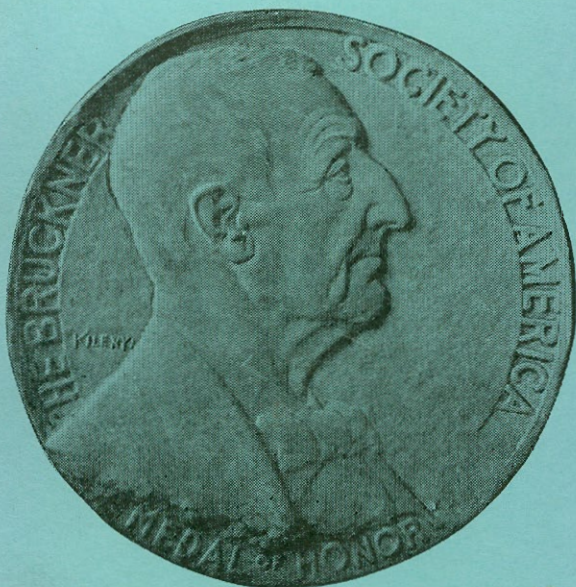


CHORD AND DISCORD



THE KILENYI BRUCKNER MEDAL

1963

"MY TIME WILL YET COME"



THE KILNYI MAHLER MEDAL

This issue of *Chord and Discord*
is dedicated to the memory of
ROBERT G. GREY,
DIMITRI MITROPOULOS,
and
BRUNO WALTER



ROBERT G. GREY
1895 - 1962

IN MEMORIAM

ROBERT G. GREY

President of the Bruckner Society of America, Inc.

Secretary and Treasurer — 1933-1962

The Bruckner Society of America, Inc., has lost in the passing of Robert G. Grey its guiding spirit for the past thirty years — the man who envisioned the need of an organization to help acquaint the American public with the music of Bruckner and Mahler. Mr. Grey's belief that the music of these two masters, if heard, would belie the dictums of the critics in the United States, impelled him to keep the Society alive and to spend much of his time to seeing that *CHORD AND DISCORD* got published, to encouraging conductors and orchestral societies to perform Bruckner and Mahler, and to attending to the countless details that would insure the success of the Society's aims. What the Society has accomplished Mr. Grey knew from the beginning was possible and indeed inevitable. His own great enthusiasm for music he was able to impart to friends and strangers alike through a remarkable gift as teacher which he possessed, and his influence in this respect is felt daily by a countless number of people. In addition to his profound and comprehensive knowledge of the works of Bruckner and Mahler, he was an expert in the field of opera and an accomplished pianist. He did not confine his interest in music to certain areas or composers but was a person of broad musical tastes. This willingness to let all music speak to him was reflected equally in his regard for his fellowmen, to all of whom he was ever kind and generous. Success was his in the business world, but for him what meant most was what he succeeded in doing for Bruckner and Mahler. His life was unselfish service to others.



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CHARLES L. EBLE, Editor

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THE FACTS CONCERNING MAHLER'S TENTH SYMPHONY

by DERYCK COOKE

(*Editor's note:* On May 6, 1963, the author of this essay received the following letter from Gustav Mahler's widow:

"Dear Mr. Cooke—Mr. Harold Byrns visited me here in New York. Today [April 28] he read me your excellent articles on Mahler's Tenth Symphony and your equally authoritative score. Afterwards I expressed my desire to finally listen to the London B.B.C. tape. I was so moved by this performance that I immediately asked Mr. Byrns to play the work a second time. I then realized that the time had arrived when I must reconsider my previous decision not to permit performances of this work. I have now decided once and for all to give you full permission to go ahead with performances in any part of the world. I enclose copy of my letter of even date to B.B.C. Sincerely yours, Alma Maria Mahler.

Thus the controversial ban which led CHORD AND DISCORD to request the succeeding pages from Messrs. Cooke and Diether, and which were submitted earlier in the year, has been resolved. In view of the coming performances of Mr. Cooke's newly completed (1963) performing version, the public première of which is even now being scheduled by the B.B.C., and the further critical exchanges which are bound to follow, we believe that Mr. Cooke's own analysis of the Mahler sketch will be of enhanced interest to our readers, along with its preliminary background material and press comments.)

Foreword by JACK DIETHER:

On December 19, 1960, the British Broadcasting Corporation transmitted a 100-minute "program about Mahler's Tenth Symphony," in which all but about six or eight minutes of its five sketched movements were performed by the Philharmonia Orchestra under Berthold Goldschmidt, in a realisation of the manuscript sketch made by the young British composer and musicologist Deryck Cooke. During the actual performance, which lasted about 65 minutes, Mr. Cooke stood by and indicated how many bars were being omitted at each of five points in the two *Scherzi* (movements 2 and 4), and also announced the complete first, third and fifth movements. The performance itself was preceded by a 35-minute illustrated talk by Mr. Cooke on the problems of his realisation. The first and third movements (*Adagio* and *Purgatorio*) of the Tenth are, of course, already widely known in an anonymous realisation, both in score (Associated Music Publishers) and in public performance and recording. The B.B.C. broadcast was the only public, professional *five-movement* performance of the symphony of which the BRUCKNER SOCIETY OF AMERICA has any record at present. The broadcast was repeated by transcription on Christmas Eve. A week or two later, the B.B.C. received a letter from Mme. Alma Mahler-Werfel stating that her permission for the broadcast had been in error, and requesting that it be withdrawn. Accordingly the program, already

listed by the B.B.C. overseas transcription service as available to radio stations abroad, was immediately withdrawn from circulation, and has not been heard in the United States except by individuals with tapings of the original broadcast. Mrs. Mahler, who of course did not hear it herself, has further stated that she can no longer allow "further changes to this unfinished work."

Because of the widespread interest evoked by these events, Mr. Cooke was asked to submit an article about the Tenth Symphony to CHORD AND DISCORD. He decided to write not about his own realisation, but to write a musical analysis of the unfinished manuscript itself, as it stands in Mahler's own hand (as much of it, that is, as has been published in the facsimile edition, Paul Zsolnay Verlag, 1924, which was the only direct source-material for his task), so that readers might judge for themselves as to its artistic coherency. And since permission to quote musical examples from the manuscript might not be forthcoming in the United States, he has endeavored to make his analysis wholly *without* quotation. I for one believe that he has done a brilliant job. Further, since I have been active for about twenty years in promoting the realisation of this work, believing it to be potentially Mahler's greatest, and indispensable to a full understanding of the composer, I was asked to write this foreword to Mr. Cooke's analysis, in order to sketch in the background to the current situation *vis à vis* the Tenth Symphony.

As Mr. Cooke states, the first advocate of realising the Tenth *in toto*, after the posthumous publication of the manuscript, was the great Mahler biographer Richard Specht, who discussed the sketches with Mrs. Mahler in a spirit of lively interest. He was a fiery advocate, who later wrote and spoke of the "false piety" of those who revered the letter of Mahler's unrealised work, while allowing the spirit to lie silent and unrecognized. He reports that Mrs. Mahler was undecided, and that both of them consulted with leading musicians over how much of the symphony might be performable in a practical edition. Finally Ernst Krenek, then 24 years old and living in Vienna, agreed to prepare for performance the first and third movements only. His score of these two movements, after being checked for errors by Alban Berg and Franz Schalk, was submitted to and hand-copied by Universal Edition, then performed in Vienna under Schalk, and a few months later in Prague under Alexander Zemlinsky. The movements were never published at that time, and by the time they were finally committed to print more than 25 years later, many things had happened to the Universal copy scores for which Mr. Krenek takes no responsibility.

A few years ago, seeking to refresh his memory by re-examining his own original score, Krenek visited Universal in Vienna for that purpose. He learned that all the original material pertaining to the *Adagio* and *Purgatorio* had been turned over to A.M.P. in New York, the present copyright owners. Mr. Krenek and I subsequently visited the A.M.P. archives together and examined them at length. They consisted chiefly of three copy scores, none of them in Krenek's hand. His own score was not to be found. In each of the copy scores in turn, three different handwritings in ink could be discerned. The notes and markings in the first handwriting, obviously that of a professional copyist, Mr. Krenek believes to correspond more or less to his own original

scoring, in the *Adagio* at least. To these are added further instrumentation and markings in great number in both of the other two handwritings. Some of the additions are written in indelible pencil and traced over in purple ink, and on one copy is found the following inscription (in German), in the same indelible pencil: "Score arranged by A. Zemlinsky." All of these additions have found their way into the published A.M.P. score, without acknowledgment. There are also various other conductors' markings in red and blue pencil, none of which have been incorporated. Nothing more is known. However, I have been in correspondence with a musician, the former violinist E. P. Stekel, now director of a conservatory in Grenoble, who played first violin in both the Vienna and Prague premieres, and was a friend and pupil of Franz Schalk. Mr. Stekel advises me that Schalk definitely made additions to the score for the Vienna performance, and that in view of my report he feels certain that the two sets of additional markings and instrumentation, as published, were the work of Schalk and Zemlinsky respectively.

In addition to the fact that the substantial augmentation of Mahler's manuscript is not acknowledged in the A.M.P. score, there is another circumstance adding to the confusion: a footnote in the score reading "Marks in parenthesis are not Mahler's." These parenthesized markings, relatively few and unimportant, are the contribution of A.M.P.'s own editor, Otto Jokl, who compared one of the copy scores (he declares that he never knew there were two others) with Mahler's manuscript, nevertheless retaining all the additions in ink. He did not differentiate these from Mahler's own marks and notes, but parenthesized his own slight additions and restorations. The logical implication of the unfortunate footnote is, of course, that all marks *not* in parenthesis are Mahler's, which is far from true. An equally unfortunate obscurantism is the universal custom of referring to this music (after the A.M.P. score itself) simply as "Symphony No. 10 by Mahler," rather than two touched-up movements therefrom. I stress all this because the same people who object to the idea of a realisation of the whole symphony, offered with full acknowledgment of the source and extent of the realisation, frequently raise no objection to such an inaccurate presentation of the two-movement extract as "Mahler's Tenth," simply because it is a *fait accompli*, or because it is "traditional" and accepted. Truly, as Mahler observed, "Tradition is slovenly." And I might add that Deryck Cooke further intends to publish, in the near future, a list of the many *disparities* which he finds in the A.M.P. score even with Mahler's sketch—actual errors, quite apart from the anonymous additions, which editor Jokl evidently did *not* perceive in checking his copy score against the facsimile prior to publication.

Prior readers of CHORD AND DISCORD will remember the article on the Tenth by the late Frederick Block, published in the December, 1941 issue, as well as an extensive article by Klaus George Roy in the 1958 issue, entitled *The Creative Process and Mahler's Tenth Symphony*. The former was my own introduction to an awareness of the Tenth as an entity. Mr. Block had prepared a four-hand piano edition of the three unperformed movements. I did not see Mr. Block's likewise unpublished and unperformed score until after the war. But after reading

his article I looked up the Mahler facsimile, and the following year, full of youthful war optimism, dispatched a letter from my Canadian Air Force post to Dmitri Shostakovich, urging him to realise the symphony in orchestral form. I received a warm but regretful reply, and I continued to discuss the matter with other musicians and composers. In 1948 one of these with whom I corresponded, my British colleague Joe Wheeler, gradually undertook to realise the whole work orchestrally, substantially completing it by 1954. Then living in the Los Angeles area, I showed the score to Mrs. Mahler, who expressed her gratification and offered practical suggestions for propagating it. About 1949 she had also talked to Arnold Schönberg, in my presence, about realising the work. Mr. Wheeler has had his score performed by student musicians in England, partly under his own direction. I have since seen another full realisation by the American Clinton Carpenter, part of still another by the German Hans Wollschläger, and have heard reports of other realisations in Italy and Argentina. There are probably more, since the more that is known about Mahler the more interest is aroused by the existence of this mature, rough-hewn masterpiece.

The genesis of Deryck Cooke's contribution, though unique in circumstance, seems to typify the way the symphony seizes and grips the imagination of all who come to it with an open mind. The B.B.C. had requested a centenary brochure to accompany its comprehensive Mahler cycle of 1960; and the conscientious Mr. Cooke, author of *The Language of Music* (Oxford Paperback), felt he had come up against an "enigma," a "blank wall," when he came to writing an account of Mahler's final work, and that he could not complete the brochure to his satisfaction until he had made a thorough study of the manuscript. This he did by copying out the whole score in his own hand, to clarify the structure in his mind. Out of this came the suggestion that the B.B.C. complete its Mahler cycle with an illustrated lecture on the Tenth by himself—an idea which gradually evolved from that of a lecture into a near-performance on workshop principles, as more and more of the texture demanded to be filled in once he had started on it. The interesting thing is that Cooke knew nothing of the other existing realisations at the time, or for many months thereafter, nor did I know of the B.B.C. project until after its completion. The gaps in Cooke's realisation in two of the five movements resulted, he now declares, from an unwillingness to go the whole way and admit to himself that this was no longer a musicological experiment, but an act of re-creation with demands of its own. So much so, in fact, that subsequent to the broadcast he did go ahead and fill in those final gaps, even though he knew that Mrs. Mahler's ban prevented any further performance on the air or in concert. As a real musician he had no choice but to do so—not for any conceivable audience, but simply for himself.

I am certain that the present unresolved situation regarding the Tenth will resolve itself naturally in time. Contradictions will be sifted and weighed. Though Mrs. Mahler's present change of mind over the question of realisation is inexplicable to me in view of our many past conversations, I would not wish to question anything so personal. It may well be that the wisest thing Mrs. Mahler ever did was to present the Tenth to the world through the photographic facsimile of Mahler's

own hand, thus quite eliminating, in the final analysis, any ultimate confusion over what is Mahler's and what is not when the music is placed in the public domain. And this wise act was surely done in the full knowledge that such an original source-material would soon enough be necessary. Now, with the growing acceptance of the *Adagio* and *Purgatorio*, the cat is half out of the bag; it can't very well be put back in, or left in that position forever. The situation is inherently unstable. The Internationale Mahler-Gesellschaft in Vienna has announced its intention of putting the precise manuscript into clear music type (with alternatives for conjectural notes and markings, it is to be hoped), and this will inspire an even wider circle of enthusiasts. The time may come when the pioneer B.B.C. "workshop" broadcast of 1960 will be considered only a first glimmering of the comprehensive Tenth—but let us look at what has already been said by professional critics on the scene! For in total darkness, even a glimmering may come as a blinding revelation.

In the B.B.C. broadcast, the most profound effect was made by the great final movement in which the whole musico-dramatic scheme is rounded out, despite the fact that there is not a bar of full score in Mahler's manuscript for the fourth or fifth movements. (The main sketch consists of the following: four-staved "short score"—movements 1, 3, 4 and 5; full score—movements 1, 2, and 28 bars of 3.) It was the fact that, of the three movements publicly revealed for the first time, the two *Scherzi*, with considerable gaps left in them, were largely ignored by the commentators in favor of the complete finale, which finally persuaded Cooke that a continuous performance of the symphony from first bar to last—however much a particular bar had to be harmonically, contrapuntally, or instrumentally realised—was the only legitimate way to present the Tenth to the public as a Mahler conception. The listener must "see" it as a whole, like a piece of sculpture, but with a full understanding of what in the *detail* is Mahler's and what had to be added only for the sake of comprehensibility. Of the established presentation of the *Adagio* and *Purgatorio* as "Mahler's Tenth Symphony," Cooke has said elsewhere: "Imagine trying to understand the significance of Mahler's Fifth Symphony, for example, if one only knew the opening funeral march in C sharp minor and the *Adagietto* in F. No, it was obvious that the Tenth Symphony could only communicate its true meaning if experienced as a whole." It is the purpose of the ensuing analysis to indicate precisely to what extent it is already a whole in the manuscript.

I might add that in the summer of 1962 I participated in a 50-minute panel discussion of the Tenth Symphony on radio station WBAI in New York. It was presented, in lieu of the forbidden B.B.C. transcription, as the culmination of WBAI's own complete recorded Mahler cycle. The other panelists were Fritz Mahler and Felix Greissle, and it developed more or less into a three-way debate, with Mr. Mahler roughly in the center. The WBAI producer of the whole cycle, Jerry Bruck, moderated the discussion, and asked the listeners for their opinions. Of the many letters received, only one was not wholeheartedly in favor of realisation *in toto*, and that one was undecided. Finally, before quoting from the press notices of the original B.B.C. broadcast below, I should

like to quote from a letter by John Gutman, Assistant Manager of the Metropolitan Opera, as published in the *New York Times* on September 23, 1962. While in London that summer, Mr. Gutman had heard a tape of the broadcast, which he described as "a fascinating experience." Referring to Alan Rich's column of August 26, in which Mr. Rich mentioned the Tenth controversy among other Mahler matters, Mr. Gutman said: ". . . The score as now established by Mr. Cooke is surely worth a hearing, and I, therefore, very much regret that Mrs. Mahler so far has not permitted the playing of this tape in this country. I know that the ever-increasing admirers of the symphonic works of Gustav Mahler in this country would be enormously interested if this tape could be presented on one of our more culturally inclined stations, and I think that to deprive them of this opportunity would be a grave and rather unjustifiable mistake." For my part, I think the other versions I have studied are no less worthy of a hearing.

Extracts from the Press Comments

Donald Mitchell, London Daily Telegraph, Dec. 20, 1960:

One of the most eagerly awaited events of the Mahler centenary has been the "première" of the Tenth Symphony promised by the B.B.C. Deryck Cooke's immensely skilful realisations of some of Mahler's sketches were heard on the Third Programme last night in a performance by the Philharmonia Orchestra under Berthold Goldschmidt. When Mahler died in 1911 he left his last work unfinished. Until last night only two movements, the opening *Adagio* and pivotal third movement, the brief *Purgatorio*, had existed in a practical performing edition of by no means unchallengeable authenticity.

What Mr. Cooke has done—a feat which puts us all in his debt—is to reconstruct sufficient music from the symphony's two Scherzos to give one a clear idea of their character, and to realise the finale in its entirety. He has also tidied up the texts of the two movements already published. His devoted labours, of which Mr. Goldschmidt and the orchestra were enthusiastic and convincing exponents, meant that for the first time the shape and substance of the whole work was made clear.

The great *Adagio* and first *Scherzo*, a *Laendler*-like movement of notable rhythmic irregularity, form the first part of the symphony. Part II opens with the *Purgatorio*, continues with the second *Scherzo*, which clearly recalls the *Trinklied* of *Das Lied*, and concludes with an extensive finale in which the massive dissonance from the *Adagio* returns—a master-stroke which it was quite extraordinarily thrilling to experience in its context. Mr. Cooke's brilliant detective work leaves us in little doubt that Mahler's premature death deprived us of yet another of this remarkable composer's searching explorations of a new world of sound and feeling.

One can be sure of that, while still wondering, with no little sense of loss, what Mahler's final version of the symphony would have been like. I cannot believe, for example, that much of the work would not have been richer in contrapuntal textures than Mr. Cooke's realisations suggest. This was a tantalizing, because so substantial, glimpse of the last thoughts of a great composer.

Colin Mason, *Manchester Guardian*, Dec. 21, 1960:

. . . Mr. Cooke stressed the point that Mahler's sketch was only a first draft, but the form of the work would almost certainly have remained much as it was here—expansive but strong, with one of those characteristic flashbacks in the last movement by means of which Mahler succeeds as if by magic in holding his vast forms together. There is splendid and often beautiful material in all five movements, and the end of the fourth movement and the introduction to the fifth (if Mr. Cooke's orchestral realisation can be believed) are among Mahler's finest and most amazing inventions. We can well imagine what excitement there might have been in the missing working-out sections of the two Scherzos. But if we have not gained a new symphony for the repertoire, we have cause to be grateful for this fascinating oral glimpse of a might-have-been, which all devout Mahlerians, if they are wise, will have preserved on their tape recorders.

William Mann, *London Times*, Dec. 20, 1960:

. . . Listeners heard not a complete symphony, nor a presumptuous completion of Mahler's intentions. This must be emphasized. Sometimes the conjectural, basic solution was audibly too primitive; the simple Johann Strauss accompaniment to the waltz-trio of the fourth movement, for example. Mr. Cooke played an open hand, bidding the orchestra play exactly what Mahler wrote, and the more spare the texture, the more Mahlerian the music sounded. He has piously left gaps that he is unwilling to fill in (though the manuscript may look no less communicative in these passages), but he has made it possible for us all to hear the resolution of Mahler's symphonic soul-searching.

The Tenth Symphony begins with the questing, anguished *Adagio* that is often played; but the succeeding movements work out a cure for Mahler's spiritual ailment, the condition of human existence, until in the finale he finds not the optimistic and hollow acceptance of the Fifth and Seventh symphonies, nor the vaguely passive resignation in regret of the Ninth Symphony or *The Song of the Earth*, but a strong, self-won victory over transitory pain. The movement is hardly begun before the flute exhales a melody whose appeal is tougher and more self-reliant than anything of Mahler in similar vein; this melody grows until the coda (how much more it would have grown if Mahler had tended it to its final blossoming), when the music sinks into a profound sleep only to be snapped by the soaring of what is surely the soul to heights of purest bliss. By giving this supremely moving movement, alone, to the world, Mr. Cooke and the B.B.C. have surely made as great a contribution as any to Mahler's centenary. Unfinished it must be accounted, but it deserves to be played so, again and again.

Ernest Bradbury, *Yorkshire Post*, Dec. 20, 1960:

. . . Mr. Cooke had in no sense "completed" the symphony, and had not in fact composed any of the music. Rather, using Mahler's many clues concerning the orchestration, had he brought into orchestral sound what was in the composer's mind, adding at most a few conjectural notes, chords and harmonies. The sketches were appallingly difficult to decipher—very rough notes, bearing evidence of great haste, and cov-

ered with anguished comments. In the margin of the fourth movement he had written "The devil is dancing this with me; madness take me and destroy me." Elsewhere, "O God, why hast thou forsaken me?", and again, "Thy will be done."

Last night's performance was a thrilling experience. The two great movements are the first (fully composed and almost fully scored by Mahler) and the last (almost fully composed, with the score realised conjecturally from four-stave notation). These contain some gorgeous—and some quite new—Mahlerian sounds. In between are the short movement headed *Purgatorio*, lasting only four minutes, which is flanked by two Scherzos (the second of these, movement 4, was not so named by Mahler) from which extracts were given. The largest gap was in Scherzo I, a matter of 160 bars between the second and third extracts.

