly investigations of Haydn (the Haydn Society) and Vivaldi (Period Music Company) and the long-neglected oratorios and cantatas of Handel (the Handel Society, Mercury and WCFM), the four quartets of Schoenberg (Alco), a magnificently ambitious Verdi cycle of all the 27 operas (Cetra-Soria), the Beethoven Quartets and such explorations of early music as Perotinus and Guillaume de Machaut (Concert Hall Society). Fortunately, amid all this, a veritable *embarras de richesse*, even the music of Mahler and Bruckner received generous, long-overdue attention.

After Columbia's brilliant reissues on *lp* from "shellac" of the Mahler First and Fourth symphonies—which, by the way, proved one of the finest facets of long-playing processing, the ability to engineer from tape a better recording than the original matrix—there followed a succession of splendid issues which, to date, provide the devotee as well as the uninitiated with a never-before-offered opportunity to hear the bulk of the creative achievements by these two nineteenth century masters. It is the purpose of this article to offer critical impressions based on performance and reproduction, as a guide to those wishing to add the best Bruckner and Mahler *lps* to their collection.

Let me say at this point that the only true test of reproductive excellence is through the use of audio equipment and that, just as in the days of shellac, the recordmakers' products are far ahead of the average domestic equipment offered the record buyer. A decade ago, RCA-Victor's album of Wagner's Siegfried's Funeral Music and Rhine Journey by Toscanini and the NBC Orchestra attained a frequency cycle-high of 14,000, while the average phonograph or combination gave the listener at best a high of 6000. In the bass the disparity was even more noticeable. This means that a record of fine acoustical quality cannot rightly be judged on the average commercial phonograph. Now both Columbia and Victor have issued three-speed high-fidelity portable players capable of a 12,000 cycle high, and we have such other excellent low-cost hi-fi systems as the Mitchell 3-D and the Kelton "Cambridge," within the budget of every music lover.

With lp the problem is even more irksome. Most lp collectors have either a three-speed changer in their radio-phonograph or an lp player attachment connected through a circuit. In a neighborhood survey I recently made, I found that only one out of every twelve record collectors used equipment capable of realizing the full sound latent in the microgrooves of a long-playing record. This is significant because a record does not sound the same on these three general types of regularly used equipment. The three-speed player has a more powerful cartridge than the attachment and hence allows volume to be turned up for *crescendi* without distortion, while on the attachment full volume is virtually impossible without annoyances, such as "skipping the groove" or pronounced hums and buzzings. Most London *ffrr* lps, for example, have a pronounced "hum" on the attachment when volume is turned up even slightly, because they are made at perhaps the highest frequency rate of any lp. Furthermore, there is the problem of needles. The manufacturers, with a few exceptions, have given record enthusiasts no clue as to the best type of needle to use, which is obviously a diamond-point. The dealers themselves know very little about this technical question. As a consequence, many collectors use the same precious metal or sapphire needle an excessively long time, with the danger of gouging the sensitive microgrooves.

A word about the physical conditions under which the following records were played and reviewed. A Magnavox Belvedere model with Columbia Model 102 lp attachment with the Q-33 cartridge and a Televox diamond Q-33 needle for one listening; then, a Voice of Vision custom-built audio phonograph with Altec-Lansing speaker, Rek-o-kut turntable, and Pickering tone arm, was purposely used to demonstrate to fellow listeners that accurate reproduction of the full-frequency potential inherent in the modern lp is impossible without proper audio equipment. Each record was cleaned with a soft damp cloth before playing, and then a light rubbing of another cloth moistened with a few drops of Walco Stati-Clean applied to eliminate static electricity which produces noise and rumble. And now for the music—a rare and beautiful adventure into the mighty symphonic and choral realms of Anton Bruckner and Gustav Mahler!

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ANTON BRUCKNER
ZERO SYMPHONY IN D MINOR (NULLTE)
(Posthumous)

Concert Hall Symphony Orchestra; Henk Spruit, Conductor. Concert Hall Society CHS-1142, 12-inch lp.

Performance

Spruit, a conductor hitherto unknown to us, plays the work *con amore*, thereby conveying all the youthful verve of the music, its lyricism and cheerful triumph. The orchestra is excellent and responds very cleanly to *tempo* indications.

Concert Hall's 1952 issues have embodied a greater trend towards what we call "high fidelity" than any of this enterprising firm's previous releases. Both player attachments and custom-built, high-fidelity equipment can produce good sound from this record without much worry about compensations or over-exaggerated levels. A very good musical as well as engineering achievement.

FIRST SYMPHONY IN C MINOR

Austria State Orchestra; Dr. Volkmar Andrae, conductor. Masterseal MW-40, 12-inch lp.

Performance

Masterseal, a subsidiary of Remington, is to be commended for its painstaking, sympathetic interest in bringing this important composition to the record-buying public. At the very first motive, it is obvious that this initial symphony is no immature work. (Indeed, Bruckner was no less than 42 when he finished it.) Having heard it through again and again, with ever increasing attention to detail, this reviewer can scarcely believe that it is still unperformed by an American orchestra of major stature, especially since it is, for Bruckner at least, a short symphony. Dr. Andrae, according to the abundant and admirably incisive notes of the album, has devoted much of his career to the specialized study of Bruckner's art. Hence his interpretation is not merely expert, but truly *con amore*. The Austria State Orchestra, new to American record buyers, is excellent, the brass section being particularly praiseworthy.

Reproduction

Sumptuous, full, life-like tone, even on the home player or attachment—stunning on high-fidelity equipment. Bass and treble are beautifully balanced, without the least distortion. A notable engineering achievement which should convert those diehards who cling to "shellac" as the only suitable productive medium.

SECOND SYMPHONY IN C MINOR

Linz Bruckner Symphony Orchestra; Ludwig Georg Jochum, conductor. Urania Album 402, two 12-inch lp.

Performance

Jochum's feeling for this ardent work is admirable. He conveys equally well the lofty eloquence of the *Andante*, the deft verve of the *scherzo*, the joyous triumph of the *Finale*. The orchestra is excellent, well balanced, the horns particularly fine.

Reproduction

Sensationally good, on both attachment and audio equipment. Indeed, Urania's issues are uniformly clear, with good volume processed into the

microgrooves, so that they sound rich and full without excessive distortion on even the small crystal type of pickup.

THIRD SYMPHONY IN D MINOR

Vienna Philharmonic Orchestra, F. Charles Adler, conductor. SPA 30/31, two 12-inch lp.

Performance and Reproduction

Indisputably the best existing version of this eloquent music which Bruckner dedicated so rapturously to Richard Wagner. The Concert Hall tapes were sold to Remington (Fekete's reading) in a poor-surfaced, not too well balanced discing. Adler, who has already revealed his admirable abilities as an interpreter of Bruckner and Mahler on lp, gives this symphony a warm, vividly paced reading. Record tone is excellent, surface clean. On the second disc of this album, Mahler's Tenth Symphony is recorded. While the reproduction has less surface noise than the Westminster version, Adler's interpretation does not surpass the sensitive, penetrating attention of the Viennese conductor.

Salzburg Mozarteum Orchestra, Zoltan Fekete, conductor. Concert Hall Society CHS1065, 12-inch lp.

Performance

Fekete, who is a director of the orchestra he conducts on this disc, is a well-rounded musician with a catholicity of taste, as is evidenced by his interpretations of Handel, Mozart, and Haydn on the Mercury and Period labels. He brings to this powerful, stirring work that same sensitivity and self-effacement in favor of the composer's intentions, and the result is brilliant, highly communicative reading.

Reproduction

On both types of equipment, occasional noisy surfaces (several samples were checked). Bass lows and treble highs are a bit uneven; on an audio machine, compensator will level this defect. Good sound in the main.

Netherlands Philharmonic Orchestra, Walter Goehr, conductor. Concert Hall Society, CHS 1195, 12-inch lp.

Performance and Reproduction

Excellent performance and recording in all respects. Goehr's interpretation is virile and poetic.

FOURTH SYMPHONY IN E FLAT MAJOR

Leipzig Gewandhaus Orchestra, Prof. Herman Abendroth, conductor. Urania Album 7012, two 12-inch lp.

Vienna Symphony Orchestra, Otto Klemperer, conductor. Vox PL6930, 12-inch lp.

Performance

Klemperer's treatment is much more lyrical, especially in the glorious "Hunting" Scherzo. Abendroth allows his tempi to slacken noticeably in the Andante and the middle portion of the Finale; at times he seems overly

pedantic. As against the superior Klemperer reading, however, the Urania set provides a superior orchestra.

Reproduction

Both performances use the *Urtext* (original version). The Vox single disc has some strident trebles and muffled climaxes on the attachment, while on the audio equipment used for this review it tracks well and there is good balance though at times a metallic tone quality is evident. Urania's tonal range is much richer and deeper; the orchestra sounds nearer the microphone. Far superior on audio equipment.

FIFTH SYMPHONY IN B FLAT MAJOR

Hamburg Philharmonic Orchestra, Eugen Jochum, conductor. Capitol P-8049-50, two 12-inch lp. (Separate albums; no complete album holder for both.)

Performance

Re-pressed from Telefunken shellac masters on domestic Capitol lps, this is a competent but not, in the main, sufficiently probing interpretation. Yet, Jochum's concept of the first and fourth movements is really fine.