Historically the realisation is of extreme importance, for, as Mr. Cooke has said, we have wronged Mahler hitherto by "regarding the heartbroken finale of the Ninth as his final comment on life." The beautiful ending of the Tenth Symphony is, rather, resigned and at peace, "a benediction, not a valediction"; and one can only agree with Mr. Cooke, while also congratulating him on a stupendous achievement, that the Tenth Symphony, far from being a pathetic, fragmentary product of failing powers, is "the near-realisation of a final, spiritually victorious masterpiece."

Dr. Egon Wellesz, Austrian Musical News (Oesterreichische Musikzeitschrift), April, 1961 (trans. by J. D.):

. . . We knew Cooke as the author of an unusual book, *The Language of Music*, and knew of his admiration for Mahler; but we did not know he had made so thorough a study of Mahler that he could undertake such a huge task. It was a hazardous undertaking, but it succeeded, and the performance under conductor Berthold Goldschmidt, whose advice Cooke had sought out, was a moving experience. It proved how justified was the trouble Deryck Cooke had taken to bring all five movements of the symphony to a hearing, and how right the music directors of the B.B.C. were to bring the work to a totality from the sketches. It seems idle to me to raise the question whether such a reconstruction is artistically justified. The facsimile edition has provided the means of realising the sketches of the Tenth Symphony, and now the actual performance of this last work of Gustav Mahler has, at the very least, acquainted us with a creation of unexpected greatness.

Desmond Shawe-Taylor, London Sunday Times, December 25, 1960:

Our public celebrations of the Gustav Mahler centenary may not have competed in brilliance with the cycle mounted by the New York Philharmonic, who could call on the services of such eminent Mahlerians as Bruno Walter, Leonard Bernstein and the late Dimitri Mitropoulos. On the other hand, the B.B.C. has risen nobly to the occasion, performing in the course of 1960 every published composition by the Austrian master, and crowning this achievement last Monday by a large-scale "realisation" of the work that he did not live to complete: the hitherto mysterious and widely misunderstood Tenth Symphony. . . .

This symphony has so far existed in two forms: a facsimile portfolio

of sketches (1924) and an anonymously edited printing (1951) of two of the five movements. Thanks to the kindness of a colleague, I was able to follow both rehearsal and performance from the facsimile manuscript, and could thus form some conception both of the inherent difficulty of the task and of the amazing fidelity and sure-footedness with which it has been carried through. The whole thing *sounded* like Mahler, and at least one movement—the extended finale, which is as long as the opening *Adagio*—proved to be Mahler of the finest quality, reaching a serenity and transfiguration of spirit such as the tortured composer had not previously attained.

I am inclined to think that this last movement, even though scored and put in order by another hand, may come to rank among the very greatest things that Mahler has left us. The long, consolatory flute melody near the beginning, the fever and fret of the central section, the startling recurrence of the climactic dissonance from the *Adagio*, and the transcendent conclusion—all these are welded into a substantial and entirely convincing whole.

How, it may be asked, could anything so shapely and so firm emerge from a composer's early draft? The answer may be that Mahler's sketches are very unlike those of Beethoven. Those who know them best tell us that, although he would tinker for ever at the orchestration, he tended to fix the formal outline of a work once and for all at quite an early stage.

Whether or not that is generally true, it is hard to believe that the composer would have made many structural changes in this deeply moving finale, even though he would doubtless have enriched its texture and added to its contrapuntal interest. We owe much to the B.B.C. and to Mr. Cooke for putting us in the way of so enthralling an experience: an experience that cannot too soon be repeated.

Deryck Cooke's analysis:

In view of various misleading statements which have been made concerning Mahler's Tenth Symphony, and the confusion that has arisen from them, it may be of value to set forth clearly the facts of the matter.

It was Mahler's custom to sketch a symphony one summer and elaborate it in full score the next; he sketched the Tenth in the summer of 1910, but since he died in May the following year, the work was never completed. Thus the Tenth Symphony—in the sense of Mahler's final definitive score, which would have no doubt been ready for publication by 1912—is forever lost to us; all we possess is the sketch.

This much is known to all lovers of Mahler's music, and there are those for whom that is all there is to be said. They maintain that, since Mahler did not live to complete the symphony, it does not exist as a work of art in any sense; they regard the sketch as a tragic might-have-been and a mere musicological curiosity, and they wish it to remain so. Some make an exception in the case of the opening *Adagio* movement,

believing that it was brought near enough to completion to be performed, with a very minimum of editing, as a genuine piece of Mahler; but any attempt to make a performing version of the whole sketch, they tell us, is at best a misguided folly, at worst a sacrilege.

This view must command respect, in so far as it is based on the crucial and indisputable fact that exactly what Mahler's final score of the work would have been like is beyond all conjecture. But unfortunately some of those who hold it have supported it by denying or obscuring other crucial and indisputable facts, which offer a sound basis for the opposite viewpoint—the viewpoint of those who advocate making a performing version of the sketch. It is these facts that I wish to establish here.

(1) Mahler did not, as is still too widely stated, express any final wish that the manuscript should be destroyed. The statement that he did so was made by Richard Specht in his official biography of the composer (1913); but in 1924, Mrs. Mahler allowed the manuscript to be published in facsimile, and the first and third of its five movements to be performed in edited form; and the following year, Specht, in the 17th edition of his book, wrote an appendix, with Mrs. Mahler's sanction, in which he categorically withdrew his statement, and firmly advocated the completion of the work by someone conversant with Mahler's method and style.

(2) Schoenberg's remarks about the "unknowable" Tenth Symphony, reprinted in his book *Style and Idea*, cannot be invoked as arguments against making a performing version of the sketch, since they were not based on an intimate knowledge of the manuscript. Indeed, Schoenberg can never at any time have made an intensive study of the manuscript or, being the man of integrity that he was, he would have retracted the remarks about it in *Style and Idea*, since they are utterly misleading in the impression they give of an inscrutable enigma.

(3) The manuscript is in no sense an inscrutable enigma. It can only be regarded as such by those who have not made themselves absolutely familiar with it in every detail by copying it out for themselves. Despite the apparently chaotic calligraphy, its supposed indecipherability has been vastly exaggerated. It is true that, in the case of occasional isolated notes, which are either illegible or manifest slips by Mahler in his notation, one is forced back on a conjectural reading; but in the case of something like 95 per cent of the manuscript, there can be no argument as to what Mahler set down, and indeed most of it can be written out by a good copyist, familiar with Mahler's calligraphy, who is prepared to make the necessary effort of concentration.

(4) All suggestions that the manuscript is fragmentary are quite false. The word "sketches," so often used to describe it, is only justifiable in that there is a separate sketch for each of the five movements (two of the opening Adagio—short score and full score), and some isolated alternative sketch-pages of odd passages and sections. But the word is utterly misleading when it is used to convey an impression of separate fragments, the assembling and ordering of which is a matter of conjecture. Each of the five main folders contains a comprehensive sketch of a movement, with the pages clearly numbered. The order of

these movements is clear from Mahler's final blue-pencil marking on each folder—I, II, III, IV, and V; and this order is in any case self-evident from the internal tonal and structural progression of the whole.

(5) Even in the case of each separate movement, any use of the word "sketch" to imply something improvisatory and inchoate is misleading. Each sketch is a full-length, bar-by-bar laying down of an entirely intelligible and significant form, in which there are no lacunae, except perhaps one tiny one near the end of the fourth movement. As Richard Specht said in the appendix to the 17th edition of his biography, Mahler himself described the manuscript as a work already fully-prepared in *the sketch*; and indeed it is a comprehensive full-length sketch (1949 bars) of a five-movement symphony in F sharp, with every main idea fully-formed in melody and entirely intelligible in harmony, and with bar-by-bar thematic continuity from beginning to end. The sketch makes perfect sense as a continuous symphonic structure; so accuracy demands that we should describe the manuscript, not as "*sketches* for the Tenth Symphony" but—with Mahler—as "*the sketch* of the Tenth Symphony."

(6) The Tenth Symphony does actually exist, then, as a musical work, in the basic sense of a significant and integrated structure. That Mahler would have modified this structure in detail is certain; but that he would have recast it wholesale cannot be imagined. Whatever may be lacking in textural detail—especially in the second movement—the sketch as it stands can be analysed as a symphony quite as meaningfully as any of Mahler's completed works; and analysis reveals a form as rich and complex and closely integrated as any Mahler conceived. The brochure which Richard Specht wrote as a companion to the publication of the facsimile in 1924 offers a broad descriptive analysis which, apart from numerous misreadings, due no doubt to insufficiently prolonged study of the manuscript, provides as comprehensive an account of the work as could be made of a complete symphony. I would also refer the reader to my own summary thematic analysis (in music-type) in *The Musical Times* of June, 1961, which indicates the main strands of the phenomenally intricate web of thematic cross-references and cyclic development from movement to movement; again the analysis gives the impression of dealing with a completed work. Neither Specht's nor my own analysis would have been possible if the Tenth were not complete in its whole essential thematic-harmonic-formal structure.

(7) This structure presents an emotional and psychological statement as intelligible as those of Mahler's other symphonies. The "message" of the symphony is clear, and is of the utmost significance in that this was Mahler's last work—complementing *Das Lied von der Erde* and the Ninth Symphony as the final panel of his great posthumous last-period trilogy, and throwing crucial light on everything that went before. The final resolution of Mahler's lifelong spiritual conflict is not to be found in the Ninth Symphony, but in the quite different Tenth. The following description may give an idea of the work's crucial importance to our full understanding of Mahler as man and artist: it should be studied in conjunction with the facsimile.

SYMPHONY NO. 10 IN F SHARP MAJOR

I. ADAGIO. Full score, 275 bars, almost all 4/4. F sharp major-

minor-major. Like the opening *Andante comodo* of the Ninth Symphony, but less desperately, this movement presents a sombre introspective conflict between two opposed ideas. These are: (1) the introductory *Andante* motto-theme for unaccompanied unison violas (bars 1-15)—a disconsolate, homeless, searching melody, of shifting tonality, moving from B minor to D minor (the latter notated enharmonically); and (2) the main *Adagio* theme in F sharp major (bars 16-19)—a passionate, large-spanned violin melody over rich harmonies for lower strings and trombones, which forges onwards yearningly, repeated in inverted and normal forms, through acute tonal disruptions. At bar 31, after a threefold statement of the *Adagio* theme, the *Andante* theme returns, transformed into a melancholy f sharp minor violin melody with sparse string texture, generating more anxious material (bar 34) and taking in a quicker, troubled version of the *Adagio* theme itself (bar 36); but at bar 38 it returns in its original unaccompanied viola motto-theme form, even more unsettled in tonality, to lead back to a resumption of the *Adagio* theme.

This is the whole main pattern of the movement: the *Adagio* keeps launching off in F sharp major, confidently, only to give way to the melancholy F sharp minor melody; and the original motto-theme keeps coming back like a dark unanswered question. In spite of the glorious F sharp major outburst of the *Adagio* theme (from bar 58), and the ascendancy of the anxious elements, first in B flat minor (from bar 91) and then in A minor and other keys (from bar 112), no resolution is reached. But eventually the latent tension of the movement suddenly erupts in a dramatic and unexpected outburst—a great organ-like sequence of chords in A flat minor for brass, with sweeping arpeggiando for strings and harp (bars 194-99), followed by a sustained fortissimo nine-note dissonance for full orchestra, with a high trumpet A piercing through it (bars 203-08). As in the opening movement of the Ninth Symphony, but in a different way, the climax brings dissolution: at bar 213, the music moves into F sharp major, not to resume the *Adagio* theme, but for an extended coda, woven of regretful reminiscences of it and its former opponent, which mingle together in bitter-sweet resignation.

This first movement, it should be noted, initiates the motto-rhythm of the symphony ♩|♩. , which is present in both of its main themes, and permeates the movement.

II. SCHERZO, Allegro. Full score, 523 bars,* with various time-signatures, F sharp minor-major. This big Scherzo movement complements the big opening *Adagio*, being in the same key, proportionate in weight, and contradictory in mood. It consists of a main scherzo-section

*The numbering may vary, to a few bars, according as one interprets the sketch. Notes for guidance: (1) I count bar 44 (which is 4/2) as two bars of 2/2—bars 44 and 45. (2) Note the extra insert-bar after bar 53. (3) I take bar 163 as nullified by the single-line correction above the violins in the next bar, and divide this corrected line into three bars of 3/4—bars 163, 164, 165. (4) Bar 271 is only one bar: Mahler has deleted the line indicating an extra bar. (5) The bar after bar 307—the last on the page—is deleted; bar 308 is the first on the next page. (6) Note bar 434, crushed in between bars 433 and 435.

with two trio-sections, the material of all three sections gradually mingling together in free development.

A. Main Scherzo section, F sharp minor (bars 1-59)—fierce bustling music, mainly for strings and brass, with a nervous tautness due to constantly changing time-signatures, but full of a bold extrovert strength of spirit. Its brief C sharp minor introduction for horns and oboes (bars 1-4) presents the symphony's motto-rhythm ♩|♩ which will permeate the movement; the main theme (from bar 4) makes much use of a falling octave, which will also play a large part in the fourth movement (a second scherzo). Statement (bars 1-22) and more forcible restatement (23-42) are followed by a brief extension (from bar 43) rising to a crashing climax (bar 55) which dies down swiftly. In bars 60-75, a brief transition dispels this mood with lighter treatment of the same material, switching through B flat, E and G, to F.

B. First Trio, F major (bars 76-130). At the same tempo, still with changing time-signatures, the original fierce material is transformed into gay pastoral music in F major, featuring oboe, woodwind and horns, which is still permeated with the motto-rhythm. After the statement (76-96) and modified restatement (97-110), there is a brief string version in A (111-116), before the last woodwind statement in F (117-130).

A. Varied restatement and development of Scherzo material, F sharp minor (bars 131-165). Restatement of the fierce Scherzo material (131-141) is interrupted by more genial development in A flat and D (142-151), but resumes in F sharp minor (from bar 152), reaching a new unisono climax (bar 158), which subsides swiftly into E flat (163-165).

C. Second Trio, E flat major (bars 166-246). The mood changes completely, as the restlessly changing time-signatures and short, clear-cut motives give way to an easily flowing $3/4$ —a rolling waltz-rhythm in the bass, supporting a warmly affectionate *Ländler* melody for violins. This melody is first cousin to the main Adagio theme of the opening movement, and appears, like that theme, in normal and inverted forms. (Although Mahler indicated no change in tempo, he would doubtless have marked this section with some such word as "gemächlicher": compare his "Etwas ruhiger" at figure 6 in the Scherzo of the Fifth Symphony.) The *Ländler* melody, mainly for strings (166-186), gives way to a secondary theme, a slightly melancholy "hurdy-gurdy" type of tune for oboe and other woodwind (187-202); then the *Ländler* melody is restated in E flat and developed (from bar 203), the secondary idea breaking in a more grotesque form for a brief restatement in E flat minor (235-246).

AB. Varied restatement of Scherzo material, F sharp minor, taking in development of First Trio, in other keys (bars 247-300). The fierce restatement of the Scherzo material in F sharp minor (247-54) is interrupted by cheerful development of the first Trio, in E flat and other keys (255-69), but resumes in F sharp minor (269-79), only to be interrupted again by the same material, now in D (280-94). At bar 295, the motive of the *Ländler* theme of the second Trio enters repeat-

edly, broadly augmented, with normal and inverted forms in combination, generating a climax.

C. Varied restatement of Second Trio, D major (bars 301-66). The Ländler motive swells out in sonorous augmentation on the horns, in $3/4$, beginning a richly glowing restatement in D major of the Second Trio, slightly modified and developed. The secondary theme does not recur in its original melancholy form, but cuts in towards the end, as before, for a brief restatement in D minor (348-59).

BC. Continuation of development of First Trio, fused with elements of Second Trio, F major and C major (bars 367-416). With a return of the changing time-signatures, the cheerful material of the second Trio is developed by brass and strings in F (367-76), taking in a quicker version of the Ländler motive in C (377-86) and in F again (387-408). From bar 408, the tonality begins to shift, as the second Trio's material starts to change back into that of the fierce Scherzo section, and there is a growth of tension towards a climax (408-16).

AC. Slower, more lyrical episode, developing materials of Scherzo and second Trio, F sharp major (bars 416-44). For the second time, the mood changes completely: as in the Rondo-Burleske of the Ninth Symphony, the vociferous music abruptly gives way to a passage of deep yearning lyricism in the original key of the symphony. (Again, Mahler indicated no change of tempo, but he would doubtless have added some direction; compare the "Etwas gehalten" in the passage of the Ninth Symphony just mentioned—third movement, after figure 36). It is at bar 416 that the agitation of the previous section is dispelled and broken off abruptly, when the trumpet breaks in with a transfigured, radiant version of one of the spiky Scherzo motives, in F sharp major, over sustained trombone chords. This is in a calm $4/4$; then (bar 424), in a smooth alternation of $4/4$ with $3/4$, moving more and more towards a pure $3/4$, solo horn and strings muse tenderly on the Ländler theme, augmented, making its relationship to the opening movement's main *Adagio* theme more apparent than ever, especially since the key is now the same. This section reaches a passionate climax and breaks off abruptly at bar 444.

ABC. Bringing together of main elements of Scherzo and both Trios, various keys, moving back towards F sharp major (bars 445-92). Abruptly, turning to B flat, resuming the original lively tempo (Mahler would no doubt have marked "Tempo I" here) and going back to the changing time-signatures, the music continues with the gay development of the First Trio material, taking in the augmented Ländler motive (445-58). It moves back to F sharp major (459-69), away to D major (470-78), and back to F sharp once more (at bar 479)—F sharp *minor* this time. In this key the cheerful second Trio elements change back to the fierce Scherzo material and work up to a tense climax, while the augmented Ländler motive is heard at the same time in a Neapolitan G major on horns (486-90).

BC. Coda, being an apotheosis of the two trio themes, F sharp major (bars 493-523). The movement, so robustly confident in essence, culminates logically in a blaze of vital energy. Minor switches abruptly to major, and over a dominant pedal, the augmented Ländler motive rises excitedly on horns and trumpets (493-503), leading to a trium-

phant march-like statement of the first Trio material (504-11). This rises to a further climax—a brilliant outburst of the second Trio's original main oboe theme on trumpets, wind and violins (from 511), which is joined by the horns, whooping out the augmented Ländler motive (515-21); and the movement ends with a sudden bang, in the same jubilantly affirmative mood as the Scherzo of the Fifth Symphony.

The folder of this movement, incidentally, is marked "2. Scherzo-Finale"; and it seems most likely that Mahler originally intended a symphony in two movements. Indeed, in view of the close relationship between the Adagio and Ländler themes, and the fact that the yearning of the Adagio theme finds release in the Scherzo's final jubilant transformation of the augmented Ländler motive, the two movements form a unified whole, like the first and second movements of the Fifth Symphony. Wherefore it would seem that the Adagio and Scherzo combine to form Part 1 of the Tenth Symphony, and that the other three movements, abandoning F sharp and only returning to it in the closing pages of the Finale, form Part 2.

III. PURGATORIO, Allegretto moderato. Short score, 170 bars of 2/4,* with full score of the first 28 bars, B flat minor. This short movement, a *moto perpetuo* mainly of great delicacy, is the motivic and emotional source of the two large-scale movements which follow: like *Von der Jugend in Das Lied von der Erde*, it follows a simple A-B-A pattern.

A. Main section, B. flat minor and major (bars 1-63).

1. Introduction, *Allegretto moderato*, setting up a sixteenth-note *moto perpetuo* (bars 1-6); and troubled B flat minor theme, *Nicht zu schnell*, for violins, looking back to the anxious material of the B flat minor section of the opening movement. Statement (6-14) and restatement (14-22), followed by the two opening phrases of the theme, striking in like a refrain (22-24), as they will do throughout the movement.

2. Hopeful B flat major theme, *Etwas fließend*, for oboe (24-32), rounded off with the refrain (32-34).

3. Even brighter B flat major theme, for flute (34-40), rounded off with the refrain (40-41). Themes 1, 2, and 3, and the refrain, are permeated with the motto-rhythm ♩|♩.

4. Second B flat minor theme, much darker than the first, for bassoons and basses. The statement (41-52) is joined by the refrain (48-50), and the restatement (52-63) is likewise (59-61).

B. Central section, development in D minor and major (bars 64-121), introducing a new theme. In contrast with the main section, the development is violent. After fierce treatment of theme 1 in D minor (64-69) and of 2 in D major (69-81), followed by the refrain (81-83), the new D minor theme enters—a brooding six-note motive, extended (83-89). Refrain again (89-91), then the new theme recurs, more intensely (91-95). New development of theme 1 in bars 96-106 leads to a great tragic outburst of the new theme (106-109), followed by an even

*Bar-numbering: (1) note the indication of three inserted bars after bar 76. (2) note the indication for expanding bar 99 into two bars—99 and 100. (3) note the Da Capo at bar 125—repeat bars 6-34 as bars 125-53, then return to page 3 (bars 154-70).

more tremendous one (112-114). Then the development of theme 1 dies away in D minor, spectrally (115-121).

A. Curtailed restatement of main section, B flat minor and major (bars 122-170). The music switches abruptly from D minor to B flat minor, and after a shortened restatement of the introduction (122-25), Mahler indicates a *da capo* of themes 1 (125-41) and 2 (143-151), with their refrains. Then theme 3 is written out in slightly modified form, *sempre diminuendo* (153-67). The movement is dying away radiantly in B flat major with the hopeful flute theme, when a momentary upheaval provides an eerie conclusion, with the refrain darkly in the bass (167-70).

It should be noted that theme 1 of this movement is made up of short agitated motives, of which three are important. There are two three-note ones, both to the motto-rhythm: B flat, D flat, B flat (bars 13-14), to be called W; and C, D flat, B flat (bars 23-24, short score), to be called X. The other is a seven-note one (bars 10-11), to be called Y. These, together with the tragic six-note theme of the central section (to be called Z), are used pervasively in the last two movements.

IV. MOVEMENT WITHOUT TITLE. Short score, 580 bars of 3/4,* E minor moving to D minor. Although this movement has neither title nor tempo marking, it is clearly a fierce main *Allegro pesante* in the lamenting vein of the *Trinklied* of *Das Lied von der Erde*, conflicting with seductive waltz material. Again there is a main scherzo section and two trios, and the materials of all three sections mingle in free development; and all these elements are pervaded with the motto-rhythm ♩ ♩ and the three-note motive X, which formed the refrain of the Purgatorio and ended that movement.

A. Main Scherzo section, E minor (bars 1-115)—wild tragic music in Mahler's demonic vein, permeated with the three-note Purgatorio motive X to the motto-rhythm and to another rhythm ♩. ♩ ♩ (both rhythms pervade the whole movement).

A brief introduction (1-5) presents a grim motto of three sustained chords, descending by octaves, for wind, horns, and trombones respectively. The first chord is subdominant (an A minor secondary seventh), the second dominant (the dominant seventh of B minor); the third establishes the movement's main tonality with a 6/3 of E minor. This already adumbrates the tonal conflict of the whole movement between a tendency to fall despairingly towards the subdominant side (A minor, and further to D minor), and a struggle to move positively into the

*Bar-numbering: Page I: after bar 14, a bar is deleted. Page II: after bar 106, I have ignored the possible insert marked by Mahler with a query, as I believe it indicates a contemplated alteration in the structure. Page III: I take the first two bars of the upper line, and the four bars of the lower—bars 115-22; the single up-beat beginning the next page belongs to bar 122. Page IV: bar 144, ringed for possible deletion by Mahler, is reinstated by the word "bleibt," and remains; after bar 158, I take the next bar as deleted. Page V: after bar 235, two bars are deleted. Page VI: at bar 307, note the extra bar. Page VIII: after bar 379, the rest of the page is deleted. Page IX: after bar 398, eight bars are deleted. Page Xa: after bar 506, one bar is deleted; after bar 508, one bar is deleted; then follow bars 509, 510, 511, 512 (deleted but reinstated with the word "bleibt"), and 513, the last bar of page Xa. Page Xb: after bar 515, a bar is deleted.

dominant, B major—a conflict which is finally lost. Against the first chord is thrown the falling octave of the second movement, against the second the Purgatorio motive X, both of which form the basis of the main theme.

1. Violent, high-soaring main theme, E minor (5-11), developed to a climax (11-25), and extending by a secondary idea in the subdominant, A minor (24-41), which brings back the motto-chords with full force (41-45) and a new working up of the main theme, in E major, to the first big climax (45-57).

2. Transitional theme, beginning stormily in E minor (56-64), but changing to graceful waltz-like material in E major (64-72); this leads to a melancholy waltz-tune of the "hurdy-gurdy" type in G minor in bars 73-83 (cf. the secondary theme of the E flat Ländler Trio of the second movement); but the stormy theme bursts in again in E minor with a new continuation (83-98), which works towards a climax.

3. The approach to the climax is a new idea in its own right—a fiercely lamenting passage which will recur throughout as a refrain (99-107). This brings the whole continuous non-stop Scherzo section to a tremendous climax (107-114), into which the motto-chords enter with overpowering force (111-115) to herald a new section.

The climax subsides on to a curiously laconic link-passage, based on the Purgatorio motive X, which will recur: it modulates to C major, the relative of the subdominant A minor (115-22).

B. First Trio, C major (bars 123-66)—seductive waltz-music derived from augmented lyrical variants of the Purgatorio motive X.

1. Quiet, sentimental main waltz-tune, C major (123-37), with varied restatement (138-44).

2. Secondary idea, C major (145-52)—characteristic waltz-material of the gay, leaping, syncopated kind.

3. A confident, dashing theme bursts in, C major, and leads back to E minor (152-66).

A. Varied restatement and development of Scherzo material (in conjunction with that of the first Trio), basically E minor (166-247). First the waltz-tune B1 is developed in the stern mood and key of the Scherzo material, E minor (166-73), the motto-chords striking in powerfully (170-74) to initiate this whole new section; and A1 itself is developed passionately, in E minor (174-84). Then the waltz-tune B1 returns to be treated lamentingly in the subdominant A minor, touching shadowily on that key's own subdominant, D minor (184-201); this passage, shot through with the Purgatorio motive X, is almost a direct quotation from the *Trinklied* of *Das Lied von der Erde* (see that movement, bars 69-75). It merges into the lamenting refrain A3 in A minor (202-10), which now takes in the Purgatorio motive X and reaches an unexpected climax—a broadly joyful one in A minor's relative C major (210-18), which will also recur. After this, the waltz-tune B1 reappears in its original form for a brief hushed reference (219-25), but is swept away by the return of E minor and ferocious development of the Scherzo theme A1 (226-43). This eventually calms down, and the laconic linking passage returns (243-47), marking the entry to the next section by modulating to A major.

B. Varied restatement of the First Trio, A major (bars 248-90). The waltz-tune B1 is now restated joyfully (248-260); but though the key is the bright A major, it is still on the subdominant side of E minor. It is followed by B2, adorned with a new lilting treatment of the Purgatorio motive X (261-68), which soon works up to the former broadly joyful climax (269-77). The restatement then picks up B2 again quietly (278-86), but this soon leads to the laconic link-passage (287-90), which marks the appearance of a new section, by modulating from A major to C major (still the subdominant side of E minor). This time, however, the link-passage is developed briefly into a completely new idea, a quiet wistful episode in C major, consisting of statement (291-300) and restatement (301-11); this whole passage acts as an independent interlude prefacing the new main section, which it introduces by modulating back to A major.

C. Second Trio, A major (bars 311-80). This Second Trio is in fact based on a version of the dashing theme of the first trio, B3: it is stated powerfully (311-35), then restated and developed with passionate intensity (336-80). The music is hectically joyful for the most part, and works up to a great jubilant climax; but the subdominant key of A major still holds the field, and the climax runs inevitably into the first A minor harmony at the three motto chords, which turn the music savagely back to E minor. This initiates the final restatement of Scherzo and First Trio, in which the two sections are split in two and spliced into one another, so to speak.

A. Beginning of restatement of Scherzo, E minor (380-410). After the introductory motto chords (380-84), only the main scherzo theme A1 is recapitulated, in contracted form (384-99), before the laconic link-passage breaks in and modulates to B major (399-410).

B. Beginning of restatement of First Trio, B major (411-44). At last the movement has counteracted its fatal subdominant tendency by placing the joyful first trio in the bright key of the dominant major. The main waltz-tune is restated—a slightly modified repetition of its former A major restatement (411-24, cf. 248-60), followed by the lilting idea (425-32, cf. 261-68), which works up to the broadly joyful climax (433-44). But this time the climax is shot through with fierce dissonance, and it subsides into a shadowy and anxious transitional passage in B minor (445-452), based on the Purgatorio motive X.

A. Conclusion of restatement of Scherzo, B minor (bars 452-87). The dominant key is still maintained, though it has darkened from major to minor. This section is an almost literal repetition, in B minor, of the original scherzo section from the beginning of the "hurdy-gurdy" theme of A2 (cf. 73-107): the "hurdy-gurdy" theme itself (452-63), the "stormy" theme (463-78), and the "lamenting" refrain (479-87). This time, however, the lamenting refrain reaches the broadly joyful climax in its original form, in the relative major, exactly as in the first restatement of the scherzo (487-95, cf. 202-18). But the relative major is now inevitably D major, a less bright key than either A major or B major, and doubly subdominant of E minor.

B. Conclusion of restatement of First Trio, D major (496-506). The joyful climax initiates an overlapping repetition of the end of the

first restatement of the trio (cf. bars 269-286): the climax itself, as mentioned (487-95) and the leaping waltz-material B2 (496-506).

CODA, D minor (bars 506-580). Following the repetition of bars 269-86, the joyful climax should now strike in—and it does, but in an awesomely distorted form, as a doom-like outburst in D minor (506-17), taking in Purgatorio motive X. With this abrupt switch from major to minor, the conflict is fatally decided: the movement has been pinned down irrevocably in the double subdominant minor of D. The fury dies down (518-21), as the final stage arrives. The movement retreats into the distance with an empty and shadowy transformation of the leaping waltz-material B2 in D minor, which becomes more and more ghostly, and gradually disintegrates completely. The coda consists of statement (522-29), restatement (530-27), third statement (538-50), and finally a mere phantom of the waltz rhythm, dying away on percussion alone (551-80). The last solitary note is the deathly thud of a *fortissimo* stroke on completely muffled drum.

The tonal conflict of this movement is the main crux of the symphony. The actual outcome was a despairing fall from E minor to the double-subdominant minor (D minor, via A minor)—and D minor was the key of the tragic central section of the Purgatorio. But the exact equivalent in the opposite, optimistic direction would have led through the dominant major of B (which the waltz theme B1 actually reached) to the double dominant major, F sharp—the true key of the symphony. This is the hard journey which the finale has to travel, and it has to start from the opposite pole—the double subdominant D minor to which the fourth movement has retreated.

V. FINALE. Short score, 401 bars, mainly 4/4 or 2/2,* D minor moving to F sharp major.

SLOW INTRODUCTION, basically D minor (bars 1-84). There is no tempo marking, but the music is obviously slow.

A. First section, D minor (bars 1-29). The *fortissimo* stroke on muffled drum that ended the fourth movement is the first sound to be heard. Then, with constantly changing time-signatures (as in the second movement), and in D minor (the tragic key of the central section of the Purgatorio, to which the fourth movement retreated), three of the Purgatorio motives are given out slowly and lugubriously in the depths: the seven-note Y (2-3 and 5-6), the three-note W (8 and 10), and the six-note Z (11-14). This material is given a statement (1-15)

*Bar-numbering: Page 1: the fragmentary looking bar after bar 25 must be counted—bar 26; the bar after bar 44 must not be counted—Mahler ringed it for possible deletion, and did not reinstate it with the word "bleibt." Page 2: at bars 58-59, despite the one-bar indication of the lower staves, I count the two bars of the upper ones; and bar 78 I count as two bars—78 and 79 (see the inserted seven-note motive). Page 3: at bar 130, note that there are three bars to the end of the page—130, 131, 132. Page 4: at bar 144, there are two bars after the double bar to end the line—144, 145. Page 6: after bar 243, the page is deleted except for the last six bars—244-249. Page 7: the bar after bar 274 must be counted—bar 275; on the next line, there are 9 bars to the double bar—276-84; at bar 288, the extra bar line is deleted—only one bar; after bar 299, the rest of page 7 is deleted; continue on the page 8 which begins with a B flat major chord (this replaces the other page 8) and then take pages 9 and 10, ignoring the superseded page which is not numbered.

and a restatement (16-27). The progress of the music is painful, and continually broken off by loud muffled drum strokes. But at bar 27, a rising seventh on the horn, repeated, initiates a more yearning form of the motive Z, which introduces the next stage.

B. Central section, D major and B major, 4/4 (bars 29-72).

1. The rising seventh is taken up by the flute, to begin a long 16-bar melody of hushed, unearthly serenity, over harmonies of utter stillness, opening in D minor but immediately switching to D major (29-45). This melody, which is partly a reshaping of the "hurdy-gurdy" theme of section A2 in the fourth movement, also makes calm use of Z, and ends with a melting modulation to B major.

2. The violins enter, *ppp*, with a hopeful flowing melody in B major, which has an important counter-melody in the inner parts, with rising and falling intervals (44-58).

3. During this melody, at the point where it rises up to switch momentarily into E flat major, a solemn chordal motive enters beneath it, consisting of two serene statements of the remaining Purgatorio motive X (53-54).

1. The music is retracing the steps of the fourth movement, from D minor, through D major, back to B major; now it turns to D major again to repeat the last stage more clinchingly. The serene flute theme B1 returns for a modified restatement, growing in strength and sonority, and modulates in a more forceful way to B major (58-66).

4. The rising seventh takes over, beginning a new soaring theme which rises immediately to a great paean-like climax (66-72).

A. Return of first section, B minor and D minor (72-84). The soaring theme is cut off brutally by a loud muffled drum-stroke and the menacing return of the Purgatorio motives of the first section; these, despite the theme's attempt to continue, turn the music back the opposite way, from B major, through B minor, to D minor. The move to regain the symphony's main key of F sharp major, via B major, has failed, and the introduction ends darkly, in the depths.

ALLEGRO MODERATO, 2/2, D minor (85-268). The struggle has to begin all over again, from D minor.

A. First section, D minor (85-185): this consists of persistent alternation between the main allegro theme and various versions of the six-note motive Z.

1. Main allegro theme, D minor (85-98)—a swift, agitated, darting idea, in a desperate, cynical mood akin to that of the Rondo-Burleske of the Ninth Symphony, but continually marked *sempre piano*. It is made up of short motives—all quick versions of the Purgatorio motives W, Y and Z, as used in the introduction's first section. The theme is stated (87-94) and restated (95-98).

2. Contrasting theme, shifting tonality (98-104)—a sardonically jaunty version of the six-note motive Z, still *piano*.

1. Return of main theme, D minor, with new extension, working up to a climax (104-20).

2. The contrasting theme this time is the transformation of Z back to its original tragic Purgatorio form, presenting an exact quotation of the two great passionate *fortissimo* climax-statements of it in the Purgatorio's D minor central section (120-127, cf. Purgatorio, 106-114).

1. Return of main theme, *piano again*, with another new extension, working up to a different climax (127-45).

2. The contrasting theme now takes the form of a big jubilant *fortissimo* version of the jaunty transformation of Z—a theme of great romantic warmth in D major (145-53), with a stormy extension moving back to D minor (153-61).

1. Brief ferocious reference to main theme, D minor (161-63).

2. The contrasting theme returns, beginning in its jaunty version and continuing in the romantic one, D major (163-71). It is developed in agitation, working up to a big climax (171-175).

3. Climax of whole first section—an unexpected one, since it presents an almost exact quotation from the fourth movement of the lamenting refrain with motive X (176-80) going straight over into the broad joyful climax (180-86), *fortissimo*, in the relative major of F. (Cf. fourth movement, bars 202-16 and 479-93: the two four-bar phrases of the lamenting refrain as in the fourth movement are presented simultaneously in the finale version.) The aptness of the fourth movement's joyful climax here is that it reveals itself in this new context as a version of Z.

B. Central section, mainly F major and B major (186-251). In F major (a semitone below the symphony's goal of F sharp major), the introduction's rising seventh is heard (187-89), and as before it initiates the yearning version of Z (189-92), and the serene theme B1 from the introduction's central section. But in the swift 2/2 *allegro* tempo (which Mahler would only have moderated slightly, one feels, with something like "*Etwas gehalten*"), this theme has to strive hard to establish itself at all. Opposed and halted each time by the cynical main *allegro* theme, and forced into tonal disruptions, it can only present its first two phrases, and these are full of agitation; nevertheless it holds tenaciously to the key of F major. After a statement (191-99) and restatement (199-209), an agitated extension (209-13) brings a further restatement (213-25), which calms the music down, and dispels the hostile *allegro* theme by modulating to the much-desired key of B major. (Here Mahler might well have indicated a further slackening of the tempo, towards that of the introduction's central section.) A calm, hushed reference to motive Z in its most positive form (226-29) brings a final restatement of the serene theme B1—still two phrases, but now as serene as at first, and with the added nobility of soft trumpet tone (230-36). The movement has once more reached B major on its way back to F sharp; but now a brief tranquil extension (236-239) switches to A flat, and the introduction's solemn chordal motive B3 enters, with its original fragment of B2 above it (240-43). And from this tonal no-man's-land the motive falls sadly by the Neapolitan modulation to G minor (244-45); and the *Allegro* breaks in again fiercely. It works up to a climax (246-49), and in spite of an attempt to hold to D major at least (250-51), the tonality is jerked back forcibly to D minor, for a return of the *Allegro's* first section. (Mahler might well have indicated a gradual increase of tempo here, back to Tempo I for the return of the *Allegro*.)

A. Restatement of first section, D minor (251-68)—much curtailed, owing to a shatteringly dramatic interruption.

1. Main allegro theme, D minor, *piano*, presented as on its second appearance (251-61, cf. 104-20).

2. Contrasting theme, jaunty version, as on its first appearance (261-67, cf. 98-104). With incredible suddenness it works up to a tremendous and unexpected climax.

RETURN OF FIRST MOVEMENT MOTTO-THEME AND CLIMAX, shifting tonality (268-99). The climax is a fortissimo dominant ninth on G, and while the trumpet holds on to its high A, the violins descend from an octave higher with the second segment of the viola motto-theme of the symphony's opening (268-75, cf. first movement, 188-93). As they die away, the trumpet still holds to its high A, and the sustained *fortissimo* nine-note dissonance of the first movement enters, the trumpet note piercing through it; this time, however, against the dissonance two of the Purgatorio motives are thrown, in their finale *allegro* version—the grotesque three-note W, and the ferocious seven-note Y, which attempts to reimpose the key of D minor (bars 276-84, cf. first movement, 203-208). Then, with the trumpet still holding its high A fortissimo, the horns strike in powerfully with a practically literal quotation of the first movement's viola motto-theme as it opened the symphony (285-99, cf. first movement, 1-15). While this proceeds *diminuendo*, the trumpet descends from its high A in two-part counterpoint similar to that between first and second violin in bars 184-93 of the first movement.

The tonal direction of this last passage is, of course, that of the symphony's opening motto-theme—B minor to D minor; and this may be taken as some indication of the extent to which Mahler had worked out the overall form of the symphony. *The whole tonal crux of the work—the fourth movement's retreat through B minor to D minor, and the finale's difficulty in breaking out of D minor into B major on its way back to F sharp—is already contained in embryo in the motto-theme which opens the symphony and introduces the F sharp major Adagio theme.* It is, in fact, the finale's inability to leave D minor that has brought back the first movement's eruptive climax and motto-theme: the symphony has regressed to its original unresolved tension and its dark unanswered question.

As trumpet and horn die away, *pianissimo*, the motto-theme has brought us to D minor as it did originally, but it has pointed a way to the solution of the finale's problem: there is now an implication of F sharp major, since that key generally followed the motto-theme in the first movement.

But the finale does not go immediately into F sharp major; that was the first movement's too-easy and precarious answer to the original question. The music switches calmly to a new key—B flat major, the hopeful key of the major themes in the Purgatorio. (The tempo has also returned to the 4/4 of the introduction's central section: Mahler wrote "4/4" just before the dissonant chord, and this whole section will naturally be in the tempo of the equivalent passage in the first movement.)

RESTATEMENT OF INTRODUCTION, CENTRAL SECTION, MODIFIED, B flat major moving to F sharp (299-374). The

first section of the introduction is not restated: the finale has now left the dark key of D minor, and the grim D minor versions of the Purgatorio motives, so intensively exploited in the Allegro, once and for all.

B2. The serene theme B1 does not enter immediately: it is to the hopeful violin melody B2 that the music turns first, to begin a long passage of great quietude and serenity. A brief gentle reference to this theme, in B flat (299-304) leads to a more solemn and noble treatment of it in the same key, which exploits the rising and falling intervals of its original counter-melody rather than the flowing theme itself (304-15). At the end of this, the music melts, through a breath-taking modulation, into F sharp major. At last, almost without realizing it, the symphony has found its way home to its true key: where passion and violent struggle have failed, calm meditation and hope have succeeded. It is fascinating to note that in Mahler's final version, the symphony did not return to F sharp at all, but ended in the B flat of the hopeful Purgatorio themes (see his rejected page 8, and the single unnumbered page). After the horn and trumpet counterpoint, the present B flat major passage did not follow: the music switched to B flat, but began immediately in that key the present F sharp major conclusion to the symphony. There can be no doubt that the addition of the B flat transitional passage, the modulation to F sharp, and the transposition into that key of the whole last section, was a conclusive master-stroke.

With the return home, passion returns, more sure of itself. B2 (the counter-melody still) is taken up in F sharp in a new version with soaring and sweeping intervals (316-23), but the passion is as yet subdued, in a soft dynamic.

B1. Quietly, tenderly, the serene theme B1 now takes over, also in F sharp (324-31), and then a brief return to the counter-melody of B1 (331-35) makes another glorious modulation, up a semitone into G major: this assured semitonal elevation of the symphony's main key counterbalances the semitonal failure to rise to it in the Allegro's F major central section.

B4. In G major, the soaring theme of the introduction's climax returns (335-40), but now devoid of all struggle, as full of peace as the G major music of the *Poco Adagio* of the Fourth Symphony.

B2. Still in G major, still softly, the hopeful violin melody B2 now steals in in its original flowing fora (340-47), and rises up as before, ready to introduce the solemn chordal motive.

B3. As B2 reaches the heights, it switches key, as it did at first, but quite differently, magically, back to F sharp major, for the solemn chordal motive to strike in with a new nobility and majesty (348-49). A passionate reference to the counter-melody of B2 flares up and dies down (350-52), and the final stage is at hand.

B1. The serene theme B1 has been the real protagonist of the finale, being the first to raise the movement out of its dark D minor despair, and the temporary dispeller of the cynical Allegro material; and now it comes fully into its own to bring the symphony to its ultimate climax. It is given out in F sharp major by "all the violins, *fortissimo*, big tone" (Mahler's marking), in two tremendously passionate affirmations, corresponding to the two statements in the introduction: statement (353-61,

cf. introduction 29-36), and, after a surging reference to B2 (361-65), restatement (365-74, cf. introduction 58-66). At the end of the latter, the passion ebbs, and the music returns to the rising passage of B2, in a dissolving A major/F sharp major *diminuendo*.

CODÄ, F sharp major (374-401). The symphony ends in a mood of transfigured serenity quite different from the bitter-sweet resignation of the endings of *Das Lied von der Erde* and the Ninth Symphony. As B2 continues in the upper part, there are ethereal references to the rising seventh and the solemn chordal motive, the latter continuing after B2 has died away (374-93). Then the rising seventh is heard low down, dying away (393-95); but it suddenly, unexpectedly, leaps up as a great rising twelfth, swelling out to *fortissimo*; the upper note is held tenaciously with full power, then in a long *diminuendo*, and finally the phrase descends stepwise, completing the six-note motive Z to form a final benedictory cadence. The effect is of a great sigh of contentment at finding peace at last.

This description, despite its length, is only an outline, from which a thousand significant cross-relationships have had to be omitted. Those interested may pursue for themselves the myriad transformations of the four main Purgatorio motives during the last two movements, hardly a bar of which is free from one or other of them; and also the implications of such features as the fact that the opening motto theme of the symphony begins with the thematic pattern of the Purgatorio motive X, and the Scherzo's opening germ-motive with that of its opposite number Y.

Nevertheless, the above should be sufficient proof that the Tenth Symphony does exist, in the sketch, as a musical work of art, in the sense of a continuous, integrated symphonic structure, fully intelligible in its whole essential thematic, harmonic, tonal and formal argument. It is this crucial and indisputable fact that impels those who advocate, with Richard Specht, that a performing version of the sketch should be made.