Reproduction

Much rumble and mechanical feedback on player attachment, not entirely corrected on audio.

SIXTH SYMPHONY IN A MAJOR

(112TH and 150TH PSALMS included in album)

Vienna Symphony Orchestra, Henry Swoboda, conductor. Vienna Kammerchor added for the *Psalms*. Westminster WL5055 and 5056, two 12-inch lp.

Performance

Original edition. Swoboda is more successful with the *Psalms*. The reading of the symphony is uneven, the high point being the *scherzo*. In the *Psalms*, however, we have some of the finest choral work perpetuated on recording; the attack is exceptional, the feeling tremendously stirring.

Reproduction

Surfaces somewhat gritty. The choral side comes out best of all on both audio and attachment. Treble in the symphony is at times excessive.

Linz Bruckner Symphony Orchestra, L. G. Jochum, conductor. Urania 7041, 12-inch lp.

Performance

Jochum's reading here reminds us of his vivid, intelligent, and penetrating discourse of the Second Symphony.

Reproduction

Acoustically, this Urania disc is a magnificently full-bodied achievement. At times woodwinds tend to be shrill in the foreground, but the strings are far more incisive than in the Westminster record. Surfaces too are superior with no noise or grittiness. The "live" tone comes through clearly on player attachment or hi-fi equipment alike.

SEVENTH SYMPHONY IN E MAJOR

Amsterdam Concertgebouw Orchestra, Eduard Van Beinum, conductor.
London LL-852/853, two 12-inch lp.

Performance and Reproduction

This recently issued version turns out to be the finest of all existing versions, surpassing the older Capitol if only on the basis of sound reproduction and the Böhm version on Vox on the grounds of lyricism and sensitivity. Van Beinum's way with the Scherzo is almost magical. Throughout, a superbly consistent level of musicianship and understanding is attained. (Franck's tone poem "Psyche" occupies a final portion of this album.) Sound, incidentally, is hi-fi!

Vienna Philharmonic Orchestra, Carl Böhm, conductor (recorded concert performance 1944). Vox PL7190, two 12-inch lp.

The magnificent Vienna Philharmonic, even granting a lessening of talent during the war years (Vienna was in Nazi hands in 1944 when this album was made), has much "lung power" (as David Hall so aptly puts it). This is especially true of the sonorous brass climaxes of the first and final movements, as demanding as anything by Strauss or Wagner. In Böhm's reading there is a convincing logic, as well as lyricism and heartfelt sincerity, making it as much a joy to the mind as to the ear.

Reproduction

In transferring to lp from the tape made at the time of this performance in the concert hall, Vox engineers have done a very able job. Hi-fi owners will need to lower treble, as in some passages there is a wiriness of tone; in others, the bass needs more emphasis to dissemble the hollow concert hall effect produced. But the clarity of the individual orchestral groupings—and especially the always difficult brass section—is remarkably fine. The surfaces are exceptionally clean.

EIGHTH SYMPHONY IN C MINOR

Hamburg Philharmonic State Orchestra, Eugen Jochum, conductor. Decca Album DX109 (with TE DEUM), three 12-inch lp.

Performance

As David Hall, now classical program director for Mercury Records, says in his *Records: 1950 Edition*, "Its adequate realization calls for a conductor of supreme artistry and understanding, plus an orchestra of unlimited virtuosity, lung power and stamina." I concur heartily. The Hamburg Orchestra does not quite qualify, for all its heroics. Jochum's reading is conscientious, but the grandiose climax of the Finale to which all else was preparation leaves the hearer with the feeling that Jochum has sometimes striven for effect rather than built logically to that overpowering emotional sweep. Still, there are many fine things in the reading.

Reproduction

Decca transferred this performance from Deutsche Grammophon shellac discs, with highly praiseworthy engineering skill. The attachment can hold

the full sound, except that bass must be turned down for tutti and crescendos. Superb on audio—even balance, no surface noise or rumble.

NINTH SYMPHONY AND OVERTURE IN G MINOR

Vienna Philharmonia Orchestra, F. Charles Adler, conductor. SPA Album discs 24-25, two 12-inch lp.

Performance

The Brucknerite with his insistence on "Urtext" will censure the use of the Loewe version of this, Bruckner's finest symphony. The realist will accept it for its strikingly vivid interpretation, its rich, full, live recording. Adler conducts with conviction and directness; he does not overemphasize the most tempting sections which many interpreters are wont to draw out for the sake of self-gratification or self-exhibition. A commendable performance. His reading of the youthful Overture is definitive.

Reproduction

Superbly balanced, with full clarity to all orchestral sections and no distortion anywhere. Smooth, noiseless surfaces.

Pro Musica Symphony Orchestra, Jascha Horenstein, conductor. Vox PL8040, 12-inch lp.

Performance and Recording

Horenstein's second contribution to recorded Mahler and Bruckner (the Mahler Ninth was his first) is a most excellent one. The orchestra, however, seems slightly smaller than Adler's group on SPA and its attack, particularly in the Scherzo, is not quite so biting. Though we do not have access to the score, we suspect that this version has been slightly cut in order to get it on one 12-inch lp. Reproduction is good, though the SPA discs have more depth.

QUINTET IN F

Philharmonic Quartet Group of Vienna. Vox PL6330, 12-inch lp.

Performance

Beautifully conceived throughout, good attack and clarity. Cellist outstanding.

Reproduction

Satisfying on attachment; Vox's European items seem engineered more for balance than full-frequency, hence often sound better on lower-frequency equipment. Audio tends to bring out slight surface noise, though not disturbing. In all, an adequate blend of fine musicianship and competent engineering.

GREAT MASS NO. 3 IN F MINOR

Vienna State Philharmonia, *Akademie Kammerchor*, Ferdinand Grossmann, conductor; Dorothea Siebert, soprano; Dagmar Herrmann, alto; Erich Majkut, tenor; Otto Wiener, bass. Vox PL7940, 12-inch lp.

Performance

Vox has made a major contribution to disc literature and also to the enjoyment of Brucknerites throughout the nation by bringing us this the first re-

ording ever made of what is probably one of Bruckner's most ambitious and noble works. That he was able to compose so lofty and eloquent a work speaks volumes for the devout faith and selfless religious idealism which we know characterized his entire life.

Unlike the Second Mass in E Minor, this work utilizes the full resources of a large orchestra, chorus and solo voices. At the very outset of the *Kyrie*, we are impressed by the noble simplicity of Bruckner's writing, an impression that, for all his full-scale effects throughout the Mass, is not dispersed. Even with grandiose resources, Bruckner's directness of speech, his profound faith and humility, move us deeply. The *Gloria* is one of the most deeply joyous utterances he ever achieved, but even this grandeur of feeling is surpassed by the exquisitely tender and reverent *Credo*. In the concluding *Agnus Dei*, the contrapuntal writing and fusion with earlier sections are extraordinarily accomplished; the unity and beauty of this overall structure becomes thereby the more moving and profound.

Ferdinand Grossman's direction is worthy of enthusiastic plaudits. The soloists are admirable in the main, save that the tenor's lighter tones are sometimes forced and the basso occasionally produces a somewhat dry tone at the ends of phrases. The orchestra and chorus give a brilliantly balanced accompaniment, so essential in the necessary fusion of the music.

Reproduction

Generally very good. The Vox engineers have done extremely well, considering they had to work against a considerable hall resonance which makes for slight distortion at extreme highs or lows. Surfaces are very good and quiet. We should rank this as a definitive recording, which will take some little time to surpass.

MASS IN E MINOR

Hamburg State Opera Chorus and Wind Choir of Hamburg Philharmonic Orchestra, Max Thurn, conductor. Capitol P8004, 12-inch lp.

Reproduction

Originally on shellac discs, and here transferred successfully except for a few climax blurs.

TE DEUM

Munich Radio Symphony Orchestra and Chorus, Eugen Jochum, conductor; M. Cunitz, soprano; G. Pitinger, alto; L. Fehenberger, tenor; G. Hann, bass. (Included in Decca Bruckner EIGHTH album).

Salzburg Festival Orchestra and Chorus, Messner, conductor. Festival 101, 10-inch lp.

Reproduction

The Decca version is far superior, both as regards performance and reproduction. Festival soloists are uneven, chorus blurs at crucial moments, rather prosaic interpretation.

Chord and Discord

GUSTAV MAHLER FIRST SYMPHONY IN D MAJOR

Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor. Columbia ML4251, 12-inch lp.

Performance and Reproduction

A highly successful lp transfer from shellac discs, improving tonal quality of the earlier set through skilled engineering. Mitropoulos' reading is excellent. One of the earliest lp issues, but also one which holds up remarkably well in comparison with newer issues from every viewpoint.

Symphony Orchestra of Radio Berlin, Ernest Borsamsky, conductor. Urania URLP 7078, 12-inch lp.

Performance

Borsamsky, a conductor new to most disc collectors, has a good feeling for this vivid, youthful music. The orchestra is excellent.

Reproduction

The laurels go to Urania by a wide margin, since the Columbia lp was engineered from original 78-rpm tapes, and this is a new live discing with 500-cycle turnover frequency. Treble de-emphasis should be set at 13.7 decibels—high-fidelity enthusiasts, please note. Surfaces are splendidly clean, no noise or distortion.

Symphony Orchestra of Radio Berlin, Ernest Borsamsky, conductor. Vanguard Recording Society VRS-436, 12-inch lp.

Performance and Reproduction

A duplicate of the Urania disc. This sometimes occurs in the recording field when both firms have access to the same tape. No difference between the discs.

Pro Musica Symphony of Vienna, Jascha Horenstein, conductor. Vox PL8050, 12-inch lp.

Performance and Reproduction

Horenstein's reading is slashingly direct and forceful. The reproduction is not quite so full or lifelike as the Urania and Vanguard discs, but eminently satisfactory as to balance.

Pittsburgh Symphony Orchestra, William Steinberg, conductor. Capitol 12-inch lp, P-8224.

Performance and Reproduction

This is the latest—and the best—version of Mahler's youthful, impressionistic "Titan Symphony." Steinberg's verve and musical integrity make this reading a memorable listening experience. To this critic's mind, he ranks as one of America's very finest conductors; he plays the classics with absolute fidelity to the score and no annoying mannerisms, yet at the same time his flair for modern music and, above all else, his sheer love for everything he conducts communicates itself to the hearer. The result is dynamic interpretation, whether it be Beethoven or Mahler. Reproduction is magnificent.

SECOND SYMPHONY IN C MINOR

Vienna Symphony Orchestra, Otto Klemperer, conductor. *Akademie Kammerchor* and *Singverein der Musikfreunde*, with Ilona Steingruber, soprano, and Hilde Rössl-Majdan, alto. VOX PL 7010, two 12-inch lp.

Performance

Klemperer's reading is profound and subtle, on a par with his interpretation of *Das Lied von der Erde*. He gives each movement its proper balance and logic in development, with dramatic emphasis on the first and last sections. The Vienna Symphony Orchestra, however, lacks "lung power"; were this the Vienna Philharmonic, the album would be incomparable. The two soloists are excellent; the chorus too is exceptionally good.

Reproduction

One of Vox's best engineering achievements, with the exception of shrillness in several important passages on the first side. Collectors who use long-playing attachments will need to tune down the bass, and may lose nuances in the fortissimo passages. On audio equipment a very good balance is obtained, with less of the "hollowness" that was characteristic of so many of Vox's initial lps. Surfaces are very clean.

THIRD SYMPHONY IN D MINOR

Vienna Philharmonia Orchestra, F. Charles Adler, conductor; Walter Schneiderhan, violin; Eduard Koerner, post horn; Hildegard Roessel-Majdan, alto; Vienna State Opera Chorus; Vienna *Saengerknaben*. SPA Album 20-21-22, three 12-inch lp. (Includes 14 "Youth Songs" sung by Ilona Steingruber, soprano, with the late Herbert Haefner at the piano).

Performance

This masterpiece is seldom heard. The reasons are diaphanously clear in a commercially-conscious age—the enormous orchestra, as well as the obvious necessity for extra rehearsals. To these may be added the inordinate length; indeed, when the work does reach a concert hearing, there is usually an intermission after the first movement. The recording of this fabulous work is a great opportunity for all music lovers to familiarize themselves with music which they might otherwise never hear. That it deserves a hearing is obvious merely from listening to the first movement with its mysterious, march-like rhythm, or to the haunting nocturnal fragrance of the fourth movement with its inspired alto solo, or to the finale with its radiant poetry that depicts nature as surely as the youthful "Titan" Symphony.

Adler's direction of all the diversified orchestral and vocal groups is a model of clarity and balance. His insistence on phrasing and subtlety is praiseworthy to the extreme. The soloists acquit themselves nobly. In a word, Bravo!

Reproduction

Quite on a par with the interpretation as regards clarity and richness. Even on a home player attachment, the microphone placement for this album has been so fine that one hears every section of the orchestra. Surfaces are clean and noiseless.

Chord and Discord

FOURTH SYMPHONY IN G MAJOR

New York Philharmonic Symphony Orchestra, Bruno Walter, conductor; Desi Halban, soprano. Columbia ML4031, 12-inch lp.

Performance and Reproduction

Again, as with the First, a superb transfer, enriching the orchestral tone by sheer engineering skill. Bruno Walter's interpretation is incomparable, especially in the beautifully emotional slow movement. Desi Halban's poignant and sympathetic reading of the vocal part is a triumph. An even earlier release than the First. Columbia must be congratulated for the almost infallibly high standards of musical direction and processing which characterize their lp discs. It may be added that both these lps sound well even on the limited range attachment.

Concertgebouw Orchestra; Eduard van Beinum, conductor; Margaret Ritchie, soprano. London LL618, 12-inch lp.

Performance and Reproduction

This interpretation highlights superb reproduction and balance, but there is more technique apparent than feeling, despite the very distinctive vocal line of Margaret Ritchie in the finale.

FIFTH SYMPHONY IN C SHARP MINOR

New York Philharmonic Symphony Orchestra, Bruno Walter, conductor. Columbia SL-171, two 12-inch lp. (Includes Eight Songs with Desi Halban and Bruno Walter at the piano).

Vienna State Opera Orchestra, Hermann Scherchen, conductor. Westminster WAL-207, two 12-inch lp. (Includes Tenth Symphony.)

Performance

The Columbia release replaces the now discontinued "shellac" version with the same ensemble and conductor; it is a live performance of very moving appeal. Walter's interpretative genius for the scores of Mahler and Bruckner is too well known to require expatiation here. However, as we have two distinct versions to compare, we impartially must say that Walter's reading dwells on the primary lyric aspects of the symphony, whereas Scherchen is more concerned with the drama.

Reproduction

Both sets are first-rate, with Columbia having a slight advantage as regards overall balance and breadth. Trebles must be slightly adjusted in the Westminster album to avoid distortion, while bass seems slightly more even in the Westminster version.

SIXTH SYMPHONY IN A MINOR

Vienna Philharmonic Orchestra, F. Charles Adler, conductor. SPA 59/60, two 12-inch lp.

Performance and Reproduction

With this album, Utopia has been reached, disc-wise, by bringing to record lovers throughout the world every symphony by Bruckner and Mahler! It

was hardly by accident that Mahler's "Tragic" was last to win recording; it is tremendously difficult music, calls for a huge orchestra and a conductor who can guide its passions and febrility away from the pitfalls of Tschairowskian sentimentality. This music is perhaps the most personally, starkly naked soul-expressive score ever penned. Yet how magnificently rewarding it is, in a skillfully interpreted recording such as this. Adler is faithful to the *Urtext*; he does not overplay the dynamics or overstress the poignancy. Reproduction is splendid. An album of which the makers may well be proud.

SEVENTH SYMPHONY IN E MINOR ("SONG OF THE NIGHT")

Berlin Radio Symphony Orchestra; Hans Rossbaud, conductor. Urania Album 405, two 12-inch *lps*.

Orchestra of the Vienna State Opera, Hermann Scherchen, conductor. Westminster Album WAL-211, two 12-inch *lps*.

Performance

Scherchen, as is his wont, goes all out for brilliance, while Rossbaud stresses the lyric aspect of this beautiful work, particularly in the slow movements with Mahler's incredibly effective scoring for guitar and mandolin—which gave the work its subtitle. There is admittedly more fire in the Scherchen interpretation, but Rossbaud's understatement has its own special and very commendable merits in this regard. As for the orchestras, Westminster seems to have slightly the better of it in the matter of solo and ensemble playing. We suggest hearing both and deciding for yourself!

Reproduction

Both are tremendous engineering achievements — Westminster's having slightly more treble brilliance, Urania's having better balanced base.

TENTH SYMPHONY IN F SHARP MAJOR

Vienna State Opera Orchestra, Hermann Scherchen, conductor. Westminster WAL-207, 12-inch *lp* (fourth side of album).

Performance

Scherchen's living and impeccably honest interpretation of this long neglected work—this is a first time on either 78 or $33\frac{1}{3}$ rpm—ranks as one of the best committed to discs. Not only is this music memorable for the Mahler enthusiast, but also it has a profound beauty and immediate appeal to the lay listener. Only the Adagio is performed, taking 23 minutes. In this movement—which has ideas enough for a full symphony—Mahler shows a tremendous advance in expression and a mastery and conciseness of orchestration that prove indisputably what a tragic loss to music was his relatively early death.

Reproduction

Excellent, more "hall tone" perhaps than in the Fifth Symphony.

DES KNABEN WUNDERHORN

Vienna State Opera Orchestra, Felix Prohaska, conductor; Lorna Sydney, mezzo-soprano; Alfred Poell, baritone. Vanguard Recording Society, Inc., Album 412-13, two 12-inch *lp*, boxed, with German and English texts.

Performance

This first complete recording of Mahler's youthful, exuberant, and dramatic song cycle is a magnificent one with a few minor flaws that merely point up the distinction of the interpretation. As a whole, Prohaska's handling of the orchestra, his cueing of the singers, might have delighted Mahler himself! The orchestral tone is fiery as well as sumptuous. Miss Sydney is a sincere, thoughtful musician with a voice of just the right darkness. She has the special gift for nuancing and shading essential to this music. Poell is one of the most gifted singers of our day, but unhappily veers off pitch occasionally and wobbles at climactic measures. Yet the sincerity behind his emotional response to the score is beyond challenge.

Reproduction

Excellent, even on the small attachment. Microphone placement was exceptionally handled, with many closeups, the intimacy of which is even more striking on audio equipment. Slightly gritty surfaces.