But let us be absolutely clear that what we advocate is in fact simply this—a *performing version of the sketch*—and not a "completion" of the Tenth Symphony. No-one in his right senses can imagine that the work can be completed for Mahler, as Mahler himself would have completed it, for the following reasons.

(1) Here and there, owing to Mahler's hasty calligraphy, it is difficult, if not impossible, to establish exactly what Mahler wrote, or intended to write.

(2) Even allowing that these dubious features represent only a small proportion of the whole, a conjectural reading of which cannot affect the general purpose of the work, the manuscript is still only a comprehensive sketch, the bar-to-bar layout of which still awaited final revision.

(3) Even allowing that this revision of detail would not have changed the overall form of the work in any crucial way, there are sections in the second, fourth and fifth movements where continuity is preserved by only a single thematic line, without accompanying texture.

(4) Even allowing that most of these sections represent either exact or almost exact recapitulations of material exposed earlier, and can therefore be filled out with material already provided by Mahler himself, there are still a few short passages in the second movement where the texture has to be completed conjecturally, if the music is to make any genuine impact.*

(5) Even allowing that these short passages again represent a small proportion of the whole, a conjectural filling-out of which cannot affect the general purport of the work, the texture of the second, fourth and fifth movements lacks in many places the wealth and perfection of detail characteristic of Mahler's completed scores.

(6) Even allowing that this is still, after all, a matter of detail rather than of essence, it is still necessary to complete the orchestration of the second movement, and to provide the whole orchestration of the last two, from the few significant hints scattered here and there by Mahler.

For these reasons, it is undeniable that a "completion" of the Tenth Symphony is impossible. But on the other hand, it is not at all impossible to produce a performing version of the sketch, which shall allow Mahler's whole tremendous (if unperfected) conception to speak out clearly. Admittedly, to make the sketch as it stands performable, it is necessary to provide a certain amount of conjectural addition to the texture, and a large amount of conjectural orchestration; but these elements, in comparison with Mahler's own "fully-prepared" thematic, harmonic, tonal and formal argument, sink to the level of the subsidiary, and in performance would be so dwarfed by it as to be barely perceptible.

It can be argued, of course, that the result would be artistically unacceptable, since it would not be a definitive, perfected, fully-achieved work of art. The answer to this is that we are dealing here with a unique case: rather than lament the loss of Mahler's own final definitive score of the Tenth Symphony, we should rather rejoice in what fate has so incredibly spared us—the full-length, continuous, entirely intelligible sketch of the whole five-movement structure. And we should do all in our power to make this structure capable of being experienced as living sound.

All true lovers of Mahler's music should ask themselves, with the utmost seriousness, the following question. Is Mahler's final symphonic masterpiece, so essential to our understanding of his life's work, to be lost to us simply because, lacking his own perfect end-product, we refuse to accept it in the form of its whole main essence, made audible through some subsidiary assistance by another hand?

*The problem of these passages might be solved if the short score of the second movement were forthcoming. Mahler always made a short score of his movements, and worked from them to his full score; we have the full score of the second movement, but the short score has apparently disappeared.

BRUCKNER'S THREE STYLES

By WARREN STOREY SMITH

If the history of music had been included in his studies, that convenient figure of speech, "every schoolboy," could tell you right away that the creative work of certain composers can be readily divided into three styles, or periods, identifiable as the largely derivative, the individual and wholly assured, and the advanced or prophetic (the last-named often possessing overtones of the mystical or other-worldly). First used in connection with Beethoven, this ordering applies quite as well in the case of Wagner, and almost as well in that of Verdi. The difficulty with the great Italian has been the locating of the third period: did it begin with *Aida*, as some will have it, or (more logically) with *Otello*? Alfred Einstein favored here not three periods but four, placing in the second only *Rigoletto*, *Il Trovatore* and *La Traviata*, with *Otello* and *Falstaff* still constituting the fourth.¹

Such changes of style are generally gradual, hence the presence of transitional works, in which the new manner is suggested but not wholly captured, as, in Beethoven's case, the Quartets Opp. 74 and 95, and the Sonatas Opp. 81a and 90. To his own subsequent great satisfaction, Wagner bridged the gulf between *Rienzi* and *Der Fliegende Holländer* in one enormous leap. We are inclined to think that he went as abruptly from *Lohengrin* to *Das Rheingold*, but that would be to overlook the long period of cerebration, of preparing himself, and the public, for the new direction his art was to take. There was even a transitional work, of a sort, namely, *Siegfrieds Tod*, begun immediately after the completion of *Lohengrin*. The text, as customary with Wagner, was written first, and a fraction of the music was composed. This projected "grand heroic opera" was destined to emerge, a quarter century later, as *Götterdämmerung*, fourth music drama of the *Ring* cycle.

We must also bear in mind that some media are more demanding than others. Beethoven and Bruckner "found" themselves more readily as composers of sonatas and masses, respectively, than they did as symphonists. Again, a counterpart of Bruckner's awakening at the hands of Otto Kitzler, plus the latter's performances of *Tannhäuser* (see below), presents itself in Strauss's conversion to program music, through the persuadings of Alexander Ritter, which also made a different man of him.

Short-lived composers hardly invite such compartmentizing, something particularly true of Mendelssohn and Chopin, both of whom wrote characteristically in their teens. Indeed, on the strength of the Overture to *A Midsummer Night's Dream*, written at the tender age of seventeen,

¹ *Music in the Romantic Era* (New York: W. W. Norton & Co., Inc., 1947) p. 274.

Mendelssohn may be said to have owed less to maturity than any other of the great composers.

As for Brahms, his third period, to the extent that he had one, might almost be said to have come first! Although Bruckner had the longer life-span, his Viennese rival, because of his earlier start, had the more extensive period of significant creative activity. Yet his output, stylistically, was far more consistent and uniform. Born to mastery, he could still acquire the ripeness of experience, as witness the widely separated versions of the B major Trio, Op. 8.² After a modest fling at unabashed romanticism, he kept his gaze turned resolutely backward, with an occasional stolen glance at greener pastures. The handsome way in which this reactionary attitude paid off presents us with a nice esthetic issue, upon which has hinged, and will continue to hinge, the relative status of these two composers.

Including Bruckner among the three-period boys is, I admit, an unconventional and, possibly, unprecedented gesture. Most sufficiently informed persons would unhesitatingly accept the notion of two distinct phases of the Bruckner output, neatly separated by the aforementioned discovery of Wagner, at the age of forty-one. As Erwin Doernberg has expressed it in his admirable study, *The Life and Symphonies of Anton Bruckner*: "In middle life and after long years of painstaking study of musical theory, Bruckner became from one moment to the next a great composer."³ I am still strongly inclined to set the last three symphonies apart from the rest—most certainly the Ninth, with its harmonic intimations of the twentieth century (Scherzo and Adagio). With No. 7 there came a marked enrichment of Bruckner's style, harmonically and orchestrally, furthered in the latter department by the enlargement of resources, something for which the inclusion of Wagner's own "Bayreuth" tubas was in large measure responsible. There is also a harp in the final movements of No. 8 and other details that need not be gone into here. These three symphonies possess, beyond question, a grandeur and a depth of expression that definitely places them in a category of their own.⁴

There comes to mind in this connection Lawrence Gilman's article, "The Master of the Grand Style," written for the program book of the New York Philharmonic and widely reprinted. The following excerpt seems plainly to have been inspired by the music of this final phase:⁵

" . . . Sometimes, rapt and transfigured, he saw visions and dreamed dreams as colossal, as grandiose, as awful in lonely splendor, as those

² Completed in 1854, when Brahms was twenty-one, it was rewritten, all but the Scherzo, to its own great advantage, in 1891.

³ (London: Barrie and Rockcliffe, 1960) p. 18.

⁴ While such was not the case, this setting apart of Bruckner's last three symphonies could well have been prompted by H. F. Redlich, who draws such a dividing line in his *Bruckner and Mahler* (London: J. M. Dent and Sons, Ltd.; New York: Farrar, Straus and Cudahy, Inc., 1955). Dr. Redlich gives further endorsement to the point of view expressed here by finding a stylistic similarity between Bruckner's last period and that of Beethoven, (p. 97).

⁵ Included here, along with lesser pieces of a religious character, must be the *Te Deum* that Bruckner thought might serve as Finale for the unfinished Ninth and that has sometimes supplied that need—if need it be. Many feel that, as in the case of the "Unfinished" Symphony of Schubert, the torso makes a wholly satisfactory entity.

of William Blake. At his greatest he is both poet and seer, looking at us with fathomless grave eyes, speaking soberly of incredible things, or uttering magnificence like a Hebrew prophet; or rolling up the Heavens like a scroll. This is the treasurable Bruckner, the musician whom his admirers insist upon remembering—the mystic rhapsodist, hierophant, whose speech was transfigured, whose imaginative tone was penetrated, as Swinburne said of Baudelaire, with the suggestion of indescribable wonders, echoing with the strange murmur of revelation."⁶

This, I am afraid, is the sort of thing that has helped to condition the form and color of the Bruckner image, or Bruckner stereotype, of which more will be said. But the point may be raised immediately as to whether this is the only aspect of Bruckner we should "treasure," since there is so much in his music capable of affording enjoyment, and even deep satisfaction, to which these raptures hardly apply. If Beethoven, rather than Bruckner, had inspired Gilman's fine frenzies, we would find the likeliest provocation in that master's own third period; in certain pages of the last quartets and sonatas, of the Ninth Symphony, or the *Missa Solemnis*. There is still much else in Beethoven that we can "treasure," and similar observations might be made in the case of other composers. As has been well said, we do not disesteem Monadnock because it is not Monte Rosa.

The above reasoning would establish 1863 and 1881 as the years in which Bruckner began new chapters in his composing career. If these premises are accepted, this is accurate for historical purposes. However, establishing the boundaries of Bruckner's creative work is not the real object of this paper. Rather is it offered as a survey and comparative estimate of the nine symphonies, with the intention of pointing out stylistic differences and individual characteristics in a series of works that too frequently have been pronounced "all alike." With this end in view I am inserting a dividing line between the symphonies Nos. 1 and 2, both of which belong properly in my second period, together with the unpublished one in F minor and the D minor Symphony, No. 0.⁷ I have Doernberg's support here, to the extent that he calls No. 1 a "forma-

⁶ By an impassioned exegesist, again to quote Doernberg, Bruckner was roused to anger, asking the perpetrator of this "pompous nonsense," "Why on earth, if he felt in the mood for 'making poems,' he must drag in his symphonies?" (*Op. cit.*, p. 23). It is altogether reasonable to suppose that Bruckner, like any other important maker of "absolute" music, regarded himself as primarily a composer, not a preacher or a story teller, albeit most of the commentators will not have it thus. He had his inward promptings, of course, and there were the usual external stimuli, often acknowledged, such as the chickadee that suggested the counterpoint to the second theme in the first movement of No. 4; or the festivities, close by a house of mourning, that were directly responsible for the gay second subject of the Finale on No. 3, with its chorale-like substratum; or the cock crow that gave us the trumpet theme in the Scherzo of No. 7. It is said, furthermore, that the famous initial theme of this Seventh Symphony came to Bruckner in a dream, played, not by cellos and horn, but by a viola! So much for "inspiration."

⁷ This Symphony, also called "Nullte," is variously said to have preceded No. 1; to have followed it; to have been begun before and finished after it; and to have been written before, and revised and partly rewritten after it. The piece is not without merit, but since Bruckner in later years dismissed it as "only an attempt," it is not included in the present discussion.

tive" work and pronounces the Second "Bruckner's first symphonic masterpiece."⁸

Arbitrarily again, I am not including the Sixth in the second period, but am characterizing it as "transitional." It is a baffling work that has been but rarely performed and that has both its admirers and detractors. Bruckner considered it his "boldest." It has a richness of treatment and of texture that set it apart from its predecessors. Its Scherzo is *sui generis*. Its Adagio, rightly termed by Nickisch one of Bruckner's "most beautiful" movements, seems to belong with those of the next three symphonies. Nevertheless, these have a mastery and a certainty of touch, a profundity, a high eloquence, an epic quality, that this "Cinderella among symphonies," as it has been called, cannot rightly claim. The analogy between it and other transitional works mentioned above seems clear, at least to the writer.

To get back to No. 1, this youthful⁹ and engaging composition differs conspicuously from its companions, which is not to say that it is entirely devoid of Brucknerian characteristics. However, these are overshadowed by the abundance of material that does not disclose either the composer's personality, as we have come to know it, or his general habits of composition, but even runs counter to them. We are made aware of its strong individuality at the very outset. All of the Bruckner symphonies, save No. 5, begin with an ostinato of some kind, that precedes for a moment the chief theme and then supports or otherwise accompanies it. But the reiterated chords in the bass, a C minor triad sans fifth, that set the First Symphony in motion, are not vague, like their later counterparts, but strongly propulsive. If most of the symphonies begin in a fashion that may be described as reflective, or contemplative, the beginning of this one is high-spirited, even rambunctious, the degree of rambunctiousness conditioned by the conductor, who can, at will, sharpen the rhythm and emphasize the many accented dissonances. Incidentally, we are also apprised of the reason for the nickname that has become inseparable from this vigorous, buoyant work. The story back of it, which has been told more than once, is this: the great Hans Richter, finally impelled to investigate some of Bruckner's earlier symphonies, leafed through the manuscript of this No. 1 and, as his interest grew, suddenly exclaimed, "Why, Professor, you must have been madly in love when you wrote this." "I was always madly in love in those days," the composer replied, and then retrieving the manuscript, added, "But *Das Kecke Beserl* must first be polished."¹⁰

⁸ One of the unfortunate consequences of the prevalent impression that there is such a thing as a *Bruckner Symphony* is that a reviewer who has put together a Bruckner critique, probably prompted by one of these better known "third period" works, may then use it, with the necessary changes in numbering, keys, etc., for any Bruckner symphony that comes his way. In such a case, the discrepancy between what has been heard and what has been said about it can be very marked.

⁹ Bruckner was actually forty-one when he composed this first of his three symphonies in C minor. But, artistically, his was a case of arrested development, and the term "youthful" properly applies.

¹⁰ This expression, Viennese argot, has been variously translated "fresh young girlie," "bold young girl," "saucy little besom," etc.; while Doernberg, with a resultant confusion in the matter of sex, contributes "impudent urchin." (*Op. cit.*,

The composer's biographer and unremitting champion, Gabriel Engel, called the beautiful, and wholly typical, second subject a "love song." The phrase "wholly typical" refers not only to the character of the chief melody but also to the fact that it is supported by eloquent counterpoint. This concept of a double theme is characteristic of most of Bruckner's second subjects (in the corner movements); *Gesangsperioden* was the composer's apt designation for them. The rest of the material in this movement is in keeping with the exuberant beginning; and mention should be made of the insistent thirty-second note figures, in the violins, that accompany the martial third theme (omitted from the recapitulation, probably because of the important part it plays in the development). Notes of such small denomination seldom appear in Bruckner's music, even in his slow movements. Here they contribute the sort of excitement that is generally confined to the scherzos. The Finale has, in its own way, plenty of get-up-and-go, with the relaxation of a second theme, and a rousing trumpet theme at the end. The Scherzo, to which I am coming presently, bears out the energetic character of the work, leaving only the Adagio to remind us of the calmer, more deliberate Bruckner.

Yet this very Adagio is different. It does not begin with full-throated song—quite the contrary. While the key is finally established as A-flat major, this curious opening is in F minor, with free chromaticism and frequent modulations and a prevailing sense of brooding, almost of groping. Having no counterpart in this respect in the works that follow, this movement has been likened to Bruckner's famous organ improvisations; and that, as he himself said, was not the way he composed. Anyway, the more familiar Bruckner enters with the second theme, and to this succeeds, in E-flat major, with a change of meter to 3/4, a gracious melody that has been found, by some, to suggest the alluring F-sharp major section in the Adagio of the Seventh. The Finale of the latter had already been hinted at in the chief theme of this No. 1, and a third foreshadowing will be noted in the Scherzo. Spiritually, of course, the two works are widely separated.

We are safe in saying that this Scherzo is all Bruckner. It is a vigorous peasant dance, like those in both the Seventh and the Eighth, and the aforesaid specific resemblance comes in some weighty descending scales. The Trio, the theme of which has been described by Engel as "purely Austrian,"¹¹ has a flavor all its own. For this feature of the symphony, often regarded as mere "filler," Bruckner had a special affection. No two of them are alike, and a parade of all nine would present striking evidence of the resourcefulness that has so often been denied him. The Scherzos themselves are also strongly individual, and this combined Scherzo and Trio is, like the Adagio, one department where Bruckner's success is not questioned, even by the most captious critics.

It is possible to wish that in this, his liveliest symphony, Bruckner had managed to preserve the same general mood and pace throughout the

p. 48). He certainly would not lend his support to the theory that Bruckner was identifying the Symphony with the particular damsel upon whom his interest had settled at the time of its composition.

¹¹ *The Symphonies of Anton Bruckner* (New York: The Bruckner Society of America, Inc., 1955) p. 9.

first and last movements. But that was not his way: second subjects should really sing. In other words, he had the romanticist's love of, and desire for, contrast between the various sections of the movement. (Even the romanticists did not always strive for it, to mention as typical, but by no means solitary, example, the "Italian" Symphony of Mendelssohn.)¹²

The wholly familiar Bruckner almost makes an appearance in No. 2, his failure to do so resulting, not from an uncharacteristic ebullience but from a rare degree of conformity to accepted standards of symphonic behavior and propriety. Both of the middle movements are his, in this case, though neither is an advance copy of any of its successors. They have, like all of these slow movements and scherzos, a distinct individuality. The conformity aforesaid is felt in the outer movements, which exhibit, to an extent most unusual for Bruckner, such things as continuity, logic, and momentum.

An overall logic is imparted to this delightful and unaccountably neglected work by the use of the cyclic form, something that is also true of No. 4 and, conspicuously so, of No. 5. These matters have been discussed in full detail in the writer's article, "The Cyclic Principle in Musical Design and Its Use by Bruckner and Mahler," in the 1960 issue of this magazine. Before some reader rises to ask, "How about the pauses?", I hasten to say that their existence is well known to me. There is in both of the corner movements an employment of the general rest that immediately earned for the work the sobriquet of *Pausensymphonie*. These occur chiefly at the end of bridge passages, and discreet conductors have been known to minimize or even eliminate them. In any event, their seriousness has been exaggerated.¹³ And while on this issue, I should mention a more noticeable loss of motion in the Finale, brought about by a double reference to the Kyrie of the Mass in F minor,¹⁴ achieved, like a similar interruption in the Finale of No. 3, not by a change of pace but by the use of whole notes. Also, while on the matter of the Finale, I might observe that the second subject, related to that of the first movement, although songlike, does not languish, and that everything else, including the rousing Coda, moves right along. Indeed, the measures filled with either eighths or sixteenths in the first movement produce an unwonted activity, while the material that opens both exposition and recapitulation in the Finale impart a most unBruckner-like suggestion of the *perpetuum mobile*. How, we might well ask, did Bruckner get that way? A further thing to be noted in connection with these outer movements is the fact that both begin and continue for several measures (26 in one case, 11 in the other) in the treble register, although, in the interests of strictest accuracy, it should be admitted that

¹² In No. 7's first movement the chief theme is more truly lyrical than the subordinate one. While hardly pronounced, the contrast is still there.

¹³ The composer explained these hiatuses by saying that when he had something of importance to communicate, he was wont to stop and take a breath.

¹⁴ This quotation, like the reference to the Benedictus of the same F minor Mass in the Adagio, is a touching reminder of a bit of personal history. It was the composing of this third and most significant of his Masses that so materially assisted Bruckner in his recovery from the nervous collapse brought on by the harsh critical reception of the First Symphony.

in the former instance a horn thrice lightly touches the C below middle C! Figuratively speaking, the organ-playing Bruckner, as orchestrator, did not often remove his feet from the pedals.

To return to the entire central divisions of the work, the Adagio (*Feierlich, etwas bewegt*) is characterized by a blissful serenity, the word "beatific" suiting it exactly. There is an eloquent climax, but this slow movement does not storm high heaven, as do some of the later ones. Whatever may have been Gilman's feelings about it, this movement is for me one of Bruckner's most "treasurable" pages.

The Scherzo, a rather wild affair, with a delicious Trio, is thematically related to the Finale. Because of all this integration, the three livelier movements are more "of a piece" than is usually the case, and not merely with Bruckner. In fact, this No. 2 is a standing rebuke to those who maintain that Bruckner could not write an "organic" symphony. To pursue this general line of inquiry, the chief theme of the first movement is both thematic and melodic. Most of Bruckner's themes move mainly by chord skips; this one is largely of the stepwise variety, and much of it is semitonal. Prominent in both the first and last movements, and even due for quotation in No. 5, is the exordial motive, A-flat, G, F-sharp, G, an embroidering of the Dominant of C minor. And that brings up yet another of the many arresting details in which No. 2 abounds. In the Finale the transition to the second subject ends decisively on the dominant seventh of D-flat, whereupon the aforesaid "song theme" enters, a mile from home, in the key of A major! Even the earlier Bruckner had a bold concept of tonality, one of the things that relates him to Schubert, as well as to Wagner—the latter a composer with whom the Third Symphony has strong ties.

If you knew Bruckner at all well, you would recognize him immediately on your initial encounter with this No. 3. If you knew the Bruckner Ninth, you might well be reminded of that and, incidentally, of yet another D minor Symphony, the Ninth of Beethoven, from which the two of Bruckner so obviously descended. Your first clue to this triple identity would be the mysterious background, your second the boldly rhetorical chief theme, in this case the famed trumpet tune that so delighted Wagner, and thus brought about the work's dedication to the music dramatist.

Doernberg finds in No. 3 the first instance of Bruckner's monumentality, while Werner Wolff credits it with grandeur.¹⁵ Both qualities are essentially Brucknerian, but here they are suggested rather than fully realized. This is still a second period work, bearing somewhat the same relation to No. 9 that *Der Fliegende Holländer*, also recalled in the opening measures, bears to *Götterdämmerung*. This symphony is franker, fresher, freer, terser than the later ones. And, to venture a Celticism, it is not topheavy in the middle. Like its two predecessors, and at least some of its successors, it progresses steadily from first to last; it does not reach a high point and taper off.

There is in this attractive composition a ceremonial, at times almost a festal, air. Portions of it are even gay. Mention has been made, in a

¹⁵ *Anton Bruckner Rustic Genius*, (New York: E. P. Dutton & Co., Inc., 1942) p. 194.

footnote, of the dance-like tune that serves the Finale as second subject and of its interesting origin. In the Scherzo we find the greatest degree of speed attained in this department, Brucknerwise. It might almost be called vertiginous. Moreover, the delightful, characteristically Upper Austrian, Trio has no proper counterpart until we reach the corresponding portion of the First Symphony of Mahler.