DAS LIED VON DER ERDE

Vienna Symphony Orchestra, Otto Klemperer, conductor; Elsa Cavelti, mezzo-soprano; Anton Dermota, tenor. Vox PL7000, 12-inch lp.

Vienna Philharmonic Orchestra, Bruno Walter, conductor; Kathleen Ferrier, contralto, Julius Patzak, tenor. London LL-625-6, two 12-inch lp.

Performance

Elsa Cavelti's musicianship and feeling for the music are good, and her diction and phrasing are adequate although at times her voice sounds harsh and strained. The pleasant surprise of the performance is Dermota. Rich tone, wonderful communicativeness, no irksome mannerisms in the romantic vein,—a deplorable tendency of too many tenors who essay this work. Klemperer's interpretation is splendid.

Reproduction

Better on audio, as on the attachment the trebles and bass must be carefully watched. Orchestral tone somewhat "backgroundish," singers excellently recorded. Good balance, overall, without high frequency output. For all this fine effort, the edition takes second place to London's; Ferrier and Walter interpret the work sublimely and the reproduction is flawless!

DAS KLAGENDE LIED

Vienna State Opera Orchestra and Vienna Chamber Choir, Zoltan Fekete, conductor; Ilona Steingruber, soprano; Sieglinde Wagner, contralto; Ernst Majkut, tenor. Mercury MG10102, 12-inch lp.

Performance

We owe thanks to the musical enthusiasm of David Hall, program director of Mercury Records, for this first-time recording of one of Mahler's most exciting scores. The music abounds in dramatic contrasts, remarkable turns of orchestration and tempi. The performance is a splendid one. The soloists are excellent, particularly the first two named. Fekete's direction shows again his command of nuances and overall balance.

Reproduction

The chorus seems somewhat too much in the background. Again we note an occasional wiriness and off-pitch quality, particularly of the brass, pronounced on lp attachment, lessened on high fidelity equipment. It is not likely that another recording of this unusual and neglected masterpiece will be forthcoming in the near future, and as the good qualities of the disc far outweigh its defects, it is to be highly recommended.

FIVE SONGS FROM RUECKERT

Vienna State Opera Orchestra, Zoltan Fekete, conductor; Ilona Steingruber, soprano. Mercury MG10103, 12-inch lp. (Reverse side contains KINDER-TOTENLIEDER, sung by Vera Rosza, contralto, with same group.)

Performance

Ilona Steingruber is one of the best European sopranos, with excellent diction, good tonal control and range, a genuine feeling for what she sings, as was evident in the Vox album of the Mahler "Resurrection" Symphony. Zoltan Fekete, not so well known to American audiences as he deserves, is a musician's musician, with a thorough knowledge of the nuances in the score, a mastery of getting orchestral coloring and effects precisely as he desires. This group of songs, from the exquisite love lyric *Ich atmet' einen linden Duft* to the dramatic *Um Mitternacht*, contains in essence the varied creative qualities of the composer's genius. An admirable achievement, performance-wise.

Reproduction

Not, alas, up to the excellence of the performance. Mercury's early foreign tapes suffered from wiriness and inadequate volume. This is especially noticeable on lp attachment, while fidelity equipment, with compensators to eliminate a somewhat excessive bass, gives better results.

LIEDER EINES FAHRENDEN GESELLEN

Symphony Orchestra of Radio Berlin, Leopold Ludwig, conductor; Josef Metternich, baritone. Urania 7016, 12-inch lp. (Includes KINDERTOTENLIEDER.)

Pittsburgh Symphony Orchestra, Fritz Reiner, conductor; Carol Brice, contralto. Columbia ML4108, 12-inch lp. (Includes Bach SACRED ARIAS.)

Performance

Carol Brice's sombre-hued, almost impersonal singing serves the music's introspection better than Metternich's overemphasized romanticism. Moreover, the German tenor's range is often lack-lustre, evidencing strain and improper breath control. Orchestral laurels to Reiner beyond dispute.

Reproduction

Sharper "up-close" range on the Urania, which is clean-surfaced and sounds well on both types of equipment. Columbia's version, taken from shellac, is smaller in tonal scope and sometimes fuzzy.

Orchestra, Sir Adrian Boult, Conductor; Blanche Thebom, mezzo-soprano. RCA Victor LM-1203, 12-inch lp. (Reverse side contains Wolf songs.)

Performance and Reproduction

Miss Thebom's rich voice and excellent musicianship make this reading an excellent one, but we miss the tragic poignance which Carol Brice was able to accord this wonderful work. Had the latter enjoyed better reproduction, hers would be the best of the three available versions now on lp. Still, the bonus of Wolf songs—considering the parallel of Mahler's and Wolf's careers—gives the Victor disc a slight edge.

KINDERTOTENLIEDER

Symphony Orchestra of Radio Berlin, Rolf Kleinert, conductor; Lorri Lail, mezzo-soprano. Urania 7016.

Vienna Philharmonic Symphony Orchestra, Bruno Walter, conductor; Kathleen Ferrier, contralto. Columbia ML2187, 10-inch lp.

Performance

Lorri Lail, new to us in America, is a wonderfully gifted singer, with fine breath-control, expressive range, excellent diction, subtle phrasing. Ferrier's artistry is, as always, impeccable. Actually, it is difficult to make a choice here and only the presence of the superb Vienna ensemble under Walter's inspired baton gives Columbia a slight advantage.

Reproduction

Both issues are outstanding, Columbia's a bit more "sharp" on attachment. On audio, the subtleties of orchestral accompaniment show up noticeably in the Columbia lp.

Vienna State Opera Orchestra, Zoltan Fekete, conductor; Vera Rosza, contralto. Mercury MG10103, 12-inch lp. (Reverse contains FIVE SONGS FROM RUCKERT.)

Performance

Miss Rosza's range is good and secure, and her intonation and diction first-rate. A sympathetic treatment, with good orchestral accompaniment. Fekete understands subtleties as well as any European conductor.

Reproduction

See remarks on FIVE SONGS FROM RUECKERT. On lp attachment, bass must be turned down. Strings annoyingly wiry at times, woodwinds vary on pitch. High fidelity improves balance, though not fully.

San Francisco Symphony Orchestra, Pierre Monteux, conductor; Marian Anderson, contralto. Victor LM 1146, 12-inch lp.

Performance

The artistry of Marian Anderson is as impeccable as ever. Monteux's reading of the score is most admirable as may be expected.

Reproduction

Excellent, with good balance between voice and orchestra. Very clean surfaces, well modulated tone.

EARLY SONGS FROM "DES KNABEN WUNDERHORN"

Vienna State Opera Orchestra, Felix Prohaska, conductor; Alfred Poell, baritone; Anny Felbermayer, soprano. Vanguard Recording Society, VRS-421, 12-inch lp.

Performance

This disc, a sequel to Vanguard's remarkably fine set VRS-412-3, should make many new Mahler lovers. It contains *Hans und Grete*, *Scheiden und Meiden*, *Frühlingsmorgen*, *Es sungen drei Engel*, and *Ich ging mit Lust durch einen grünen Wald* from *Knaben Wunderhorn*, and duplicates the Rückert items offered on the Mercury recording MG-10103. Poell's virile baritone quality is again superlative, as it was in the earlier album. His sympathy and enthusiasm for this highly impressionistic music is at once communicated to the listener. Moreover, the disc marks the recording debut of the young, gifted soprano, Anny Felbermayer, who knows how to convey just the pathos desired in these youthfully nostalgic songs. Once again, Prohaska's feeling for Mahler's music, his tempi and cueing of singers and solo orchestral sections must be highly commended.

Reproduction

Topnotch on both high fidelity and ordinary home player attachments. The resonance of Poell's gusty, forthright tones is ably handled by the Vanguard engineers. Surfaces are clean. A brilliant contribution, in all, to the existing lp repertory.

FOURTEEN SONGS FROM "AUS DER JUGENDZEIT"

Ilona Steingruber, soprano; Herbert Haefner, piano. SPA 20/22.

Performance

This reading compares very favorably with that on Vanguard VRS 424 (Powell, Felbermayer) which we did not have opportunity to hear in full. Miss Steingruber has a sympathetic feeling for and understanding of Mahler's music, as she has already demonstrated on discs for other record firms. Here we especially admire her versions of *Hans und Grete* and the exquisite *Aus! Aus!* Haefner's piano accompaniment is excellently sensitive to all the nuances. Incidentally, this disc serves as a memoriam to him; a noted conductor in his own right, he was director of the 1952 Vienna summer music festival, died tragically at its conclusion, but fortunately not before he made some memorable recordings, among them Columbia's complete performance of Alban Berg's remarkable modern opera, "Lulu."

Reproduction

Very fine, indeed. On other discs featuring piano, SPA's engineers have given us authentic piano sound without distortion or off-pitch flaws; this performance is no exception. The album includes the Mahler Third Symphony, is, therefore, a must for all Mahler enthusiasts, and has the virtue of being

magnificently and artistically done. We emphasize this because many independent firms are occasionally wont to content themselves with routine performances of unusual repertory on the grounds that the uniqueness of the programming suffices. A fallacy!

EIGHT SONGS

Bruno Walter, piano; Desi Halban, soprano. Columbia SL-171.

Performance and Reproduction

A welcome "remake" of Columbia's earlier "shellac" album, which suffered deplorably from poor piano tone and generally "cramped" sound. Here the engineers have balanced voice and piano admirably, illuminating the gifts of both great artists. Miss Halban deserves that adjective for her keenly intuitive understanding of these exquisite songs, the control of diction and tone, the flawless blending with accompaniment.

Those who love and cherish the creations of Bruckner and Mahler owe a vote of thanks to the enterprise of the independent record companies for their protagonism and, in nearly every instance, their high standards of treatment of these magnificent works in performance. When lp first came on the market, it was the tendency of the smaller companies to be content with adequately recorded—yet often slipshod and miscast—performances, simply to get the buyer's attention for the unusual. This is no longer the case. The quality of performance and reproduction to be found in the products of any given independent firm as against those of the "Big Four" holds up well.

KILENYI MAHLER MEDAL AWARDED TO LEOPOLD STOKOWSKI

On December 15, 1916, Leopold Stokowski, then conductor of the Philadelphia Orchestra, gave the first performance of *Das Lied von der Erde* in the United States. In March of that year, his pioneering spirit had led him to introduce Mahler's *Eighth*, "Symphony of a Thousand", to American audiences in a series of ten performances, nine of which were given in Philadelphia and one in New York. Writing about this occasion fifteen years later in the *New York Herald Tribune*, May 10, 1931, the late Lawrence Gilman remarked, "The work . . . had a run which, for a mere symphony, was equivalent to the triumphant persistence of *The Green Pastures*. The Academy of Music was jammed at all performances. . . . Even the traffic policemen outside the Academy were excited about the attraction, and spoke of it almost as respectfully as if it had been a prizefight." In an interview with William Engle, feature writer of the *New York World Telegram*, Mr. Arthur Judson described this series of performances as the most memorable milestone of his managerial career. Only two performances had been scheduled. "Philadelphia, the first night, was dumfounded. Then it was jubilant. Instead of two performances, ten were given, and the town celebrated as though the Athletics had won the pennant. In New York the *Friends of Music* heeded. They engaged Mr. Judson to bring the production here, and in a

special train the huge cast came to storm and conquer the Metropolitan." (*World Telegram*, December 19, 1933.)

Thirty-three years after the premiere, the Philharmonic Symphony Society of New York gave its first performances of the "Symphony of a Thousand" on April 6, 7, and 9. The conductor was again Leopold Stokowski who throughout his brilliant career has contributed so much toward the education of the music-loving public. The last performance was broadcast over CBS, thus enabling millions instead of thousands to hear a stirring interpretation of this rarely played masterpiece. Cheers from the three Carnegie Hall audiences greeted Dr. Stokowski, the soloists, the orchestra, and the choruses after each presentation of this difficult work. Unfortunately, the recording companies did not record this memorable event.

In belated recognition of his efforts to create a greater interest in and appreciation of Mahler's music in the United States, the directors of the Bruckner Society of America awarded the Mahler medal of honor to Dr. Stokowski. On April 7 the medal was presented to Dr. Stokowski by Mr. Warren Storey Smith of the *Boston Post*, acting on the behalf of the Society.

Mr. Smith made the following remarks:

"Dr. Stokowski, it is my privilege and pleasure to present to you, in the name of the Bruckner Society of America, its Mahler medal of honor. This medal, designed by the American sculptor Julio Kilenyi for the Society's exclusive use, is given to the conductors who have done the most to further the cause of Mahler's music. It was you who in 1916 introduced to America his colossal *Eighth Symphony*, and you have now brought to pass the only subsequent performances by a major orchestra of the East. Because of its manifold exactions, the preparation and conducting of this choral symphony must be considered a labor not only of skill, but of love. You have once more paid it this double tribute."

In accepting the medal, Dr. Stokowski said:

"Thank you, Mr. Smith, and thank you, Bruckner-Mahler Society. I am deeply happy to conduct Mahler's *Eighth* because I regard it one of the greatest creations among the arts of our time. It is, in my opinion, great music, but more than that it has a profound message for everyone."

SCHOENBERG'S GURRE-LIEDER ON L P

By Jack Diether

Philadelphia Orchestra, Princeton Glee Club, Fortnightly Club and Mendelssohn Club conducted by Leopold Stokowski; Paul Althouse (tenor), Jeannette Vreeland (soprano), Rose Bampton (contralto), Abrasha Robofsky (bass), Robert Betts (tenor), Benjamin de Loache (speaker). Victor M-127 (28 sides); LCT-6012 (4 LP sides).

Chorus and Orchestra of the New Symphony Society of Paris conducted by Rene Leibowitz; Richard Lewis (tenor), Ethel Semser (soprano), Nell Tangeman (mezzo-soprano), John Riley (bass), Ferry Gruber (tenor), Morris Gesell (speaker). Haydn Society 100 (6 LP sides).

Comparing the present *Gurre-Lieder* recordings a section at a time has been an interesting but frustrating experience. Both are so remiss in certain quite different respects that I don't feel that either can be said to give a really adequate idea of this great work.

On the technical side the issue is quite simple. The 1932 Victor recording, both in its original 78 r.p.m. pressing and in the recent LP dubbing, is quite superior to the 1953 Haydn Society recording. In fact the expected qualities are quite reversed. The H.S. is lower in total quality than the average important recording of twenty years ago, the Victor is almost what you look for today in a high-fidelity LP.

The main faults of the H.S. are two. There is a decided lack of presence and fullness in the sound of the orchestra, a general anemia most inappropriate to this work. A reading of the precise orchestration used (requiring over 150 players in all), which is supplied by the Haydn Society in its brochure and advertising, is about the closest the customer can come to a true realization of this Schoenbergian magnificence. Secondly, there is a most eccentric quality in the various dynamic levels. Some phrases sound unnaturally faint, as if held down for artificial contrast, and in a crescendo the full range (which is not great) will suddenly pop out at an arbitrary point, usually too late for the proper climactic effect.

The final chorus is a good index to the over-all qualities of both. In H.S. the orchestra gives far less support to the chorus, and the independent brass part in the final cadence is completely inaudible. Where the orchestra can be heard it is relatively pinched and muffled in sound, and the occasional jumping of dynamic level reaches such a degree of persistence and irregularity here that it sounds as if the amplifier were being short-circuited. The whole thing sounds badly overloaded, yet the volume is much lower than in Victor.

The thinning out of the tone of individual instruments in H.S. is most noticeable in the bassoons in the prelude, and in the brass elsewhere. The latter, magnificent in Victor, often fail to be heard properly in dialogue with the solo voice in H.S. (cf. the trombone at "*Fuer Leut' und Haus*" and the trumpet at "*Doch dereinst beim Auferstehn*"). On the other hand the harps and percussion generally show up better, probably by default. The harps, for instance, are not prominent in either recording, but because in H.S. the entire string and wind sections lack body, effects like the beautiful fast-sweeping arpeggios at the end of Tove's first song are to be heard for the first time. Likewise, the tenor drum at "*Sein Streitross das oft zum Sieg*" (Waldtaube's

song) is not very distinct in H.S., but entirely absent in Victor. Other effects in H.S. like the percussion in the quiet opening of Part 3 do seem due to foresight. But the "several large iron chains" advertised by H.S. are not manifest.

These technical shortcomings are doubly a bitter disappointment since the performance is such a fine one. The problems involved in recording such a long work at a public performance under Stokowski, which did not faze Victor's technicians, were artistically defeating, while in H.S. the opposite is true. Here the artists have prepared and performed their difficult tasks in the recording sessions magnificently, while the recording technicians have not.

The most spectacular default in Stokowski's public presentation is the interpretation of the song of Klaus-Narr, which Robert Betts rendered in a *Sprechgesang* similar to that prescribed for the Speaker in the later section marked "Melodrama." Collectors who have never heard any interpretation but the Stokowski can now, for the first time, hear Klaus sung, as he was intended to be, by Ferry Gruber in H.S. As Leibowitz' tempo is also much slower, one might on first hearing easily fail to recognize the two renditions as the same number. The composer's widow tells me that the use of *Sprechgesang* by Klaus-Narr was not a Stokowskian brainwave, but was necessitated by the sudden illness of the originally scheduled singer. This is surely a unique use for *Sprechgesang*, to fake what cannot be studied. Thus a whole generation of record listeners have lived with this spurious Klaus because of a tenor's laryngitis! Such are the vagaries of recording.

The real Melodrama, which is all the more effective for not being anticipated by the false one, is also better in itself under Leibowitz. Morris Gesell is less hammy than Benjamin de Loache, and his voice is much more pleasant. In fact this seems to be a major difference in the entire choice of the two sets of soloists, that one (the earlier) was chosen for their dramatic qualities, the other for their lyric qualities. In only two cases, I think, did the former choice achieve better results. One is the Bauer; Abrasha Robofsky, it is true, certainly strains his voice more horribly than John Riley, but in the projection of extreme fear I think this is justifiable. The other case is that of Tove. Jeannette Vreeland's rendering of her cruelly high notes is so clear and round that one would not expect to find them easily topped. Ethel Semser comes close, but not quite, and in other respects she is comparatively at a loss, especially in the rapid enunciations and the swinging rhythmic impulse of her second song.