As a sort of forerunner of the "polka" theme in the Finale, not in character but in sheer melodiousness, is the second theme of the first movement, a gracious tune that would be more fittingly described as charming rather than beautiful. "Winning" would suit it very well. Finally, the Adagio, often spoken of as the first of the great ones, has true breadth, with a suggestion of the solemnity we meet with later on, and an imposing climax. However, to register a purely personal opinion, it is less original than the Adagio of No. 2. The chief theme has its quota of nobility but it is not pure Bruckner. Since Beethoven was suggested in the first movement, we might continue the analogy and call this particular theme Beethovenish.

If this article is partly, if not primarily, a plea for the proper recognition of certain unjustly neglected works of Bruckner, No. 4, officially known as the "Romantic," needs no such assistance. More than one commentator has referred to it as the most popular of them all, an assertion of questionable accuracy, since in this country, at least, the one most widely and most frequently played has long been No. 7. Alfred Einstein went on record in his *A Short History of Music*¹⁶ as saying that since Bruckner made "pure sound" the basis of his symphonies (a contention with which not everyone would agree) No. 4 must be considered his "most harmonious," as it relies almost wholly on that particular factor. I have a notion that the fanciful program, extracted with some difficulty from the composer, with its medieval imagery, its horn-blowing hunters who take time out for lunch (Scherzo and Trio) has helped, by imparting to the Symphony a less formidable aspect than that of some of the others. The first movement, although a bit cloying and somewhat static, has undeniable appeal, and the "Hunting Scherzo," for which I do not particularly care, is generally liked. The *Andante*, in the minor mode and a bit on the somber side, is by no means unagreeable, and the Finale tops matters off effectively.

However spurious the program,¹⁷ this Symphony can also be cited as one that quite distinctly goes counter to the fairly prevalent theory, promulgated by the Brucknerites themselves, that every one of the symphonies is directly concerned with the trials and triumphs of the soul. While gratifying to certain temperaments, an all-inclusive interpretation such as this has long stood in the way of a proper evaluation of the Bruckner output. In conclusion, mention may again be made of the fact that the use of the cyclic design has made the Fourth Symphony one of

¹⁶ New York: Alfred A. Knopf, 1937, p. 239.

¹⁷ Bruckner, like Mahler later on, was often called upon to explain his music for the benefit of a public that required such adventitious aids for the full enjoyment of instrumental music. In his case also was the pressure exerted upon him by his disciples who, as members of the avant-garde, were supposed to tolerate only program music and music drama.

the most closely knit of them all, although, as suggested above, Bruckner went much further in this direction in No. 2 and in No. 4's immediate successor.

Why, one may well ask, did Bruckner biographer Goellerich, and those who took their cue from him, call the splendid Fifth Symphony the "Tragic"?¹⁸ Who ever heard of a "Tragic" symphony in the cheerful key of B-flat major? The paired middle movements, of which more presently, are, to be sure, in D minor, but virtually all of the subsidiary material is in major, and both end in major. Moreover, if Bruckner had intended the chief theme of the Adagio to be a "song of earthly sorrow" would he have been willing, as we shall see, to make light of this universal grief in the ensuing Scherzo? This unfortunate word "tragic" has even been applied specifically to the chief theme of the first movement; "trenchant" would suit it better. In any case, "Tragic" symphonies are supposed to register despair and frustration, and this one ends gloriously on a note of victory. Dika Newlin paid this ending the highest possible compliment when she wrote in her excellent study, *Bruckner-Mahler-Schönberg*: "it may fairly be said that the Finale of the Fifth Symphony represents the summit of Bruckner's symphonic composition up to this time—in fact, perhaps, of all his work, for never again did he crown a symphony with a gigantic double fugue."¹⁹

Greatness is a treacherous word in criticism—it will be recalled that Paderewski was once described as a great pianist who was not a good one—and I shall content myself with the statement that the Fifth is of the bigger Bruckner. It is also in certain respects the most remarkable of them all. The composer called it his contrapuntal masterpiece, and the aforementioned conclusion of the Finale, in which the chief theme of the first movement is thrown into the melee, along with the two subjects of the fugue, is an astonishing example of polyphonic writing. With equal accuracy he could have dubbed it his structural masterpiece. That the slow introduction to the first movement has been found to contain the thematic kernels of the entire symphony bespeaks not only rare skill in motive manipulation but also a remarkable economy of means—and this on the part of a composer who is supposed to have been consistently profligate in this direction.

The uniquely associated Adagio and Scherzo, with the latter entering the picture as a speeded-up version of the former, present us with a situation the significance of which seems to have escaped most of the commentators. Miss Newlin, at least, puts her finger squarely on it. For a parallel we must go to the variation suite of the seventeenth century or, as Miss Newlin suggests, even further back, to the *Tanz und Nachtanz*, or the paired Pavane and Galliard.²⁰ That of the Adagio is, in part, a double theme and in the Scherzo's third measure a new counter theme appears. The contrasting material is distinctive in each case and the Scherzo has its customary Trio, the first of three that are not in the conventional triple meter, the others being those in the Sixth and Eighth

¹⁸ Bruckner himself suggested "Fantastic," but the piece does not need a title. If any Bruckner symphony is musically self-sufficient, this is the one.

¹⁹ New York: Kings Crown Press, 1947, p. 99.

²⁰ *Ibid.*, p. 94.

Symphonies. Anyway, since the all-important initial theme recurs frequently in both movements, the effect is something akin to that of hearing a gigantic rondo that changes pace in the middle. If Brahms had thought of anything so radical there would have been a tremendous to-do, comparable to the fuss made over his reviving of the Passacaglia for the purposes of his Fourth Symphony. Poor Bruckner is looked upon as an unworldly dreamer, whose music may provide food for the spirit but could hardly be expected to nourish the mind.

Mention has been made of the peculiar place occupied by No. 6. In it Bruckner is seen reaching out toward a new and richer style that he was soon to make fully his own; but there is much that seems tentative and experimental. The first movement has a rhythmic originality that Redlich calls the symphony's "greatest asset."²¹ My choice for this distinction would be the fine Adagio, the excellence of which has already been noted. What seems to be lacking in the first movement, and even more in the last, is a sense of urgency. Engel, who suggests that in the typical Bruckner symphony the first movement advances a conflict that is resolved in the Finale, shrewdly observes that in this case there is no conflict to resolve,²² while Redlich finds this Finale "patchy and inconclusive" and charges it with resorting "more than any other movement of Bruckner's to material exploited by him to the full elsewhere."²³

The Scherzo and Trio, collectively referred to earlier as *sui generis*, have, in truth, no real counterpoint in Bruckner, nor, for that matter, anywhere else. Regarding the former, I am appropriating Engel's word "elfin." With its unusual time signature of 4/8, this Scherzo is fanciful to a degree. And if it is elfin, the Trio is elfin plus.

Our problematic and provocative Sixth has had its champions, among them Doernberg and Sir Donald Tovey. Curious about the work, which, along with No. 1, I have never heard in actual performance (and with little expectation in either case of so doing) I once asked Bruno Walter why he never programmed that and another symphony then unknown to me, the Seventh of Mahler. The reason he advanced was that they were "weak" (albeit his quarrel with the Mahler seemed to be confined with the Finale), and since he regarded himself as a propagandist for both composers, he was not going to play deliberately into the hands of the opposition. Perhaps what Herbert F. Peyser said of Weber's *Euryanthe* might apply to the Bruckner Sixth: that it is one of those "hapless masterpieces that cannot live and cannot die."

And now we have reached the "third period," with a consideration of which this discussion began. There is a near-temptation, after reviewing the entire scene, to make the rash pronouncement that Bruckner, while progressing as a tone poet, had regressed as a symphonist. The holder of so questionable a position could be easily dislodged. To be sure, any qualified observer would unhesitatingly assert that these final symphonies overtop their predecessors in both eloquence and stature. There is still the disturbing thought that the things most frequently objected to in Bruckner's case are here more, rather than less, in evidence. One might

²¹ *Op. cit.*, p. 95.

²² *Op. cit.*, p. 49.

²³ *Op. cit.*, p. 96.

adduce the lengths and longueurs, the "terraced" progress, the occasional use of themes unsuited to development (such as the aforementioned initial melody of No. 7), the turning of Allegros and Finales into "animated slow movements," and the exalting of the Adagio to a point where it dwarfs its surroundings.

Regarding these last works Werner Wolff expresses himself as follows: "It would be a mistake to attribute superiority to any of the last three symphonies, which hold a special rank among all Bruckner's works. But as far as its structural perfection is concerned, all of the critics have agreed that the Eighth is a surprising achievement."²⁴ It does indeed contain the most significant detail in all Bruckner, yes, in all symphonic music, namely, the off-key beginning of the chief theme of the first movement that ultimately finds its proper tonal bearings in the Coda of the last one. Fancy Brahms thinking of that!

The chief difficulty with the Eighth is, in the last analysis, a matter of human frailty on the part of listeners, especially in this restless age: eighty-odd minutes of music, mostly in slow tempo, can prove, as the saying goes, too much of a good thing. Yet what is to be done about it? Cutting, although often resorted to, is *not* the answer. Koussevitzky in his Boston days was partial to this symphony, but with his own liberal and wholly arbitrary excisions.²⁵ Piqued by a certain reviewer's complainings, he buttonholed the objector at a Symphony Hall gathering and assured him that [in abandoning the Adagio's development section in its fifteenth measure and ignoring the first twenty-six measures of the recapitulation] he had "done the composer a service." And on boasting that he had cut out eight minutes, he was promptly assured that he had sacrificed some of the most beautiful music ever written.

All things considered, Bruckner's life work could hardly have come to a more fitting conclusion than that provided by the unapproachable Adagio of the Ninth, which combines sublimity with an astonishing harmonic boldness and freedom. And that the aging master could still spring surprises is demonstrated by the most un-Brucknerlike page he ever wrote, the fleet, light-footed Trio of the demonic Scherzo that has frequently invoked comparisons with the "Queen Mab" Scherzo of Berlioz. Bruckner and Berlioz! Could a more unlikely pair be found?²⁶

The time-honored custom in Bruckner's case has been to see the music in terms of the man. But if, for some impossible reason, we had to discover the man from a study of his scores, we would find ourselves con-

²⁴ *Op. cit.*, p. 124.

²⁵ After the barrage of protests provoked by his initial presentation of the work, he did, just for once, comply with an uncut version.

²⁶ Miss Newlin, who brought a singularly fresh point of view to her study of Bruckner, Mahler, and Schönberg, rose beautifully to the opportunity provided by this Trio, saying in conclusion: "But it does convince us that Bruckner, even in his last years, possessed greater versatility than he is often credited with, and it is important for us to know this in making a fair estimate of his merits as a symphonist." (*Op. cit.*, p. 96). Incidentally, the volant main section of the aforesaid Trio is not only Gallic touch: The contrasting measures offer a curious foretaste of Impressionism, with a specific suggestion of the magic-haunted opening of Dukas's *L'Apprenti Sorcier*, as yet unwritten. Werner Wolff (*Op. cit.*, p. 250) notes that the "subsidiary melody . . . has tone colors we do not see in Bruckner's other scores." Indeed, it has: colors both harmonic and orchestral.

fronted with a better-rounded personality than the one that is commonly accepted and that spells "Bruckner" in the minds of friends and foes alike. Actually, it is a dangerous and deceptive practice to confuse the creator of a work of art with his creation, successfully as it may work out in some instances. How, for example, are we to reconcile the domestic and thoroughly domesticated Strauss and *Salome* and *Elektra*? Obviously, a man can be one thing and his art quite another. It is all a matter of the degree of subjectivity, or objectivity, in the approach. And this is a treacherous terrain for the outsider. Nevertheless, we can say with considerable confidence that with Bruckner the subjective has been overstressed.

As a postscript to all this, I am ending with an admission of the difficulties encountered in the search for a proper title, since the issue was large enough to defy pigeonholing. Considered at one time or another were "Taking a Fresh Look at Bruckner," "Brucknerian Bugaboos," "The Bruckner Stereotype," and even "The Other Bruckner," with a subtitle "Bruckner for the Man Who Doesn't Like Bruckner." Whatever the label, the intent has been the same: to draw attention to a fact that long ago should have been self-evident, namely, that Bruckner was not a man with one idea (or obsession), one trick of speech, one turn of phrase, but, despite the recurrence of certain mannerisms, certain manifestations of an unusual personality and training, a composer of resourcefulness and versatility, who, to reiterate the basic contention of this paper, should be judged by his total output, not by an overstressed segment of it.

KILENYI MAHLER MEDAL AWARDED TO DONALD MITCHELL

Donald Mitchell is well known in Great Britain and beyond its borders for his extensive writings on Mahler. He was an editor of *Music Survey*, London music critic for the *Musical Times*, and a contributor of musical criticism to *The Times*. He has often written articles for CHORD AND DISCORD. Since 1959 he has been on the music staff of the *Daily Telegraph*. He is the author of *Gustav Mahler—The Early Years*, the first detailed account of his childhood and student years which contains analyses of his early works. On May 11, 1961, Mr. Mitchell addressed the Royal Musical Association on the subject: *Gustav Mahler: Prospect and Retrospect*.¹

In recognition of his efforts to create greater interest in and appreciation of Mahler's music, the Directors of the *Bruckner Society of America* awarded to Donald Mitchell the Mahler medal designed by the late Julio Kilenyi for the exclusive use of the *Society*.

¹ This address is reprinted in full on pages 138-148 of this issue.

THE TREND TOWARDS THE FOLKLIKE, NATIONALISM, AND THEIR EXPRESSION BY MAHLER AND HIS CONTEMPORARIES IN THE LIED

by EDWARD F. KRAVITT

The trend towards the folklike was one of the most important movements in the Late Romantic Period (c. 1890-c. 1920), not only in Germany and Austria, but also in Europe as a whole. At its height, it influenced more individuals than did any other trend of the time. It strongly affected all types of music—from the popular to the most sophisticated. And it stimulated considerable scholarly research. Indeed, more societies and periodicals devoted to the study of folk art existed in Germany and Austria at this time than at any time before or since.

To be sure, composers in central Europe were interested in the folklike throughout the entire era of greater Romanticism. But this interest was greatly intensified towards the end of the era—after 1890. Nationalism was the catalytic agent responsible. And nationalism had strongly affected cultural life even before 1890. Indeed, it had stimulated the rise of schools of music in areas of Europe that were musically dormant, e.g., Russia, Bohemia. And it had inspired composers in countries in the mainstream of musical life, France, Italy, and Germany, to cultivate an indigenous musical style and to free themselves from all traces of foreign influence. But after 1890, nationalism became so potent that it profoundly affected all areas of political and artistic thought.¹ It reached its high point at about the time of the First World War.

That the trend towards the folklike is actually an expression of nationalism will become evident during the course of this article. For the present, one example should suffice: in Germany and Austria in the early 1890's, most newly performed successful operas were veristic imports from Italy. The German patriot, grieved by this fact, actually regarded the importation of Italian operas as an invasion. To his satisfaction, the "invasion" was partially stemmed three years later by the premier of Humperdinck's *Haensel und Gretel*, a work he considered thoroughly Germanic: for it is saturated, he thought, with *Volkslieder* (folksongs).² And the *Volkslied*, to any romantic nationalist, is the

¹ The historian, Carlton Hayes, considered 1880 as the beginning of a period when the liberal nationalism of the earlier 19th century (1815-1880) was supplanted by an illiberal type which became intense and chauvinistic, a nationalism that affected all European countries especially Germany. For a detailed study of nationalism by Hayes see *Essays on Nationalism* (New York, 1926).

² Actually Humperdinck used only three folk tunes in this fairy tale opera. Yet he captured the spirit of the folksong so convincingly in his score that his audience was led to believe the work was filled with them.

most intrinsic expression of the German spirit.³ Therefore, he attributed the resounding success of *Haensel und Gretel* to its Germanic spirit in general and to its *Volkslieder* in particular. These, he asserted, had immediately captured the hearts of the German people. And their application by Humperdinck in an opera, his interpretation continued, provided German composers with a "new" operatic genre, the "folk opera," a medium through which they hoped to find no end for self-expression. This discovery animated their sagging spirit. It stimulated them also to turn to their national heritage for musical inspiration. As a consequence of these "facts," the patriot celebrated the success of *Haensel und Gretel* not so much as a musical triumph but as a nationalist victory.

A study of the *Jugendbewegung* (the German youth movement) of the early 20th century provides a striking example of the impact of the trend upon the masses. Vigorously active, the movement stimulated the publication of periodicals and collections of folk music. Moreover, it affected the development of the concert lied, and in its later stages, it helped to arouse interest in the polyphonic music of the Baroque and Renaissance and even to cultivate *Gemeinschaftsmusik* and *Gebrauchsmusik*. At its core was a veneration of the folk and their art.

A general description of the *Jugendbewegung* is difficult to provide. For the aims and attitudes of its members changed frequently during its relatively short life span. During its first period (1901-1907), when it was called the first *Wandervogel*, the movement had no definite organization or goals. Protest against the artificiality of life in the great cities, against sophistication, and even against the discipline of teachers and parents were ideals that united the youth. They sought to escape these "evils" by a flight into the open outdoors—into nature. "They wished . . . to live in the health and beauty of natural surroundings, [to build] a culture for themselves that they could contrast with that of city and town life from which they were fleeing."⁴

The movement was wildly romantic, during its first stage. Its members, students for the most part, called themselves *Bacchanten*. They identified themselves with medieval wandering scholars. They dressed and behaved like travelling artisans. Each new-comer was festively enrolled in the *Scholarenbuch* by an *Oberbacchant*, a leader. Although music was important in the movement at this time, it played no specific role.

During its second period (ca. 1908-1913)—the second *Wandervogel*—the movement solidified, lost some of its wildly romantic character,

³ The thinking of most Germans about folk art, from the days of Herder to those of Nietzsche, was steeped in what we may refer to as romantic metaphysics—romantic because it was characterized by an idealization of the "folk," and metaphysical because the folksong was considered in terms of the soul and [*Geist*] spirit of a people. Herder, for instance, conceived the *Volkslied* as the true voice of the people. Nietzsche called it "the musical mirror of the world . . . the original melody." (*The Birth of the Tragedy*, Modern Library Edition, p. 198).

⁴ Hilmar Hoekner, *Die Musik in der deutschen Jugendbewegung* (Wolfenbüttel, 1927), p. 5. This book is an excellent study of the German Youth Movement, the musical aspect in particular.

and established definite goals. With its membership then at 25,000, and with a monthly publication called *Wandervogel*, the movement became an important cultural force. Its philosophy was still deeply romantic. In fact, it seemed as if the youth had accepted Rousseau's ideas as their own, merely adopting them to suit the German climate of the late Romantic Period. "In his wanderings from lamenting mountains and valleys," wrote Hans Breuer, one of the leaders, ". . . the *Wandervogel* will gradually find his primeval ties in the holy company of nature, ties which were torn during the passage of time. The tree which was ripped from its native soil will grow new roots. Mankind, who has sprung from the womb of nature, will gradually find his primeval relatives again. He understands their language and he will again become natural."⁵

The *Wandervogel* sought these roots not only in nature, but also in the German peasant. Because he had lived close to the soil, the peasant, they thought, had retained his primeval ties. And his songs represented to the youth the most genuine link to their lost heritage: for these lieder had survived the decaying influence of time. Determined to learn genuine folksongs only, the youth sat at the peasant's feet, collecting and venerating everything he sang. In fact, they considered their sacred duty the protection of his priceless heritage of folksongs from "contamination" by city "hits."

Trenchantly nationalistic, they "believed that widespread singing of the folksong would lead to a spiritual rebirth of the German people." Like most romantics, they regarded the folksong as the most genuine expression of the German soul: "In the *Volkslied* there lives the pulse of our entire German history."⁶

In typically romantic fashion, they sought to achieve a unity between their experience of nature and the poetic content of a folksong. Thus, marching songs were to be sung only on a hike. And lieder about leave-taking were reserved for departure into nature. The folksong was also a prime medium through which the youth gave direct expression to a given mood or situation. To illustrate: after a group had reached the top of a mountain and discovered a beautiful view, "one of its members began to sing 'O Vaterland, wie bist du schoen.'" Gradually all joined in. Then another stood up and removed his hat."⁷

To supply the youth with music for their marches and campfires, Breuer published, in 1909, his large collection of folksongs, the *Zupfgeigenhansl*. Its success was impressive. The first edition was almost immediately exhausted. By 1913, 100,000 copies were sold. Over a million were bought since. Its great popularity sparked members to issue other anthologies of folksongs. Fritz Joede, himself, published over thirty.

Owing to its strong appeal to the youth, the *Volkslied* became the center of the movement, during this period. "That which the *Wander-*

⁵ *Ibid.*, p. 44. This quotation was drawn by Hoeckner from Hans Breuer, "Wandervogel und Volkslied." *Wandervogel*, IV (1910), p. 81ff.

⁶ Both quotations are from Hoeckner, *Jugendbewegung*, p. 187 and p. 213 respectively. The second is from the Breuer article cited in footnote 5.

⁷ Hoeckner, *Jugendbewegung*, p. 42, footnote 1.

vogel is searching for in and out-of-doors," wrote Hans Breuer, "is written in the folksong. One can truly say: the *Volkslied* is the most complete expression of the *Wandervogel* ideal." Interest in the folksong was, indeed, intense. "Nowhere in recent times was the folksong sung so passionately and with such enthusiasm as by the *Wandervogel*."⁸

Besides intoxicating its adherents with a love for the folksong, the trend exerted still another important influence: it induced its followers to accept simplicity as an artistic ideal. In addition to being considered an intrinsic expression of a nation's soul, the folksong was regarded also as a symbol of musical and poetic simplicity. The *Wandervogel* expressed this particular influence by singing their songs to plain, uncomplicated accompaniment. Skillful playing was actually frowned upon as being artificial and sophisticated. The guitar was the standard instrument. And the youth merely strummed upon it.

Simplicity, however, was anything but a goal of the great majority of contemporary musicians. Consequently, the critic, Max Vancsa, noted in 1903, in the *Neue musikalische Presse* (p. 310), that "the existence of the trend towards the folklike seems especially curious when one realizes how far the technique of modern music has developed from the naive—from folklike simplicity."