My preference for Leibowitz' Waldemar and Waldtaube is enhanced by the greater latitude accorded them by Leibowitz' tempos, with the exception of "So tanzen die Engel," which is rushed and unconvincing. The central number, Waldemar's Curse, could be used to sell the whole H.S. set, for here the orchestral tone and balance is at its peak, as is Richard Lewis' singing form. The all-important general pauses are a little longer, and though he is the more lyric tenor, his attacks following them are more expressive. I think Paul Althouse, on the other hand, has an unpleasant voice; but he uses it well for special dramatic effect, except in his occasional exaggerated scooping and bawling. His most sincere and moving effort is that same "So tanzen" slighted by Leibowitz. Lewis' intense *sotto voce* attack on "Es ist Mitternachtzeit," though the first word is indistinguishable, enhances the uncanny change of mood there.

Along with the Curse, the most beautifully sustained interpretation under Leibowitz is the song of Waldtaube. The whole section is taken at a uniformly slower tempo, so the final crescendo beginning at "Wollt' ein Moench" builds up a most terrifying intensity. I know of nothing in this genre more powerful except the clock scene in *Boris*. Both singers are excellent. The pause before "Tot ist Tove!" is twice as long as it is under Stokowski, so on first hearing I instinctively braced myself, somehow expecting Nell Tangeman's attack to be twice as loud as Rose Bampton's. To my most agreeable surprise she attacked it softly instead.

The typography of the Haydn Society's libretto is much larger and more readable than Victor's. Other exclusive H.S. assets include an eight-page essay on the composition by the conductor, and a seven-page essay on Jacobsen's poem and its origins by Allen D. Sapp. The album-cover design by Alvin Eisenman is most attractive. As for the respective record breaks, let's just face the fact that except for the endings of Parts 1 and 2 (which are only five minutes apart) there simply are no satisfactory breaks within the integrated two-hour scope of *Gurre-Lieder*.

Because it is so inordinately difficult to get the right quality and number of players and singers together for a performance of *Gurre-Lieder*, the spoiling of this excellent one by poor recording is a musical tragedy. It will probably require the superior acoustics and technical facilities available in Vienna to reveal this romantic masterpiece adequately on records.

KILENYI BRUCKNER MEDAL AWARDED TO LYLE DOWNEY

In appreciation of his efforts to create a greater interest in Bruckner's music in the United States, the Bruckner Medal of Honor, designed by Julio Kilenyi for the exclusive use of the Society, was awarded to Lyle Downey, Head of the Music Department, San Jose State College, San Jose, California. The San Jose State College Orchestra under Dr. Downey's direction performed Bruckner's *Fourth* on December 13, 1949, the *Second* on March 6, 1951, and the *Seventh* on March 4, 1952. Dr. Downey plans a Bruckner-Mahler course to be given at San Jose in alternate years. After the performance of the *Seventh*, the medal was presented to Dr. Downey by Dr. Hugh Gillis, Chairman, Fine Arts Division, San Jose State College, acting on behalf of *The Bruckner Society of America*.

LIST OF BRUCKNER AND MAHLER PERFORMANCES

SEASON 1949-1950

BRUCKNER

- III The Cleveland Orchestra, George Szell, Conductor; February 2 and 4, 1950.
IV Kansas City Philharmonic Orchestra, Hans Schwieger, Conductor; November 1 and 2, 1949.
U. S. Dept. of Agriculture Symphony Orchestra, Washington, D. C.; Dr. Frederick Fall, Conductor; October 28 and November 4, 1949.
San Jose State College Symphony Orchestra, San Jose, Calif.; Dr. Lyle W. Downey, Conductor; December 13, 1949.
Denver Business Men's Orchestra, Antonia Brico, Conductor; January 19, 1950.
The Mozart Orchestra of the Music School of the Henry Street Settlement, New York City; Robert Scholz, Conductor; March 12, 1950.
VI University of Iowa Symphony Orchestra, Iowa City, Iowa; Philip Greeley Clapp, Conductor; January 25, 1950.
VII Chicago Symphony Orchestra, Fritz Busch, Conductor; January 26 and 27, 1950.
Southern Symphony Orchestra, Columbia, S. C.; Carl Bamberger, Conductor; April 29, 1950.
Cincinnati Symphony Orchestra, Cincinnati May Festival, Fritz Busch, Conductor; May 4, 1950.
VIII Chicago Symphony Orchestra, Rafael Kubelik, Conductor; December 1 and 2, 1949.
IX Chicago Symphony Orchestra, Bruno Walter, Conductor; February 23 and 24, 1950.

QUINTET

The Stradivarius Society, New York City; Gerald Warburg, Cellist; January 10 and 11, 1950.
Coriolan Quartet, Los Angeles, Calif.; March 13, 1950.

QUINTET (Adagio)

The Oberlin Conservatory Orchestra, Oberlin, Ohio; Maurice Kessler, Conductor; December 4, 1949.

ECCE SACERDOS MAGNUS

Franklin & Marshall College Glee Club and Chamber Orchestra, William H. Reese, Conductor; Lancaster, Pa., March 4, 1950; Salem Church, Allentown, Pa., March 5, 1950.

E MINOR MASS

Los Angeles City College Chorus, Dr. Hugo Strelitzer, Conductor; January 13 and 14, 1950.

MASS IN D

Columbia University Chorus and Chamber Orchestra, McMillin Theater, New York City; Jacob Avshalomoff, Conductor; Soloists: Helen Dautrich, Soprano; Patti Luer, Contralto; Wallace Wagner, Tenor; Everett Anderson, Bass; March 18, 1950.

TE DEUM

The Oberlin Musical Union and Conservatory Orchestra, Maurice Kessler, Conductor; Soloists: Beverly Hunziker, Soprano; Eunice Luccock, Contralto; Glen Schnittke, Tenor; and Daniel Harris, Bass; December 4, 1949 and April 9, 1950. (The last of these was broadcast over The Mutual Broadcasting System.)

The Mozart Orchestra of the Music School of the Henry Street Settlement, New York City; Robert Scholz, Conductor; April 16, 1950.

MAHLER

- I Chicago Symphony Orchestra, Bruno Walter, Conductor; November 3 and 4, 1949.

Chord and Discord

- Philadelphia Orchestra, Eugene Ormandy, Conductor; Philadelphia, Pa., November 4, 5, and 7, 1949; New York City, November 8, 1949.
- Dallas Symphony Orchestra, Paul Breisach, Conductor; Dallas, Texas, January 16, 1950; Fort Worth, Texas, January 17, 1950.
- Baltimore Symphony Orchestra, Reginald Stewart, Conductor; February 8, 1950.
- Philharmonic Symphony Society of N. Y., Bruno Walter, Conductor; February 9, 10, and 12, 1950.
- National Symphony Orchestra, Washington, D. C.; Dimitri Mitropoulos, Conductor; March 8, 1950.
- Cleveland Orchestra, Bruno Walter, Conductor; March 9 and 11, 1950.
- II Los Angeles Philharmonic Orchestra, Alfred Wallenstein, Conductor; April 6 and 7, 1950.
- Chicago Symphony Orchestra, Ravinia Park, Ill.; William Steinberg, Conductor; Northwestern University summer chorus, George Howerton, Director; Soloists: Alyne Dumas Lee, Soprano; Ruth Slater, Contralto; July 25, 1950.
- III Minneapolis Symphony Orchestra, Antal Dorati, Conductor; Adyline Johnson, Soloist; The Cecilian Singers of Minneapolis, James Aliferis, Director; Choir Boys from St. John the Evangelist Episcopal Church of St. Paul, Minn., C. Wesley Anderson, Choirmaster; February 17, 1950.
- IV Los Angeles Philharmonic Orchestra, Alfred Wallenstein, Conductor; Jean Fenn, Soloist; November 17 and 18, 1949.
- Kansas City Philharmonic Orchestra, Hans Schwieger, Conductor; Jennie Tourel, Soloist; December 13 and 14, 1949.
- San Jose State College Symphony, Dr. Lyle W. Downey, Conductor; March 14, 1950.
- Seattle Symphony Orchestra, Eugene Linden, Conductor; June Beard, Soloist; March 9, 1950.
- V (*Adagietto*) San Antonio Symphony Orchestra, Max Reiter, Conductor; January 28, 1950.
- VII (*Nocturnes*) Buffalo Symphony Orchestra, William Steinberg, Conductor; March 26 and 27, 1950.
- VIII Philharmonic Symphony Society of N. Y., Leopold Stokowski, Conductor; Frances Yeend, Uta Graf, Camilla Williams, Martha Lipton, Louise Bernhardt, Eugene Conley, Carlos Alexander, George London, Soloists; Westminster Choir, John Finley Williamson, Director; Schola Cantorum, Hugh Ross, Director; Boys' Chorus from Public School No. 12 Manhattan, Pauline L. Covner, Teacher; April 6, 7, and 9, 1950. (The last of these was broadcast over CBS).
- IX Chicago Symphony Orchestra, George Szell, Conductor; April 6 and 7, 1950.
- The Festival Symphony Orchestra, Los Angeles, Calif.; Franz Waxman, Conductor; April 28, 1950.
- X Erie Philharmonic Society, Fritz Mahler, Conductor; December 6 and 7, 1949. (First performances in U. S. First broadcast January 21, 1950, over NBC.)
- DAS LIED VON DER ERDE**
Boston Symphony Orchestra, Richard Burgin, Conductor; Jennie Tourel and Darid Garen, Soloists; April 13 and 14, 1950.
- KINDERTOTENLIEDER**
Minneapolis Symphony Orchestra, Antal Dorati, Conductor; Marian Anderson, Soloist; March 17, 1950.
- Chicago Symphony Orchestra, Fritz Reiner, Conductor; Kathleen Ferrier, Soloist; March 23 and 24, 1950.
- LIEDER EINER FAHRENDEN GESELLEN**
San Antonio Symphony Orchestra, Max Reiter, Conductor; Elena Nikolaidi, Soloist; February 4, 1950.
- Indianapolis Symphony Orchestra, Fabien Sevitzky, Conductor; Blanche Thebom, Soloist; February 11 and 12, 1950.
- Cincinnati Symphony Orchestra, Cincinnati May Festival, Fritz Busch, Conductor; Elena Nikolaidi, Soloist; May 3, 1950.