The strongest monition against complexity in music came from the highest law of the land, the German Kaiser. Wilhelm II concentrated his criticism upon the choral music of his time. He condemned it for not being genuinely Germanic, by which he meant—it was not folklike enough. Moreover, he considered it too complex. Thus, he created in 1903 two commissions of outstanding professors and practical musicians to arrange *Volkslieder* and *volkstümlicher Lieder* for male chorus. These men were urged:

not merely to imitate the character and nature of the folk in their songs and thereby to create the folklike character only superficially, but to capture the essential traits of the songs of the folk, their directness, their truth, simplicity, unpretentiousness, intimacy, and to imprint . . . such a spirit deeply in the music so that the folk would understand and gladly embrace these songs as their own.⁹

Music critics, influenced in part by the kaiser's proclamation, attacked the concert lied of the time for being over-sophisticated. The voice-part, they complained, rarely carries an easily singable melody. On the contrary, it is usually unmelodic and highly declaimed. Armin Knab, an outstanding composer of lieder, thought that the vocal line functions like a thin thread that is pulled inorganically up and down through a piano-part that is thick and conceived orchestrally. And the piano-part,

⁸ *Ibid.*, see pp. 44 and 26, respectively.

⁹ *Volksliederbuch für Männerchor*, Editor, Rochus Freiherr von Liliencron. 2 Vols. Leipzig [1906?], Max Bruch, Humperdinck, Richard Strauss, and Ludwig Thuille were among the more than forty artists of the commission. Works by the masters—Schubert, Mendelssohn, Schumann, Wagner et. al.—arranged for male chorus, are also to be found in the *Volksliederbuch*.

they generalized, instead of being an accompaniment, often plays the dominant role. In short, the genre is so complex that it can be rendered only by highly trained artists and appreciated only by a small and select public. Therefore, the concert lied must be reformed. And this goal, they argued, could be achieved only if composers chose as their model the prototype of the lied—the folksong.

Yet, the concert lied was being zealously cultivated early in our century. According to Fritz Joede, who later bemoaned the fact in verse, a defenseless public was being drowned by them:

Mountains of music are being turned out today
symphonies and potpourris
oratorios, operas, operettas and salon music
and dance music, dance music a flood of it
and lieder, lieder, still more
a deluge
and all for voice and piano. . . .¹⁰

To achieve simplicity in the field of the lied, the Berlin weekly—*Die Woche*—waged a battle that was, indeed, valiant. Called to campaign by their kaiser's proclamation against sophistication in the arts, their manner of attack is noteworthy. They planned to arouse the public's interest in 1903 to the neglect of the *volkstümliches* (folklike) *Lied* by organizing a contest. This contest was surprisingly successful: it involved a large number of participants, measured the interest of the public in the genre, and prompted consideration of it by outstanding composers and singers. Furthermore, the contest stimulated other contests and provided, in its statement of purpose, a clear-cut criticism of the contemporaneous concert lied as well as a description of the modern *volkstümliches Lied*.

The immediate purpose of the contest was to stimulate composers to write *volkstümliche Lieder*. These would serve not only as models for the further cultivation of the genre but also as music for the home. "The art of making music in the home (*Hausmusik*)," the contest-committee pointed out, "is all but lost. Today, *Hausmusik* . . . like the *Volkslied*, is being suffocated by the fashionable popular song, on the one hand, and by the excessive growth of concert life, on the other." The Late Romantic composer has not provided the amateur with simple music as had composers who lived a hundred years before him, e.g., Johann A. P. Schulz with his *Lieder beim Klavier zu singen*. *Hausmusik* must again be cultivated: "It is the fertile soil in which the folk-song grows."¹¹

The *Woche* offered several reasons to account for the lack of interest by contemporaries in the *volkstümliches Lied*. The composer was neglecting this genre because he had a condescending attitude towards it. "He does not understand its merits nor the difficulties involved in writ-

¹⁰ Hans Joachim Moser, *Das deutsche Lied seit Mozart* (Berlin and Zurich, 1937), p. 348.

¹¹ Both quotes were drawn from the short foreword written by the editors, Joseph Joachim, Carl Krebs, and Humperdinck of *Im Volkston, Moderne Preislieder*, Vol. 1, (Berlin, 1903). See also "Im Volkston," *Die Woche*, XV (1903), p. 643.

ing simple songs. In fact, he is actually afraid of being simple for fear of being accused of triviality." The response of the public was similar. It, too, "had lost its ability to be naive and to appreciate the naive." Why, it may be asked? Because "everywhere one demands apparatuses that are too large. Everywhere great demands are being placed on the capacity of the performer. . . ." Instead of cultivating the *volkstümliches Lied*, "the concert song with orchestral accompaniment is receiving most of the attention today." In short, "the music of our time has become overgrown and overcomplicated. It is now caught in its own decline."¹²

The committee members hoped to correct these evils. Their aim was to prove to the public that first-rate lieder can be attractive, contemporary in style, and still be simple. To acquire a body of such songs, they planned first to request outstanding composers to write them. The collection, published by *Die Woche* under the title, *Im Volkston, Moderne Preislieder* (Vol. 1), consists of thirty lieder by men such as Eugen d'Albert, Leo Blech, Humperdinck, Kienzl, Pfitzner, Schillings, Thuille, Siegfried Wagner, and Herman [sic] Zumpe.

To induce the general public to compose *volkstümliche Lieder*, their next step, thirty prizes were offered—one for each prize song. The chief traits of the prize song were enumerated by the committee members in their statements of purpose as well as in the rules of the contest. These traits may be summarized as follows:

The songs submitted must be folklite and yet cast in a musical idiom that is contemporary. They must be no longer than fifty measures and hitherto unpublished. The melody must be completely vocal, simple enough to be sung upon one hearing, and not dependent in any manner upon the piano-part. The accompaniment should be as unsophisticated as possible.

Contestants were cautioned not to imitate the genuine folksong and thereby to create spurious examples, but to capture only its spirit. Two lieder, written by Herman Zumpe, were presented as samples.

The judges were professional musicians: Humperdinck, Carl Krebs, Eduard Lassen, Felix Schmidt, and Ludwig Thuille. Each winner was awarded 100 marks and the prize songs were published in a volume called: *Im Volkston, moderne Preislieder, Vol. II*, a special publication of *Die Woche*. Three big additional prizes of 3000, 2000, and 1000 marks, considerable sums for the time, were awarded to composers of the three best of the thirty songs. The three were selected not by professional musicians but, significantly enough, by the public. Was not the "folk" the best judge of what is folklite?—a bit of sentiment that sounds like an echo of the *Wandervogel* philosophy and of the Kaiser's proclamation. At any rate, by inviting the public to participate in the voting, the committee hoped to arouse widespread interest.

The entries reached 8859. After the prizes were awarded the *Woche* decided to select, from those songs already submitted, thirty additional ones, songs that are first-rate but, for certain reasons, not in the class

¹² Heinrich Neumann, "Im Volkston," *Die Woche*, XVII (1903), pp. 731-732.

of the first thirty. These were published in a third volume. The public was invited again to participate—this time to select the best from all ninety songs. The same high prizes were offered. A total of 53,915 votes were cast. And more than 120,000 copies of the three were sold.

Even if the editors undertook the contest as a shrewd business venture, its effect upon the *volkstümliches Lied* cannot be disregarded. "Great artists," *Die Woche* announced on February 27, 1904, "who have for a long time neglected the *volkstümliches Lied*, are now including at least some examples in their recitals or giving complete programs of them."

Composers active about 1900 were also swept along by the trend towards the folklike. They responded to it by writing not individual *volkstümliche Lieder* but sets of them. And in doing this, they showed mutual influence: they used the same titles for certain cycles, based others on poetry similar in subject matter, or drew words from the same sources. For instance, several men—Alexander Ritter,¹³ Richard Strauss, Richard Trunk, and Reger—applied the title *Schlichte Weisen* to cycles of lieder based on miscellaneous "folklike" poetry. Reger, incidentally, began the composition of his *Schlichte Weisen* in 1903—the year of the kaiser's proclamation, *Die Woche* contest, and the premier of *Haensel und Gretel*. And Max von Schillings, Conrad An-sorge, Joseph Haas, and Wilhelm Kienzl all entitled their sets of songs, based on texts that glorify the peasant, *Ernte Lieder*.

The composition of poetry from *Des Knaben Wunderhorn* presents an unusual example of mutual influence. Throughout the 19th century composers paid little attention to this rich source, published by Arnim and Brentano in 1806. Curiously enough, after 1906, one hundred years after its publication, composers began to flock to it. Of course, *Wunderhorn* texts had been set before that year. Mahler composed his before 1892. And in 1903, Humperdinck, d'Albert, and Thuille selected *Wunderhorn* verse when writing songs for the *Woche*—for the special volume contributed by outstanding composers. But after 1906, so many musicians turned to this poetry that Georg Goehler, a lied composer and propagandist in Mahler's behalf concluded: "It has now become fashionable to compose *Wunderhorn Lieder*."¹⁴ Indeed, Schoenberg, Strauss, Graener, Knab, Kienzl, Haas, Joseph Weismann, Walter Courvoisier, and Hermann Zilcher are among others who "suddenly" discovered this collection of folk poetry.

Certain scholars credit Mahler with being practically the first composer to discover the *Knaben Wunderhorn*.

. . . neither Schubert, nor Beethoven, nor Mendelssohn, nor

¹³ The *Schlichte Weisen* by Alexander Ritter (1833-1896) was the forerunner, by many years, of the *Schlichte Weisen* by the other composers mentioned. Ritter probably influenced Strauss to write his set, since Ritter was, for a time, Strauss' mentor.

¹⁴ Georg Göhler, "Gustav Mahlers Lieder," *Kunstwart und Kulturwart*, XXIV (1910), p. 146.

Schumann seems to have paid the slightest heed to this rich treasure of lyricism accessible to all of them.¹⁵

But Mendelssohn and Schumann did set a number of its poems. And Hans Redlich singles out only Thibaut as not having overlooked this wonderful collection:

It is hard to understand that this glorious anthology should have remained neglected by most German composers (J. Thibaut—Heidelberg, 1810—was an exception) until a young Moravian Jew discovered its qualities in the 1880's.¹⁶

But Friedrich Silcher set some of its texts early in the 19th century, not to mention Mendelssohn and Schumann, and Brahms also drew several times from the collection late in the same century.¹⁷ Furthermore, Mahler was not the only Late Romantic to concentrate upon the *Knaben Wunderhorn* about 1900. Theodor Streicher created his artistic settings of its poetry at about the same time that Mahler did. And Mahler heard them while they were still in manuscript. Indeed, Streicher once asked Mahler:

"I should like very much to play you some compositions of mine." "To what words?" Mahler asked. "*Knabe Wunderhorn*," he [Streicher] replied.¹⁸

Though certainly not among the first to set the *Knabe Wunderhorn*, Mahler was, indeed, the first to focus the attention of his contemporaries upon it through his masterful settings of some of its poetry.

Yet Mahler's nationalistic contemporaries condemned rather than praised him for setting these German folk lyrics. They complained that for racial reasons a Jew could never provide these poems with genuinely Germanic music—the only kind appropriate for them. For a composer, according to their thinking, will inevitably express in his music his own racial heritage. Such reasoning, saturated with romantic metaphysics (see fn 3), assumes the presence in each nation of a spirit (*Geist*), one that is transmitted to its own members only. And this spirit is expressed by each member directly in his art. Therefore, Mahler, it followed, could not help revealing his Hebrew heritage in his lieder. The critic, Rudolf Louis, came to such a conclusion about

¹⁵ Dika Newlin, *Bruckner-Mahler-Schoenberg* (New York, 1947), p. 120.

¹⁶ Hans F. Redlich, *Bruckner and Mahler* (London and New York, 1935), p. 142.

¹⁷ By Mendelssohn, see for instance, *Jagdlied* (Op. 84, no. 3) and, probably, *Lieblingsplätzchen* (Op. 99, no. 3); by Schumann, e.g., *Das Käuzlein* (Op. 79, no. 10), *Marienwürmchen* (Op. 79, no. 13), *Jäger Wohlgemut* (Op. 91, no. 2); by Brahms, e.g., *Der Ueberläufer* (Op. 48, no. 2), *Liebesklage des Mädchen* (Op. 48, no. 3); *Rosmarin* (Op. 62, no. 1) etc. etc.

¹⁸ Alma Mahler, *Gustav Mahler: Memories and Letters*, translated from the German by Basil Creighton (London, 1946), pp. 68-69. The year this occasion took place is not certain. Alma Mahler entered the event in her diary under 1905, Winter. But the meeting between the composers (Schoenberg, Zemlinsky, and Klaus Pringsheim were also present) occurred not during a winter, but during a summer's night when Mahler was at Maiernigg. At any rate, Streicher (1874-1940), the composer's daughter assured me, began to set *Wunderhorn* text long before this occasion—while he was still in his teens.

Mahler's art: "It speaks a musical German . . . but with the accent, inflections, and, above all, the gestures of the East, of the ever-so-eastern Asiatic Jews."¹⁹ This statement is not necessarily an example of anti-semitism, though a case against Louis can easily be made. Even Paul Rosenfeld argued that racial reasons prevented Mahler, or, for that matter, any other non-German, from writing music that is intrinsically Germanic.²⁰ Louis' statement is simply evidence of the flamboyant nationalism of the time. It serves as another illustration of how close in the minds of the Late Romantic, folk art and nationalism were linked. Suffice it to say, the conclusions of the nationalists about the "folk" and their art, e.g., that of Louis, were not drawn from scientific investigation but rather from fanciful and sentimental notions about them.

Regardless of the judgment of these nationalists, the folklike for Mahler was a prime source of inspiration, especially during his youth. Nearly all the lieder and symphonies he wrote before 1901 betray its influence. Although some contemporaries, e.g., Reger, wrote more *volkstümliche Lieder*, they did not cultivate the genre as intensively or for as long a time as Mahler did. And they paid it little heed when Mahler cultivated it vigorously, a time before the kaiser and the *Woche* called attention to its neglect.

Mahler found the most direct expression of the folklike in the lied. Interestingly enough, he created a folklike style in certain movements of his early four symphonies, among other ways, by quoting in them extensive passages from his lieder. Indeed, these four are known as "Wunderhorn Symphonies." They derive much of their melodic material from his *Wunderhorn Lieder*.

Although critics have concentrated upon that which, in the Mahler lied, is individual and subjective, they have not also carefully analysed its folk element. This is a mistake! For the creation of folklike simplicity was a main aim of Mahler. Otherwise he would never have impatiently interrupted a technical analysis by a critic of his *Schildwache Nachtlid* with the words: "Oh, dominant be hanged! Approach these things naively as they are meant to be."²¹ Furthermore, the presence of a folklike idiom in songs like *Zu Strassburg auf der Schanz* is the chief factor that distinguishes them as a genre from the great mass of contemporaneous concert lieder. For the majority of these concert lieder, though also subjective, is certainly not folklike.

The folklike in Mahler's "volkstümliche Lieder" has a ring of authenticity. Even a cursory analysis, as the present one, should indicate that these lieder contain elements that are genuinely folklike. In the first place, the composer captured in nearly each song the distinctive character of specific categories of the folksong, e.g., the *Tanzlied* (a dancelike folksong) and the *Soldatenlied* (songs of soldiers). As many as five of the *Zwölf Gesänge aus "Des Knaben Wunderhorn"* are idealized *Tanz-*

¹⁹ Rudolf Louis, *Die deutsche Musik der Gegenwart* (Munich and Leipzig, 1909), p. 182.

²⁰ Paul Rosenfeld, *Musical Portraits* (New York, 1920), esp. p. 207ff.

²¹ Ernst Decsey, "Stunden mit Mahler," *Die Musik*, XI (1911), pp. 144-145.

lieder.²² And dancelike passages appear in three others in this set.

Some of Mahler's lieder are actually saturated with the spirit of the *Ländler*. *Hans und Grethe*, his earliest published song, is a good example. Laendlerlike, for instance, is its melodic line with its wide leaps and its series of eight measure phrases. These leaps, sixths (X) and octaves (Z), occur as portamento upbeats. They are evident not only in the accompaniment—particularly in the instrumental interludes—but even in the vocal line. Also reminiscent of this Austrian dance is the main motive of the song, a rustic, robust figure that falls heavily upon the first beat (Y). It permeates the accompaniment and appears even in the vocal line, where, in measures 38-39, it splits *Ringel* into two disjunct syllables. Clumsy dissonances such as are frequently heard in

Ex. 1 Mahler: *Hans und Grethe*; measures 53-58.

village music are present in the instrumental interludes—the clash of a tonic drone with dominant harmony (see measures 2 and 4 above). And the folklike refrain *Juchel Juchel* adds its flavor to the total pastoral quality. *Hans und Grethe* is, indeed, a fine *Tanzlied*. Moreover, it paints a convincing picture of peasants in the dance.

Surprisingly enough, Mahler did not focus attention upon the folk dance, e.g., the laendler, in the titles of his *Tanzlieder*. And their texts rarely refer directly to the dance. Some are satirical, while others are humorous, or discuss love. Playing directions such as *mit heiterem behagen* (*Wer hat dies Liedlein erdacht?*) and *Gemächlich* (*Rheinlegendchen*) only hint at the folk dance present in them. Rather than calling attention to the folk dance, Mahler, it seems, actually avoided all specific verbal references to it. For *Hans und Grethe* formerly had the simple title of *Maitanz im Grünen*, one that is typical of a *Tanzlied*. And its performance indication was changed from *Zeitmass eines Ländlers* to *Im gemächlichen Walzertempo*.²³ And *Rheinlegendchen*

²² See *Verlorne Müh!*, *Wer hat dies Liedlein erdacht?*, *Des Antonius von Padua Fischpredigt*, *Rheinlegendchen*, and *Lob des hohen Verstands*.

²³ The direction "gemächliches Walzertempo" is immediately open to the suspicion that Mahler actually had a laendler and not a waltz in mind. The tempo of the typical waltz at about 1880 would have been too fast for *Hans und Grethe*. By inserting the qualifying adjective "gemächliches," Mahler guided the performer to the tempo of the typical laendler. See Donald Mitchell, *Gustav Mahler: The Early Years* (London, 1958), pp. 204ff for further discussion of this song.

had been named *Tanzreime*. A possible reason why he made these particular changes will be given presently. Regardless of the reason, the changes do not disguise the dance that pervades these lieder. Though the dance in them is idealized, as are the mazurkas of Chopin—it is, nevertheless, present. Thus, we may consider these songs, *Tanzlieder*.

The *Soldatenlied* was for Mahler a major stimulus. It often served the composer as a "model." Thus, several of his lieder may be regarded as actual essays in this genre: *Zu Strassburg auf der Schanz* and *Tambourg'sel*, for example.

That Mahler was greatly interested in the *Soldatenlied* is not surprising. Nationalism stimulated the composition and widespread singing of the *Soldatenlied*. Furthermore, the *Soldatenlied* has always been a very popular type of folksong. To these reasons, one may add Mahler's own personal ones: he was fascinated by military music. Its vigorous rhythm was all but irresistible to him. His liking for military music goes back to his early youth. He is said to have hidden himself, as a boy, in a barracks just to hear trumpet calls. Such military signals decorate many of his *Soldatenlieder*. They give them a ring of authenticity.

With few exceptions, the texts Mahler selected for his *Soldatenlieder* concern the grim aspects of military life—the execution of a soldier or the horrors of war. *Revelge*, for example, depicts the soldier as a human automaton, one who marches knowingly, and deliberately to his death: "Ich muss marchieren bis in Tod!"

The melodies Mahler provides for these songs are similar to those of typical *Soldatenlieder*. They are simple, vigorous, and military in character. Triadic scaffolding, rather than chromatic weaving, characterize them. This structure is apparent especially in the many trumpet calls in the instrumental part. Recurring melodic figures, such as the group of five notes (♩ ♪ ♪ ♪ ♩) which closes nearly every phrase of the *Tambourg'sell*, help to create the intended simplicity. Formally these songs are the strictest of his folklike songs. This fact is striking when one studies songs in which military music is present only in certain sections. These, in contrast to the other sections, are generally treated with greater strictness.

The rhythm of Mahler's *Soldatenlieder* is a heavy tramping march tempo. Short, clipped, dotted rhythms, figures with staccatos (♩ ♩ ♩ ♩ ♩) or with forceful repeated-note patterns make these songs rhythmically exciting. And their pulse is more alive than even their "models." A comparison of the rhythmic pattern of Mahler's *Zu Strassburg auf der Schanz* with the folksong, *Le Deserteur*, the song that probably inspired Mahler to write his lied, clearly indicates a vigorous pulse in the first and weaker ones in the second.

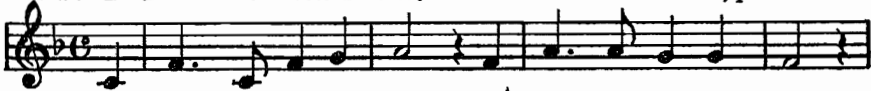
Ex. 2a Mahler: *Zu Strassburg auf der Schanz*; m. 5-6.

In gemessenem Marsch tempo



Zu Strass-burg auf der Schanz, da ging mein Trau-ern an!

Ex. 2b *Le Deserteur*: Erk-Böhme, *Deutscher Liederhort*. III, p. 261.



Zu Strass-burg auf der Schanz, da' fing mein Un glück an,

And Mahler's performance directions, *Im gemessenem Marschtempo, äusserst rhythmisch*, and *streng im Takt* makes explicit his aim for a strict tempo with a crisp and energetic pulse.

On the other hand, Mahler occasionally sought to produce the effect of unmeasured, free, or irregular rhythm. He did this in certain passages of his folklike songs to achieve, in performance, a "natural" type of singing, one that is characteristic of the untutored singer. Performance of this type occurs when, for example, a peasant who, singing while at work, pauses in his song, modifies his tempo, or sustains, at will, this or that note. Such a result occurs in the last of his *Lieder eines fahrenden Gesellen*. By inserting a measure of 5/4 directly after three consecutive phrases (eight bars) in quadruple time, Mahler adds an "extra" pulse to the bar. This sudden change of time signature creates on the fourth beat (see X in the example below) an unexpected pause. Its effect is that of the wayfarer momentarily interrupting his song.