SEASON 1950-1951

BRUCKNER

- II San Jose State College Symphony Orchestra, Lyle W. Downey, Conductor; March 6, 1951.
- IV Buffalo Philharmonic Orchestra, William Steinberg, Conductor; December 17 and 19, 1950.
Cleveland Orchestra, William Steinberg, Guest Conductor; December 21 and 23, 1950.
San Francisco Symphony Orchestra, Bruno Walter, Guest Conductor; April 5 and 7, 1951.
- VI Chicago Symphony Orchestra, Jan Kubelik, Conductor; March 22 and 23 and April 3, 1951.
- VII Boston Symphony Orchestra, Charles Munch, Conductor; Boston, Mass., December 29 and 30, 1950; New York City, Jan. 25, 1951.

TE DEUM

Schola Cantorum, New York City; Hugh Ross, Conductor; February 16, 1951.

MAHLER

- I New Orleans Symphony Orchestra, Massino Freccia, Conductor; November 7, 1950.
Erie Philharmonic Society, Fritz Mahler, Musical Director; February 27 and 28, 1951.
Old Timers Orchestra, Local 802, American Federation of Musicians, Metropolitan Museum of Art, New York City; Frieder Weissmann, Conductor; March 31, 1951.
- II Chicago Symphony Orchestra, Ravinia Park, Chicago, Ill.; William Steinberg, Guest Conductor; July 25, 1950.
Chicago Symphony Orchestra, Leonard Bernstein, Conductor; Alyne Dumas Lee and Ruth Slater, Soloists; Chicago Musical College Chorus and Christian Choral Club, John Baar, Director; January 25 and 26, 1951.
Los Angeles Philharmonic Orchestra, Alfred Wallenstein, Conductor; Soloists; Phyllis Moffet and Janice Moudry; Roger Wagner Chorale, Roger Wagner, Director; Los Angeles, Calif., March 22 and 23, 1951; Pasadena Civic Auditorium, Pasadena, Calif., March 24, 1951.
St. Louis Choral Society, Second Baptist Church, St. Louis, Mo.; Walter H. Kappesser, Conductor; Beaumont High School Choir; Bette Brauderick Dew and Barbara Watkins Swift, Soloists; March 28, 1951.
San Francisco Symphony Orchestra, Bruno Walter, Guest Conductor; Stanford University Chorus, Harold G. Schmidt, Director; Dorothy Warenskjold and Claramae Turner, Soloists; April 12, 13, and 14, 1951.
- IV Cincinnati Symphony Orchestra, Thor Johnson, Conductor; Eleanor Steber, Soloist; October 21 and 22, 1950.
Cleveland Orchestra, George Szell, Musical Director; Marie Simmelink Kraft, Soloist; Cleveland, Ohio, Nov. 2 and 4, 1950; Ann Arbor, Michigan, November 5, 1950; Toledo, Ohio, November 7, 1950; Oberlin, Ohio, November 28, 1950.
- V Chicago Symphony Orchestra, Rafael Kubelik, Conductor; December 7, 8, and 12, 1950.
Boston Symphony Orchestra, Richard Burgin, Conductor; March 29 and 30, 1951.

(Adagietto)

- Birmingham Symphony Orchestra, Birmingham, Alabama; Arthur Bennett Lipkin, Conductor; February 13, 1951.
- VII University of Iowa Symphony Orchestra, Iowa City, Iowa; Philip Greeley Clapp, Conductor; March 14, 1951.

DAS LIED VON DER ERDE

Chicago Symphony Orchestra, Jan Kubelik, Conductor; Soloists: Blanche Thebom and Richard Tucker; April 5 and 6, 1951.

SONGS OF A WAYFARER

Minneapolis Symphony Orchestra, Antal Dorati, Conductor; Blanche Thebom, Soloist; November 17, 1950.

Chord and Discord

Cincinnati College of Music, Roland Johnson, Conductor; Margaret Thuennemann, Soloist; May 22, 1951.

SONGS

Juilliard School of Music, New York City; Shirley Gatzert, Soprano; Samuel Krachmalnick, Pianist; May 2, 1951.

KINDERTOTENLIEDER

University Methodist Temple, Seattle, Wash.; Johsel Namkuny, Bass; Mrs. Leona Wright Buntner, Organist; May 18, 1951.

SEASON 1951-1952

BRUCKNER

- IV Chicago Symphony Orchestra, Rafael Kubelik, Conductor; December 20 and 21, 1951.
 Philadelphia Orchestra, Eugene Ormandy, Conductor; January 4 and 5, 1952.
 Boston Civic Orchestra, Paul Cherkassky, Conductor; February 7, 1952.
 Dallas Symphony Orchestra, Daniel Sternberg, Dean of the School of Music, Baylor University, Waco, Texas, Guest Conductor; Dallas, Texas, March 19, 1952; Waco, Texas, March 20, 1952.
- VI National Symphony Orchestra, Howard Mitchell, Conductor; March 19, 1952.
- VII San Jose State College Orchestra, Lyle W. Downey, Conductor; March 4, 1952.
- VIII Chicago Symphony Orchestra, Bruno Walter, Guest Conductor; January 17 and 18, 1952.
- IX Philharmonic Symphony Society of N. Y., George Szell, Conductor; December 27 and 28, 1951.
 Cleveland Orchestra, George Szell, Conductor; March 27 and 29, 1952.

PSALM NO. 150

Cincinnati Symphony Orchestra, Cincinnati May Festival, Fritz Stiedry, Conductor; Festival Chorus; May 9, 1952.

MAHLER

- I Philharmonic Symphony Society of N. Y., Dimitri Mitropoulos, Conductor; October 18, 19, and 21, 1951. (The last of these was broadcast over CBS.)
 Chicago Symphony Orchestra, Rafael Kubelik, Conductor; January 3 and 4, 1952.
 Pittsburgh Symphony Orchestra, William Steinberg, Conductor; January 4 and 6, 1952.
 Youth Symphony Orchestra, Meany Hall, Univ. of Washington, Seattle, Wash.; Francis Aranyi, Conductor; April 18, 1952.

Second Movement

- Youth Symphony Orchestra, Roosevelt High School Auditorium, Seattle, Wash.; Francis Aranyi, Conductor; April 22, 1952.
- II Cincinnati Symphony Orchestra, Thor Johnson, Conductor; Soloists: Nell Tangeman and Helen Houghham Hamm; Choruses: Cincinnati Conservatory of Music, College of Mount St. Joseph-on-the-Ohio, College of Music, Georgetown College, Miami University, Orpheus Club and Tri-State Masonic; February 8 and 9, 1952.
 Buffalo Philharmonic Orchestra, William Steinberg, Conductor; March 30 and April 1, 1952.
- IV Dallas Symphony Orchestra, Bruno Walter, Guest Conductor; November 28, 1951.
 Detroit Symphony Orchestra, Bruno Walter, Guest Conductor; Nancy Carr, Soloist; January 31, 1952.
 Chicago Symphony Orchestra, Bruno Walter, Guest Conductor; Nancy Carr, Soloist; February 7 and 8, 1952.
 Minneapolis Symphony Orchestra, Bruno Walter, Guest Conductor; Nancy Carr, Soloist; February 22, 1952.
- IX Boston Symphony Orchestra, Richard Burgin, Conductor; February 22 and 23, 1952.

DAS LIED VON DER ERDE

Kansas City Philharmonic Orchestra, Hans Schwieger, Conductor; Soloists: Blanche Thebom and Set Svanholm; November 20 and 21, 1951.

Chicago Symphony Orchestra, William Steinberg, Guest Conductor; Soloists: Jennie Tourel and David Lloyd, August 8 and 9, 1952.

KINDERTOTENLIEDER

Margaret Thuenemann, Mezzo-Soprano, and Frederic Gahr, Accompanist; Cincinnati College of Music, Cincinnati, Ohio; April 22, 1952.

Philadelphia Orchestra, Eugene Ormandy, Conductor; Marion Anderson, Soloist; April 10, 1952.

LIEDER EINES FAHRENDEŃ GESELLEN

Martial Singher, Baritone, and Paul Ulanowsky, Pianist; Town Hall, New York City; October 17, 1951.

Birmingham Symphony Orchestra, Bennett Lipkin, Conductor; Elena Nikolaidi, Soloist; March 13, 1952.

SEASON 1952-1953

BRUCKNER

III Chicago Symphony Orchestra, Rafael Kubelik, Conductor; November 13 and 14, 1952.