Ex. 3 Mahler: *Lieder eines fahrenden Gesellen*, No. 4; m. 7-9

Even the manner in which Mahler set folk poetry contributes to the folklike quality of his lieder. He knew that in order to create a convincing *volkstümliches Lied* he must try to bring the words and the music into the same type of union found in the typical folksong—a marriage in which one partner, the music, dominates the other. Therefore, unlike most of his contemporaries, he approached the composition of the lied via the music. In fact, his attention, while setting a text, was absorbed by purely musical considerations. Consequently, he did not exercise special care to parallel the metre of the poetry in the rhythm of his vocal line. To be specific: he often applied rhythmic patterns, melo-

dic sequences, or figures associated with the dance or the march to phrases of text. Then, too, he would call for a regularity of musical stresses which produces a tripping and jiggling rhythm, a metre not present in each line of poetry thus set. And he often juxtaposed two groups of time values such as eighths and sixteenths instead of assigning the longer and shorter values to the words according to their relative importance in the central meaning of the poem. And examples of incorrect accentuation of individual words are not infrequent.

In contrast to Mahler, most Late Romantics believed that the lied composer should approach the composition of a song via the poem. He should derive the rhythm of his voice-part from the metre of the poetry. Indeed, composers with acute literary acumen actually sought devices that would serve as musical equivalents for rhyme, punctuation, and poetic metrics. And they used a huge variety of time values to differentiate the words of a poem according to their relative importance in its central meaning. Some went still further. They tried to create a vocal line that in performance would give the impression of being a good recitation of poetry.²⁴

These literary-minded contemporaries severely criticized Mahler for his manner of setting a text. Some concluded that he simply did not know how to declaim a poem correctly. What they did not understand is that Mahler was opposed, for several reasons, to the use in his folk-like lieder of declamatory vocal writing: to begin with, the folksong, his model, his point of departure as a composer, is rarely declaimed, but, to the contrary, filled with examples of poor declamation—jiggling rhythms and incorrect accentuation of words. Such "clumsy" treatment of text lends the folksong its distinctive charm. Declamatory vocal writing, on the other hand, is a sophisticated form of art and thus not the ideal vehicle with which to express the folklike. Then, too, Mahler had a strong distaste for declamation in general, a distaste he did not hesitate in an interview to disclose:

[Mahler] answered [my questions] furiously. . . ." I demand a theme, development of the theme, thematic manipulation, song, not de-cla-ma-tion!" and with each syllable he hit the back of his hand in his palm. I had the feeling he was about to explode.²⁵

It would be incorrect for still another reason to assert that Mahler lacked literary acumen. He had himself written several fine specimens of folklike poetry, e.g., his *Lieder eines fahrenden Gesellen*.²⁶

²⁴ On this subject see, by the present writer, "The Influence of Theatrical Declamation on Composers of the Late Romantic Lied," *Acta Musicologica*, XXXIV (1962), and *The Late Romantic Lied: Performance, the Literary Approach, and the Naturalistic Movement*, Doctoral Dissertation, New York University, 1960.

²⁵ Decsey, *Mahler*, p. 144.

²⁶ Although Mahler claimed to have written the poetry of the *fahrenden Gesellen*, Egon Pamer, among others, noted that the text of the first song—*Wenn mein Schatz Hochzeit macht*—is similar, almost word for word, to certain folk poetry. See his "Gustav Mahlers Lieder," *Studien zur Musikwissenschaft*, XVI (1929), pp. 120ff. For still other variants of the folk poetry Pamer cited see Alfred Müller, *Volkslieder aus dem Erzgebirge* (Annaberg, 1883), p. 135, no. 31 and Georg Heeger and

The judgment of his critics notwithstanding, Mahler had a profound understanding of folk poetry and of the type of union such poetry produces in the folksong. And he aimed in his lieder to mirror this special union. Therefore, since jiggling rhythms and the like are characteristic of the folksong, Mahler made use of them in his folklike lieder. Even Wolf—whose care for the prosody of poetry he set is exemplary—used a jiggling rhythm in *Der Gärtner*, one not present in the poem. And Wolf, one might add, was immediately censured for this. But such rhythm helps to imbue a song with the impression of the folklike! And this is just the point: treatment of text such as Mahler's tends to heighten rather than to detract from the folklike flavor of his *volkstümliche Lieder*.

With respect to their setting of folk poetry, Mahler's critics and not Mahler deserve to be censured. As composers, they carefully declaimed all poetry, even the folklike. And in doing this, some tore the little folk lyric asunder in their sophisticated declamatory treatment of it.

The most strikingly folklike element in Mahler's *volkstümliche Lieder* is the melodic structure of the voice-part. Like the typical folksong, Mahler's vocal line is clear-cut, simple, and diatonic. It often begins with triadic figures. Though some of his melodies seem long and wide-arched, such melodies are actually composed of many short, simple phrases. Mahler joins these by treating some sequentially, by repeating others, or by casting still others into antecedent and consequent phrases. Only upon occasion is the vocal line inflected with touches of chromaticism. These function either to underscore key words or phrases, phrases he interprets in a subjective manner, or merely to create changes of color, a result he often produces by mixing the major and minor modes. Chromaticism in the tristanesque sense, a characteristic of the concert lied of the time, is, of course, foreign to his *volkstümliche Lieder*. Therefore, Mahler, in his folklike songs, shaped the vocal line in a manner that is radically different from that of his contemporaries. He made melody command. He concentrated it in the voice-part and made it stand out. His melodies are vocal and not instrumental in style.

Mahler's vocal line is folklike for a still more important reason: isolated phrases from actual folksongs lie embedded in it. Compare, for instance, the phrase from Mahler's *Trost im Unglück* with that of the folksong, *Husarenliebe*, both cited in Example 4.

Ex. 4a Mahler: *Trost im Unglück*
m. 13-14



Wohl- an! Die Zeit ist kom men!

Ex. 4b *Husarenliebe*: Erk-Bohme,
Deutsche Liederhort, III, p. 281.



Wohl- an, die Zeit ist kom men,

Wilhelm Wüst, *Volkslieder aus der Rheinpfalz* (Kaiserslautern, 1909), No. 250a. Even the title, *Lieder eines fahrenden Gesellen*, is not originally Mahler's. Rudolf Baumbach used it to entitle the collection of folklike lyrics he wrote in 1878. Four of these poems have been set to music by Arthur Foote: *Vier Gesänge aus Lieder eines fahrenden Gesellen von Rudolf Baumbach*, Op. 39.

Egon Pamer discovered fragments from folk tunes in two other lieder by Mahler. And he noticed a similarity between the melodic contour of certain passages of several lieder by Mahler and several folksongs with the same titles.²⁷

How is one to account for the presence in these lieder by Mahler of fragments from folksongs? Many explanations may be offered. Let us examine some of these: Mahler quoted the fragments in question to imbue his lieder with a genuine folkish quality; Mahler adapted or arranged folksongs, shaping the originals to suit his taste, and called the results his original *volkstümliche Lieder*.

No significant published evidence exists to support these arguments. To be sure, corroboration may yet be found since research in Mahleriana is filled with lacunae. But discovery of such evidence, in view of our knowledge of Mahler's personality, attitudes, aesthetics, is unlikely. In the first place, Mahler relegated the folksong to a lower artistic level than the art song. He regarded it as a natural product and an imperfect one at that. Editorial revisions certainly could not transform the natural product into a work of art. On the contrary, they would kill its "naturalness."

But far more important: Mahler's main artistic objective was to create original works. And in so doing, he wished to leave his strong personal imprint upon them. This objective is implicit in Mahler's aesthetics and explicit in this statement: "Despite the simplicity and folkishness of [*Rheinlegendchen*], the composition is highly individual, especially in the harmonization which the public will not understand. . . . And yet, the melody is as natural as one can be."²⁸

In other words, Mahler wanted his public to concentrate upon the individuality of his *volkstümliche Lieder* and not upon their folk element. This attitude explains why he did not draw attention in the titles and playing directions to the specific folk element in *Hans und Grete* and in the other lieder mentioned above. Their folkishness, in any case, is self-evident. It does not need to be spelled-out. And the older Mahler grew, the stronger his aim for self-expression became. His treatment of the folklike in his later symphonies, written when his expressionistic tendencies came to the fore, is more individual even than his treatment of it in these songs.

We may therefore conclude that Mahler, whose urge for self-expression was so strong, and whose idealism and honesty were beyond question, is not likely to have arranged or adapted folksongs and to have called the results "highly original." Nor would such an imaginative composer find it necessary to quote phrases from *Volkslieder* merely to flavor his songs with the folklike.

A more likely explanation is that Mahler was influenced, subconsciously, by the folksong. The fact that he knew a huge number of *Volkslieder*—he knew well over 200 when he was but six years old—gives rise to the explanation that many of them may have been stored in

²⁷ Pamer, *Mahlers Lieder*, XVI (1929), p. 123 and Pamer, *op. cit.*, XVII (1930), p. 111.

²⁸ Natalie Bauer-Lechner, *Erinnerungen an Gustav Mahler* (Vienna, 1923), p. 12.

his subconscious. A phrase from one of those hidden in his mental store-house could have, in several ways, influenced his musical thought. The phrase may have become a germinal idea for Mahler, one that he developed and expanded or reshaped unconsciously in his own individual manner. As noted, Mahler regarded the folksong as a point of departure, a model, a stimulus that helped him to release his own creative impulses. Or it may have permeated his musical thought during the actual process of composition without the composer's awareness. Or it could have sprung to his conscious mind as he set the words of a folk poem with which it had long been associated in his mind. The fact that Pamer discovered melodic similarity only between lieder by Mahler and folk songs based on the same text strengthens the last-named possibility.

Besides calling for explanations, the presence in the Mahler lied of folksong fragments prompts two queries:

How many more lieder by Mahler incorporate snatches from folksongs?

Perhaps the folksong variants Pamer examined were not the ones Mahler knew. The ones he sang, if these could be uncovered, may resemble his lieder much closer. They may resemble not just an isolated phrase by extensive passages of his songs.

These queries are, admittedly, mere conjectures! Even discussion of them is contingent upon evidence furnished through research. Of course, basic research is necessary to support any of the explanations provided above. One conclusion may, however, be drawn from Pamer's discovery without further research: the fact that the phrases of *Volkslieder* he discovered do not seem out-of-place in the Mahler melodic line—on the contrary, they are stylistically similar to Mahler's own phrases—attests to the intrinsic folkishness of his *Volkstümliche Lieder*.

Interestingly enough, Mahler's attitude towards expression in music of the folklike was shared by his German contemporaries: Humperdinck, Strauss, Schillings, Pfitzner, and Reger. All were nationalistic. All were swept along by the trend towards the folklike. And all strove for individuality. They chose to express the folklike not primarily by quoting, imitating, or arranging genuine folksongs, but with original music, i.e., in terms of their own individuality. This reason explains why Humperdinck, for one, used but three folksongs in his "folk opera," *Haensel und Gretel*.

Although the influence of the trend upon Mahler's generation was strong, it was actually intensified throughout Europe during the next generation, the time of Stravinsky, Bartok, Armin Knab, and Vaughan Williams. In their youth and early maturity, these men quoted the folksong more frequently, regarded it with greater respect, or examined it more objectively than did most of their immediate predecessors. As an example of the last-named, one might recall that Bartok, unlike Liszt or Brahms, sought carefully to distinguish genuine folk music from spurious examples of it. Furthermore, ethnomusicologists began at this time the difficult task of clearing the romantic mist from their subject so that it could be viewed with scientific scrutiny.

The second influence of the trend—that of inducing composers to simplify their styles in order to express the folklike—affected the development of music still more profoundly. It induced composers of Mahler's generation to aim at simplicity, *per se*. Some of them, e.g., Reger, turned towards the *volkstümliches Lied* as a means through which they hoped to achieve this end. Conrad Ansoerge, who composed his *Ernte Lieder* for the reason given, called these songs "the simplest and most popular of my lieder."²⁹ And, as the influence of the trend increased, composers sought further to simplify their styles. These efforts eventually brought about a reaction in them, especially in those of Stravinsky's generation, to the complexity of Late Romantic music. They became antagonistic towards the sophisticated transcription of reality of the naturalists,³⁰ the color intoxication of the impressionists, and the uncontrolled subjectivity of the early expressionists. In short, they wanted to discard the heavy and elaborate armour of Late Romanticism. Viewed in this light, the trend towards the folklike, at its height, played a prime role in the transition from the old towards the new, the change from romanticism to modernism. Its role in stimulating composers to destroy late romanticism and to create modernism was vital.

²⁹ Ansoerge's *Ernte Lieder*, Op. 18, texts by Franz Evers, were written, interestingly enough in 1903.

³⁰ On naturalism see the present writer's, "The Impact of Naturalism on Music and upon the other Arts during the Romantic Era," *The British Journal of Aesthetics*, publication expected in 1963.

KILENYI BRUCKNER MEDAL AWARDED TO PAUL HINDEMITH

In appreciation of his efforts to create a greater interest in the works of Anton Bruckner, the Directors of the Bruckner Society of America, Inc., awarded the Kilenyi-Bruckner medal to the distinguished composer, Paul Hindemith. In recent years Prof. Hindemith has devoted an increased amount of time to conducting and almost always he has included a Bruckner work in his program.

The presentation of the medal was made by Mr. Charles L. Eble, President of the Society, at an informal reception sponsored by the Chicago Symphony Orchestra, Seymour Raven, manager, following a performance by the Chicago Symphony Orchestra of Bruckner's Seventh Symphony under the direction of Prof. Hindemith on March 29, 1963.

THE SEVENTH SYMPHONY OF BRUCKNER

AN ANALYSIS

By ROBERT SIMPSON

The following article is a new and revised version of an article which appeared in the *Music Review*, published in England in August 1947.

What follows is a description of the musical processes of one of Bruckner's greatest and subtlest works, from point to point, without recourse to *a priori* concepts. Bruckner has often been criticized by those whose inattention and reliance on pre-conceived ideas of sonata form have misled them into a superficial impression that the music is a clumsy attempt at conformity by a composer who has no real discipline. One of the main traps for the unsuspecting, routined critic is the fact that Bruckner's music can show such superficial semblances. The first movement of this work, for example, looks on paper as if it is a crudely shaped sonata movement; as such it has been frequently subjected to criticism that is, as we shall see, empty. The true analysis of such a movement must be conducted (a) with a completely accurate ear for tonalities and the ability to relate tonal experiences over large stretches of music and (b) with freedom from conventional formal concepts. In fact, only one movement in this symphony (the Scherzo) is in true sonata form, and the other three are evolved along entirely individual lines, through the natural functioning of tonality and the apt spacing of calm and climax; such designs can be described only from point to point in the hope that the reader will follow the process without the aid of impossible diagrams and misleading ground-plans. This is not as difficult as it might seem, since Bruckner's methods are so clear that it is surprising that they have been so often misunderstood.

First Movement: *Allegro moderato*

Bruckner's habit of beginning with string *tremolandi* has often been noted, sometimes in blame. It is actually no more remarkable than the fact that out of the twenty-nine movements in Brahms' symphonies and concerti, no less than fourteen end with the same type of woodwind chord, occasionally combined with strings (*arco* or *pizzicato*). The openings of Bruckner's symphonies are as similar as the doorways of nine different cathedrals. In this case the entrance leads to a very lofty and light interior.

Ex.1 *Allegro moderato*



The first staff shows a melodic line in bass clef with a key signature of three sharps (F#, C#, G#). It features a series of notes with slurs and ties, ending with a measure marked '(b)'. Below the staff is the instruction *poco a poco cresc.*

The second staff continues the melodic line with similar phrasing and slurs, ending with a measure marked with an asterisk (*).

The third staff continues the melodic line, ending with a measure marked with an asterisk (*). Below the staff is the instruction *dim.*

It is noteworthy that this long phrase modulates to the dominant before slipping back to the tonic for a fully scored counterstatement, in which the original tendency is checked by a beautiful cloudy elongation that finally settles on the dominant (note the distinction between "in" and "on" the dominant). The expected E major is, however, replaced by yet another attempt by the key of B to control the path of the music. Oboe and clarinet, supported by soft horns and trumpet, treat, with a new theme, the dominant as a key.

Ex. 2 (bar 51)

The first staff is for Oboe and Clarinet (Ob. & Cl.) with a piano (*p*) dynamic. It shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The line begins with a long slur and includes various rhythmic values and accidentals.

The second staff is for Trumpet and Horns (Tr. & Hns.) with a mezzo-forte (*mf*) dynamic. It shows a similar melodic line in treble clef, starting with a long slur and including various rhythmic values and accidentals.

As the quotation shows, B major becomes B minor and in the following bar loses its slender foothold. For 18 bars the music drifts deliberately through a sequence of remote keys, reaching B major again at bar 69. That tonality is not yet secure (a 6/4 chord) and is this time carried on the crest of a wave into its flat supertonic region, C major. The phrase of Ex. 2 now has a new ending which becomes absorbed in a short but lovely triple counterpoint.

Ex. 3 (bar 81) Leading parts only

Strings

mf

pp etc.

The Neapolitan C major falls easily back into B major (bar 89), which now shows a confidence that is not undermined by the "passing keys" into which it moves almost at once. These occupy 10 bars, and at bar 103 the iron grip of a deep pedal F sharp settles the firm entrenchment of the dominant, toward which a giant *crescendo* sweeps. Throughout this process Ex. 2 has prevailed. The first big climax of the symphony comes with a sudden hush and a rhythmic new theme in B minor.

Ex. 4 bar 123

VI.

pp

Passing through F sharp minor, D major and minor, and G flat major (= F sharp major), this rises quickly to a massive brass fanfare, afterwards closing gently in B major. The passage starting with Ex. 4 should not be thought a new section or "third subject." It is simply the release of tension caused by the victory of B, and provides a welcome change of movement. The purposes served by this passage and by its return later in the design are entirely dissimilar. Outward resemblances such as the change from tonic to dominant must not deafen the listener to the fact that this kind of behaviour is not characteristic of sonata style. The slow emergence of one key from a host of others is a new phenomenon in the field of symphony. It is commonly supposed that Bruckner's restatements are conventional and redundant gestures. That view ignores the truth that recapitulation is a prime element in any large-scale musical form, whether its motion is sonata-like or not. The rest of this movement will be heard to reinstate E major by a method

similar to but longer than that which has just evolved B major. Tovey's assertion that Bruckner was helplessly fettered to useless sonata formulae breaks down when it is understood that elements a lesser master might have made into a clumsy development, restatement, and *Coda*, are here welded into a single organic structure, the natural result of the crisis created by the opening section.

Two horns augment the closing notes of the last group (163) and a clarinet plays peacefully an inversion of Ex. 1 (a) in B major. An oboe freely imitates it while trombones provide gentle support. After a flute echo of figures from the Ex. 4 paragraph, the mode becomes minor with another entry of the clarinet-oboe-trombones combination. This time the flute hints at the dominant of A flat, but a solemn inversion of Ex. 2 follows in D minor on cellos. This breaks off and is heard again high in the violins in E minor, at present not recognizable as the tonic minor. It ceases at the same point as before and is resumed by the cellos in F sharp minor, whence it grows into a grandly sustained *cantabile* with a trend towards E minor. F sharp is soon shown to have been a super-tonic key. Very definite emphasis is laid on E minor by the abrupt and quiet interruption of Ex. 4 in that key, on a solo flute with its mirror image in the basses (219). Violins join with a new counterpoint. E minor is then contradicted quickly by A minor, D major, D minor, C major, B flat major and A flat major. A drop to *ppp* finds the music waiting expectantly on the dominant of C. One beat's silence is broken by a tremendous outburst in C minor, Ex. 1 (a) being treated by free imitation all over the orchestra. For 16 bars this irruption lasts. When it subsides C minor is in firm control.

Here is a crucial point that shows plainly the difference between sonata principles and those obeyed by Bruckner, who is now approaching the moment usually construed as a sonata restatement. The invasion by C minor has a lasting effect. It postpones indefinitely the return of home rule. Were Bruckner writing a sonata movement he would now need a very long and thorough preparation for the recapitulation, which would come dramatically and with all the force of a long delayed and well planned uprising. In Bruckner's countries events do not turn on quick revolutions. His Underground Movements work subtly and surely, gaining control with gradual persuasion.

The storm calms but there is no change of key. The first theme is given in C minor with euphonious echoes in the woodwind and a gracious counterpoint in the first violins, and it then modulates to the dominant of D (257). In D minor the same thought recurs, now turning in the direction of A flat. Here there is a *crescendo*, but the expected A flat major is magically supplanted by the full E major, when the whole of Ex. 1 is stated for the first time since the outset (281). E major is now appreciable as the tonic because of Bruckner's strategic handling of E minor before the big C minor passage. But its position is not yet firm. The intervention of C minor has given Bruckner the reason for a startlingly beautiful change of key and has greatly increased the prospects of the movement as a whole.

Above the main theme floats its own inversion, and its second half is enriched by swelling trumpets, a sound of such splendid majesty as

Bruckner rarely surpassed elsewhere. As before there is a shift towards the dominant. This time it causes the biggest crisis of the movement. The integrity of the design is now at stake, since the B minor-major tendency has to be curbed.

The end of the theme drifts into dark mysterious modulations in which flute, basses and clarinet are heard through high *tremolandi*. The tonal balance is thus tilted entirely in the opposite direction, so that Ex. 2 must needs sound in an E minor that feels like the dominant minor of A minor. Its first 16 bars, newly scored, make the same passing modulation as before. From bar 335 (E major 6/3) two successive waves rise strongly to the very threshold of B major (362). This challenge of B major is so insistent that were Bruckner to state the group of Ex. 4 in E minor at this point it would certainly seem to be in the subdominant minor of B. That group originally acted as the climax of a process. There is no question of that as it now cuts in quietly and purposefully in G major. Through C major, E flat and G flat, it passes to A major (375), and A is the key of its remainder. Before the paragraph can finish, there is a sudden *pianissimo* drop on to a low E, clearly the dominant of A (391). The composer is now in the position to exploit the natural tonic-dominant bent of his main theme. Most symphonists, had they reached this stage, might have been content to give the theme literally, allowing it to turn automatically from A to E. Not so Bruckner, who makes the hitherto rarely heard figure (b) from Ex. 1 sweep in a grand arch over a dominant (E) pedal that eventually turns into a tonic. Ex. 1 (a) is so reserved for the final climax, which rears itself nobly in E major, fully established for the first time since the beginning.