IV Chicago Symphony Orchestra, Rafael Kubelik, Conductor; March 26 and 27, 1953.

V University of Iowa Symphony Orchestra, Iowa City, Iowa; Philip Greeley Clapp, Conductor; January 28, 1953.

VII Chicago Symphony Orchestra, Otto Klemperer, Guest Conductor; January 13, 15, and 16, 1953.

Cleveland Orchestra, George Szell, Conductor; March 5 and 7, 1953.

VIII Philharmonic-Symphony Society of New York, Bruno Walter, Conductor; December 25 and 26, 1952.

Cincinnati Symphony Orchestra, Thor Johnson, Conductor; March 20 and 21, 1953.

IX (Scherzo)

Air Force Symphony, Washington, D. C.; June 20, 1953.

F MINOR MASS

Oberlin Conservatory of Music, Maurice Kessler, Conductor; December 7, 1952.

TE DEUM

Philharmonic-Symphony Society of New York, Bruno Walter, Conductor; The Westminster Choir, John Finley Williamson, Director; Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell, Soloists; March 2, 1953.

MAHLER

I University of Michigan Symphony Orchestra, Ann Arbor, Mich.; Wayne Dunlap, Conductor; April 2, 1952.

Indianapolis Symphony Orchestra, Indianapolis, Ind.; Fabien Sevitzyk, Conductor; November 8 and 9, 1952.

Pittsburgh Symphony Orchestra, Pittsburgh, Pa.; William Steinberg, Conductor; February 6 and 8, 1953.

Pittsburgh Symphony Orchestra, New York City; William Steinberg, Conductor; March 6, 1953.

II Pittsburgh Symphony Orchestra, Pittsburgh, Pa.; William Steinberg, Conductor; January 30 and February 2, 1953.

Philadelphia Orchestra, Eugene Ormandy, Conductor; Rita Kolacz and Janice Moudry, Soloists; University of Pennsylvania Choral Society, Robert Godsall, Director; Philadelphia, Pa., February 13 and 14, 1953; New York City, February 24, 1953; Washington, D. C., April 14, 1953.

Dallas Symphony Orchestra, Walter Hendl, Conductor; Barbara Stevenson and Joan Merriman, Soloists; Southern Methodist University Choral Union; Dallas, Texas, March 22, 1953; Fort Worth, Texas, March 23, 1953.

Chattanooga Symphony and Civic Chorus, Chattanooga, Tenn.; Joseph Hawthorne, Conductor; Jennie Tourel and Barbara Diehl, Soloists; April 8, 1953.

Boston Symphony Orchestra, Tanglewood, Mass.; Koussevitzky Memorial Concert; Leonard Bernstein, Conductor; Berkshire Festival Chorus, Hugh Ross, Conductor; Soloists: Jennie Tourel and Theresa Green; August 8, 1953.

- IV Philharmonic Symphony Society, New York City; Bruno Walter, Conductor; Irmgard Seefried, Soloist; January 1, 2, and 4, 1953. (The last of these performances was broadcast over CBS.)
- V Cleveland Orchestra, Cleveland, Ohio; William Steinberg, Guest Conductor; December 18 and 20, 1952.
- IX Chicago Symphony Orchestra, Chicago, Ill.; Rafael Kubelik, Conductor; October 16 and 17, 1952.

DAS LIED VON DER ERDE

- Chicago Symphony Orchestra, Chicago, Ill.; Bruno Walter, Guest Conductor; Elena Nikolaidi and Set Svanholm, Soloists; February 5 and 6, 1953.
- Philharmonic Symphony Society, New York City; Bruno Walter, Conductor; Elena Nikolaidi and Set Svanholm, Soloists; February 19, 20, and 22, 1953.
- Los Angeles Philharmonic Orchestra, Los Angeles, Calif.; William Steinberg, Guest Conductor; Jennie Tourel and David Poleri, Soloists; August 20, 1953.

LIEDER EINES FAHRENDEN GESELLEN

- Cornell College Concert Lecture Course, King Memorial Chapel, Mt. Vernon, Iowa; Carol Smith, Soloist; Nathan Price, Pianist; November 7, 1952.
- Indianapolis Symphony Orchestra, Purdue University; Fabien Sevitzyk, Conductor; Blanche Thebom, Soloist; November 15, 1952.
- Cincinnati Symphony Orchestra, Cincinnati, Ohio; Thor Johnson, Conductor; Jennie Tourel, Soloist; February 20 and 21, 1953.
- Rockford Civic Symphony Orchestra, Rockford, Ill.; Arthur Zack, Musical Director; Carol Smith, Soloist; Oct. 26, 1952.

KINDERTOTENLIEDER

- Kansas City Philharmonic Orchestra, Kansas City, Mo.; Hans Schwieger, Conductor; Marian Anderson, Soloist; February 5, 1953.
- San Jose State College Symphony Orchestra, San Jose, Calif.; Lyle Downey, Conductor; Maurine Thompson, Soloist; March 3, 1953.

KILENYI BRUCKNER MEDAL AWARDED TO ROBERT SCHOLZ

Acting on behalf of the Bruckner Society of America, its Executive Secretary, Robert G. Grey, made the following remarks when on March 12, 1950, he presented the Bruckner medal of honor to Robert Scholz, Conductor of the Mozart Orchestra of the Music School of the Henry Street Settlement, before a performance of Bruckner's *Fourth Symphony*:

"Mr. Scholz, Ladies and Gentlemen: Because Bruckner was a neglected composer, the Bruckner Society was founded in 1931 to encourage performances so that the music-loving public might be able to judge for itself the merits of his works. In the not distant past, whenever a conductor wanted to program a Bruckner symphony, he was advised by the powers that be not to do so, and usually took the advice. On those rare occasions when a conductor did perform a Bruckner symphony in spite of the opposition, a great part of the audience (sometimes one-third), unfamiliar with the music and influenced by previous reviews, walked out and the critics unanimously condemned the work using the old clichés—too long, prolix, formless, bombastic, banal. Recently, we have been hearing more Bruckner. WQXR and our

excellent municipal station WNYC broadcast recordings quite frequently. Recordings were unthinkable a quarter of a century ago. College and music school orchestras have played Bruckner recently at the Juilliard School, Eastman School, Henry Street Settlement Music School, Chicago University, State Teachers College at San Jose, Calif., and the University of Iowa. Our larger orchestras have given performances in the cities of the East, South, Southwest, Middlewest, and Far West. Today's audiences, instead of walking out, applaud and sometimes even cheer.

"Yet, in spite of the favorable reaction of audiences in various cities and of various audiences in the same cities, there still exists some prejudice against Bruckner in influential circles. The only way to overcome prejudice of any kind is by education. Repeated performances are in themselves an education, because they familiarize not only the listeners but also the participants with a given work. For this reason the importance of repeated performances by music school and college orchestras can hardly be over-emphasized. Today's students will be tomorrow's concertgoers, tomorrow's program committees, tomorrow's molders of musical opinion.

"Obviously, the directors of the Henry Street Settlement Music School do not share the waning prejudice against Bruckner, and if some do, they certainly do not interfere with your programs, Mr. Scholz. In 1948 you conducted the *Te Deum* and this year you are including two Bruckner works in a series of only four concerts. For the encouraging attitude of the directors of the Henry Street Settlement Music School and for your enthusiasm, Bruckner admirers are profoundly grateful. In recognition of your efforts to create a greater interest in and appreciation of Bruckner's music in the United States, the executive members of the *Bruckner Society of America* have awarded the Bruckner medal of honor to you. This medal was designed by the American sculptor Julio Kilenyi for the exclusive use of the *Society*. Among its holders are Walter, Klemperer, Koussevitzky, Ormandy, and Rodzinski. As executive secretary of the *Society*, it gives me great pleasure to present it to you, and may I express the hope that you will work in Bruckner's behalf for a long time to come."

NOTES ON CONTRIBUTORS

HERBERT ANTCLIFFE is an English writer on music and art who has lived for many years in Holland. He has contributed articles on these subjects to the *London Times*, *New York Herald Tribune*, *Musical Quarterly*, *Music and Letters* and many other newspapers and periodicals. He acted as editor of the Netherlands articles in Cobbett's *Cyclopedic Survey of Chamber Music* and is responsible for many articles on Dutch (and other) music in two editions of Grove's *Dictionary of Music and Musicians*. His books include *Art, Religion and Clothes*, *Living Music*, *Short Studies in the Nature of Music* and *Muziek in Europa na Wagner*. He is also the composer of a number of church motets, some of which are published in the United States. He has been honored by Queen Wilhelmina with the Order of Officer of Orange Nassau for his work on behalf of Dutch music and by King George with a pension for his work on behalf of that of his own country.

JACK DIETHER, a Canadian writer resident in California, is now writing a book on Mahler.

PAUL H. LITTLE, who has been associated editor of *Musical Leader* since 1939, writes some 50 weekly community newspaper record review columns in Chicago and suburbs. Mr. Little gives occasional community center record concert-lectures, champions the unfamiliar, and has been a protagonist for the recording of music by Bruckner and Mahler, as well as works by American and other neglected composers.

DAVID RIVIER, M.A., Brown University, writes program notes for Vox recordings.

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 1922 he became teacher of theory and composition at the New England Conservatory.

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.

All contributions are deductible for income tax purposes.

Copies of *Chord and Discord* are available in the principal public and university libraries in the United States.