In spite of superficial visual resemblances, it should now be plain that this method of construction has little in common with sonata style. This plan is divisible into two main parts only, the first fostering a slow evolution of B minor and major out of a start that is not so much in E major as delicately poised on that key, and the second seeing the subtle resurgence of the true tonic, not without opposition from the pretender. When themes or thematic groups are restated their functions are changed in ways that would not be possible in sonata schemes. Ex. 1 becomes absorbed almost imperceptibly into a long process beginning at bar 189. Ex. 2, which at first was the means of setting up B major, later causes the final attempt of that key to regain its sway. Its original victorious outburst, Ex. 4, eventually defeats it by a sudden entry in G major and a modulation to A. Sir Donald Tovey wrote, "It is Bruckner's misfortune that his work is put forward by himself so as to present to us the angle of its relation to sonata form." The misfortune is not Bruckner's. It attends those who are fooled by chance semblances.

Second Movement: *Adagio*

Bruckner's slow movements always commence with two contrasting groups of material in contrasting keys. Thereafter each design is differently and unpredictably shaped. This one is in C sharp minor, a key which the first movement, with all its range of tonality, avoids. The opening is a mighty paragraph containing, among others, the following three important elements.

Ex. 5 *Sehr feierlich und langsam*

Vlas & Tubas
p cresc. sempre
dim.

Ex. 6 (bar 4)

mf cresc. sempre
Sehr markiert
 etc.

Ex. 7 (bar 13)

VI. 1
p cresc. p

Though the start is in C sharp minor the tonality during this passage moves slowly towards F sharp minor, a big climax being poised upon the frontier of that region. The *tutti* breaks off and a *diminuendo* leads solemnly to the second half of the expository opening section, settled happily in F sharp major with a change of time and pace and a new theme of remarkable beauty.

Ex 8 (bar 37)

dim.
 etc.

This soaring, heavenly episode secures the state of F sharp major. As it closes the light fades, giving way to the funereal strains of Ex. 5, again in C sharp minor. The ninth bar of the theme (85) becomes deflected into F sharp, and as if thoughts of past joys evoke deep longing, slow rising developments of Ex. 5 (a) and its inversion move towards a crisis, heralded by urgent trumpet calls and reached at bar 101 with a striking turn to C major. This has a bearing on later events. With a softening of tone Ex. 6 follows in the new key, scored with moving effect for flute and strings. More rising sequences involve a *crescendo* to the dominant of G. The expected G major is foiled by a statement of the whole of Ex. 6 (114) beginning in E flat and leading naturally to A flat. There follows a massive and typical Brucknerian *crescendo* based on successive steps in which Ex. 6 (a) appears in different keys and on different choirs of instruments. By way of A flat major, E major, F

major, and F sharp major the long-delayed G major is attained in what is so far the weightiest climax of the movement (127). G major, which seems to be the final stage in the sequence of keys initiated by E major at bar 121, now dies away, revealing itself as the dominant of C. The suggestion of C, however, is but momentary, and the surprising entry of Ex. 8 in A flat major shows that G major is not the end of the tonal chain. This theme has here a darker colouring and is half concealed beneath a lovely new counterpoint (133). It is soon clear that A flat major is simply G sharp major, the home dominant, from which impressive cloudy modulations and hesitations drift into C sharp minor.

This return of Ex. 8 in A flat, besides being a satisfying and necessary recapitulation, is therefore also a gigantic dominant preparation for the resumption of the tonic. Bruckner rarely repeats ideas for the purpose of mere symmetry, but makes them perform organic functions in living forms. His practice in the first movement is here carried further. He might well have given another statement of Ex. 6 (a) in A flat at bar 128 or thereabouts, moved immediately to C sharp minor and written a complete (or slightly curtailed) restatement of the expository section (Exs. 5 to 8 inclusive), its keys redistributed, leading to a Coda. The ungainliness of such a scheme is obvious and is the sort of composition for which Bruckner is usually blamed by cursory critics. But, as will presently be shown, a further repetition of Ex. 6 (a) in A flat would, apart from its redundancy, ruin the still larger plan in Bruckner's mind.

C sharp minor brings back the great main theme surrounded by flowing string figures. The complete Ex. 6 follows and is the outset of one of Bruckner's most magnificent *crescendi*. Very slowly Ex. 6 (a) grows into an awesome climax. Again a sequence of keys is employed, one even more striking than before. From bar 164 onward it runs as follows: F minor to A flat, F sharp minor to B flat; G sharp minor to A major, D flat to E flat, and B major to the dominant of C sharp. Here the tension is immense. The G sharps in the bass change to A flats, and with a thrilling shock, the stupendous climax suddenly streams out in a shining C major.

It will be remembered that the previous high point in G major (127) showed signs of leading to C, but was prevented from so doing by Ex. 8 in A flat. The present higher peak stands in brilliantly clear relation to the other, as also to the still earlier emphasis on C major (191). But the final revelation is to come. As the G major *tutti* was followed by a soft A flat major, so this in C major shows itself in a similar light, and its quiet reaction is in D flat major (C sharp). The sublime lingering end of the movement is threefold. First, major turns to minor with a noble utterance of the tubas and horns, based on Ex. 6 (a), cavernous and grand. Then follows Ex. 7, not heard since its first statement, now no longer aspiring but ethereal and remote, floating high above a wonderful intermittent bass C sharp (*pizzicato*). Last, Ex. 5 (a) emerges for the first time in the tonic major.

Third Movement: *Scherzo* and *Trio*

The *Scherzo* is in A minor. This key, touched but once in the first movement and not at all in the *Adagio*, comes with powerful effect.

Significantly, the two other important keys in the third movement have previously had little prominence. C minor, in which the first stage of the *Scherzo* ends, has not been heard since its huge outburst in the *Allegro moderato*, and F major, the key of the *Trio*, has hitherto been noticed only as an unobtrusive member of a few short key sequences. The freshness of the *Trio* is, moreover, made doubly sure by the strict exclusion of F major from the *Scherzo*, of which the succinct start states its complete thematic matter.

Ex. 9

Sehr schnell

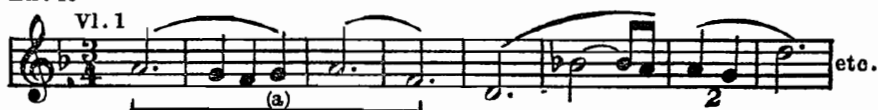
The musical score for Ex. 9, titled "Sehr schnell", is presented in two systems. The first system shows the piano part (left hand) with a treble clef and a 3/4 time signature. It begins with a piano (*pp*) dynamic and features a rhythmic pattern of eighth notes with slurs, labeled (a). The second system shows the violin part (right hand) with a treble clef and a 3/4 time signature. It starts with a piano (*p*) dynamic and includes a melodic line with slurs and accents, labeled (b). The piano part continues in the second system with a mezzo-forte (*mf*) dynamic and a rhythmic pattern similar to (a), labeled (c). The third system shows the violin part with a mezzo-forte (*mf*) dynamic and a melodic line with slurs, labeled (d). The piano part continues with a *dim.* (diminuendo) dynamic and a rhythmic pattern similar to (a), labeled (e).

At bar 29 there is a quick shift to D flat, the first of a series of kaleidoscopic changes lasting for 24 bars. Then the dominant of C minor is reached (53) and after some preparation C minor itself drives home a very massive climax. The absence of distinct first and second groups does not prevent this section from being an extremely terse sonata exposition. The development shows more swift modulations, beginning softly in A flat with (a) and followed by (d). A repetition of this in G flat leads to inversions of (b) in A major, C sharp major, and E minor, the two latter keys being enmeshed in a *stretto* by contrary motion. The strings are meanwhile busy with derivatives of (a). Next come treatments of (d) and its companion (e). Both these ideas become quite

changed in character, passing through many modulations, inversions, and contrapuntal combinations before entering D flat, whence the trumpeting figure (b), in *stretto* with its own inversion, careers to the home dominant. The first horn and subsequently a trumpet display a free diminution of (b) (bar 165). The recapitulation, coming after a hush (185), is regular. Its first move is to B flat instead of D flat, and the final climax thus fixes A minor. Bruckner will concede a regular restatement only in a short piece. This *Scherzo*, with all its breadth, variety and unity, fills no more than four minutes. The relentless use of 4-bar rhythms is responsible for the hammering power of most of Bruckner's *Scherzi*, which are at least as strong as any since Beethoven.

The slower *Trio* is not, as is so often stated, lyrical. The true lyric has strophic regularity. It confines itself; it is a miniature. The term has been much misused by musicians, who normally apply it to anything with graceful melodic outlines. This *Trio* is binary in form since its first part is incomplete, starting in F after some introductory drum taps and ending with a delightful surprise in D major. The second part is begun by an inversion of Ex. 10 (a). Bruckner is very economical, rarely

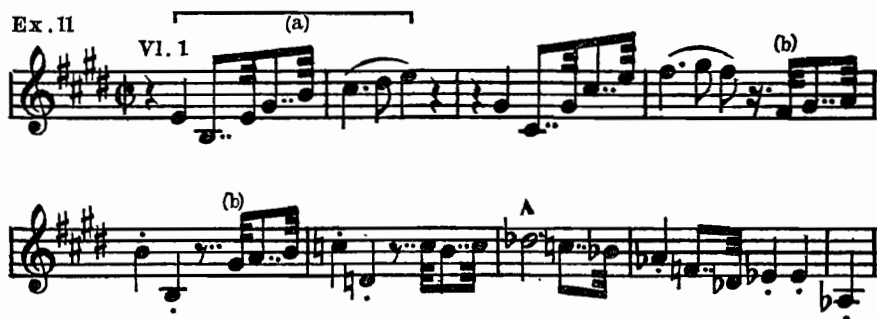
Ex. 10



leaving this phrase, and treating it with delicate resource. The return to F major finds the original melody soaring to a climax before finishing gently with flowing flute figures. The *Scherzo* is repeated in full.

Fourth Movement: *Bewegt, doch nicht schnell*

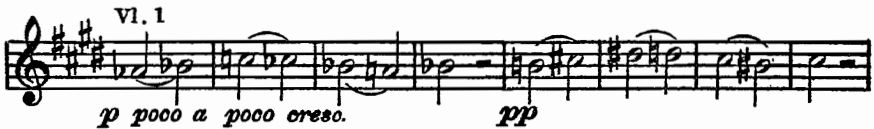
This blends solemnity and humour in festive grandeur. It is unique in form and difficult to describe in spite of the directness of its address. The same subtlety of tonal organization is evident here. As in the first movement, the main theme foreshadows by its modulation the key-system to follow:



This moves almost at once, as shown, from E to the key a major third higher, A flat. The next bar (10) cancels this by asserting E minor, whereupon the theme begins again in the dominant, B major. It now modulates with another *crescendo* to B flat (19), whence it starts once

more. Then come two more steps to major mediant, B flat to D major and D to F sharp major, leading to a bold progression which, rising, hits the dominant of G flat (F sharp). Before the music can settle there it subsides on to the dominant of F (33). Instead of F major (or minor), however, there is a richly modulating chorale, commencing in A flat major and thus consolidating the first change from E to A flat.

Ex. 12 (bar 35)



Ex. 13 (bar 51)



Though this chorale seems to modulate casually, it is centred on A flat, which is soon confirmed by Ex. 13 in a return through the dominant of F. (It is, of course, possible, though not easy, to fix a key without recourse to its own dominant.) The resumption of Ex. 12 occasions a small rise in temperature which falls to the dominant of A. At this the first *tutti* of the *Finale* bursts out in A minor with the following Herculean derivative of Ex. 11 (a).

Ex. 14 (bar 93)



A recurrence of this a semitone higher initiates a fully scored paragraph that strides through F minor, B flat minor, A minor, and the dominant of D minor, culminating in two powerful brass fanfares on the successive dominants of G and A flat. It appears as if this cardinal stage will end with a climax in A flat. Ex. 11 (b) does enter in that key, but its very nature forces it to rise to its major mediant, C major. After a short-lived effort by A flat to retake control (117-127), the music dies away mysteriously in a C major which is not entirely free from its earlier associations as the dominant of F (refer back to bar 33). Ex. 11 (b) is changed into a new figure.

Ex. 15 (bar 133)



At present the three most important keys asserted have been (i) the tonic, E major, (ii) A flat major, and (iii) C major. They are clearly

related as a series of major mediants. Bruckner immediately illuminates this relationship by giving a soft free augmentation of Ex. 15 in A flat and repeating it at once in E major (147-162). The threads are being drawn more closely. Of the three keys A flat has been most emphatic, E major least. The tonic and its environs are now entered. At bar 163, in the subdominant minor, there is a humorously simple inversion of Ex. 11 ending in A major and overlapping with an equally playful inverted diminution of the chorale, whose second phrase is placed on the home dominant. Then Ex. 11 appears in E major in *stretto* by contrary motion, threaded by a quaver counterpoint. A straining towards A flat is checked by a *crescendo* and a second tremendous *tutti* on Ex. 14 makes a forcible entrance in the dominant minor. The counterstatement of its first phrase lands on the border of A flat, for which the influence of the tonic now proves too strong. Its E flat becomes D sharp and the rest of the *fortissimo* stalks gigantically around home territories, crashing into a terrific unison on the dominant of E (the notation here is in flats, but does not deceive the ear). There is a silent pause.

The echoes of the Titanic sound have hardly died when the chorale begins quietly in C major. The melody is so shaped that this time its second phrase modulates smoothly to F major. Strictly, the third phrase would follow on the dominant of G, but it continues in F, thus emphasizing the original habit of C major to behave as the dominant of F. This tiny point made, the theme becomes its old modulating self again and Ex. 13 falls into the homely subdominant region of A major (over a pedal E). Slight tension is created by the intervention of the dominants of F and A flat, but they are repudiated by Ex. 11 (b) in A major. This is the start of what would be a mighty *Coda* if this amazing movement were divisible into sections. The theme, on the edge of F sharp, is crowned by the brass. It emerges, travelling in the direction of A flat and is swept up by another great *tutti*, driving towards the submediant. At bar 267 there is a phrase in E major, reminiscent of the Fourth Symphony. After a blazing contrapuntal combination in C sharp major there is a quick drop to *pp* and Ex. 11 jumps out in the tonic, now unmistakable. As at first it rushes to A flat, the brass crowning it again; it restarts for the first and only time in A flat major, modulating this time to G (this corresponds to the move from B major to B flat in bars 11 to 19). The orchestra is wonderfully vivid as the theme flashes in many brilliant shapes towards the home dominant. The astonishing mass of tone ceases abruptly as that region is gained, and then the main theme, merging with Ex. 1 (a), resounds in the vast spaces of E major as, with glorious fanfares, it rings the final majestic climax.

This analysis may perhaps indicate the futility of expecting the music of Bruckner to react to the same tests as that of Brahms and most other nineteenth century symphonists. That error was made by a most intelligent critic, the late H. C. Colles in a discussion of the subject in the Oxford History of Music. There the opening movement of this work was dissected and found to be the lamentable result of Bruckner's ignorance of Brahms' principles of composition. Although Bruckner and Brahms did not understand each other in Vienna, it may well be that in the Elysian regions where, doubtless, all are friends, they are both laughing at the absurd rivalry that once separated them.

BRUCKNER-MAHLER-WOLF ON AUSTRIAN POSTAGE STAMPS

By J. POSELL

Philatelists, especially topicalists, have long been aware of the existence of postage stamps honoring Austria's composers Anton Bruckner and Hugo Wolf. Now at long last, Austria has also finally issued a stamp commemorating the 100th anniversary of the birth of Gustav Mahler. While the history of the postage stamp as we know it today goes back to 1840 when the famous "penny black" was issued in Great Britain, the first issue of postage stamps devoted to musicians appeared in 1922 when Austria issued a beautiful set of seven engraved stamps picturing composers. These were Haydn, Mozart, Beethoven, Schubert, Johann Strauss, Hugo Wolf and Bruckner. To Austria, then, must go the credit for considering music of equal importance to royalty, battle scenes, railroads, heads of state, allegorical figures, etc., which were practically the only subjects used before that time on the stamps of most countries.

Since that date, almost all countries have issued stamps honoring their composers, conductors, instrumentalists, national anthems, music festivals, operas, national conservatories, etc. The list of world known musical figures existing today on postage stamps is very imposing and includes practically every well known composer (and some not so well known) of almost every country.

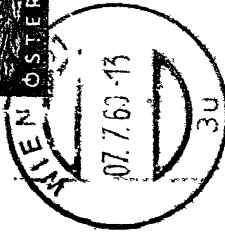
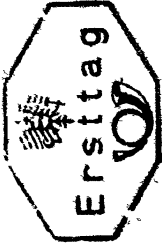
The collector of "music on stamps" has long awaited a Mahler stamp, as he was one of the few major composers who has long been philatelically neglected (another is Johannes Brahms) and it is gratifying finally to see a beautiful Mahler likeness on another Austrian stamp marking an appropriate anniversary.

The following illustrations include the original Bruckner and Wolf stamps of 1922 plus a special Bruckner stamp, issued in 1949, marking the 125th anniversary of his birth, and a special issue of 1953 for Hugo Wolf, marking the 50th anniversary of his death. Stamps and covers illustrated are from the collection of the author.

ERSTTAG-FIRST DAY OF ISSUE



GUSTAV MAHLER
1860-1911





1922



1949

Zeitungsdrucksache
Imprimé



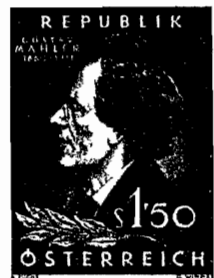
1949



1922



1953



1960

THE EXPRESSIVE CONTENT OF MAHLER'S NINTH

AN INTERPRETATION

by JACK DIETHER

The *Ninth Symphony* of Mahler is one of the most heartrending utterances in all music. And the more knowingly one sets it in relation to the composer's life and his other music, the more eloquent it becomes. For then what seems implicit in the music from early acquaintance becomes explicit—as explicit and articulate as instrumental sounds can well be, and at the same time, more emotionally compelling than mere words could ever be.

Explaining his recourse to vocal passages in his early symphonies (*II, III and IV*), Mahler said that he often arrived at a point in a symphonic work where he must use the word as bearer of the idea, just as Beethoven had done once in his career. After the *Fourth Symphony*, however, Mahler no longer alternated vocal and wholly instrumental movements within the same work, though his earliest outline for his *Eighth Symphony* envisioned one more instance of it.¹ Thus, aside from the choral *Eighth* and *Das Lied von der Erde* (subtitled *A Symphony for Tenor, Alto and Orchestra*), we have, after *IV*, five symphonies conceived instrumentally throughout (*V, VI, VII, IX*, and the fully sketched *X*).

Nevertheless, if we examine Mahler's works integrally we begin to see that it was not really the principle of "the word as bearer of the idea" which he abandoned in these later symphonies, but rather the direct and literal method of applying it. Sometimes, in the early period, Mahler would take a previously composed song and simply place it *within* a symphony, as, in the *Fourth*, he did the song *Das himmlische Leben* which he had composed and published some eight years earlier. This method he abandoned thereafter. Sometimes, however, he would simply quote a song in the orchestra, either at length (*Des Antonius von Padua Fischpredigt* in *II*, and *Abloesung im Sommer* in *III*), or in brief. It is the latter method—the brief or elliptical quotation—which he retained to the end as best suiting the free-fantasy potential of symphonic composition. The "message" is implied rather than stated, and so the more direct *emotional* meaning which music can impart is totally freed from the original verbal inspiration, while at the same time the latter is explicitly acknowledged. The subtlety and pervasiveness of this process in Mahler go far beyond the deliberate instrumental use of vocal material by Schubert and other composers.

¹ In place of the instrumental *Adagio* movement planned for the *Eighth*, we have simply the instrumental prelude to Part II, after which the *Adagio* section continues with solo male voices and chorus. See *Mahler's Eighth: the Hymn to Eros* by Gabriel Engel, Introduction, pp. 12-16, CHORD AND DISCORD, 1950.

only dimly perceived by the rational mind of its own creator. In Mahler's case, the sparks—verbal images, signals, *etc.*—are significant clues to what stirs us within, and help us to understand both the music and the man. By searching out such clues and tracing them in their protean guises, I hope to provide a little more insight into his last completed work.

Throughout the instrumental works of Mahler's "middle" period (V, VI and VII) we hear increasingly subtle but pregnant interconnections between symphony and song, symphony and symphony. Whether they are actually conscious or not does not, as I hope I have indicated, really matter very much. And when we come to the final period (1907-1911), those years which Mahler spent in the actual shadow of death, we find a richer allusiveness than ever, spanning by reference the whole of Mahler's creative life. Was it deliberate or not that the motor rhythm of *Das irdische Leben*, composed before 1892, turns up in the 1910 sketch for the *Purgatorio* movement of the *Tenth Symphony*? Mahler has not told us, but it could make little difference to those experiencing the eerie thrill of recognition which the allusion provides. We recognize the rhythm of the "Mill of Life" which accompanies the ballad of child starvation, and we feel, perhaps without verbalizing it, as Gloucester in *King Lear* did when he uttered his great lines:

As flies to wanton boys, are we to the gods;
They kill us for their sport.

We feel the macrocosm within the microcosm—"infinity in a grain of sand." Perhaps, in the cosmic view of our planet, all mankind is allegorically a child starving in the midst of plenty. Even when there is little that can be identified as being in positive quotation marks, that weird feeling of *quasi*-conceptual relatedness persists and becomes ever more profound. And so the more we know of Mahler's music, and of Mahler himself, the more overwhelmingly "articulate" the instrumental *Ninth* and *Tenth* symphonies become.

In the *Tenth* we have in addition those anguished outcries which Mahler wrote on the manuscript during the fateful summer of 1910. They are, to be sure, *post facto*, but we still have to take into consideration Mahler's uncanny instinct of self-prophecy. No doubt the conscious understandings implanted in his mind that summer in his analytic session with Sigmund Freud were already instinctively anticipated. In connection with the *Ninth* the verbalizations are scarcer and more formal, but they are also less demonstrably *post facto*. We have, for example, the dedication of the *Rondo-Burleske* (third movement) in the manuscript "to my brothers in Apollo." A little closer to the outcries of the *Tenth*, but much clearer, is the exclamation in the first sketch, over a return of the main theme in the first movement (four bars before cue 8): "O vanished days of youth! O scattered love!" Bruno Walter declares that the title of the last canto of *Das Lied von der Erde*—*Der Abschied* ("parting" or "farewell")—"might have been used as a heading for the *Ninth*," though he finds the two works to be "without musical connection."⁴ Certainly they are without connection of the kind that exists be-

⁴ *Gustav Mahler*, trans. James Galston, Greystone Press, New York, 1941, p. 124.

tween *Antonius* and the *Scherzo* of the *Second*; but not without connection of the subtle, allusive kind to which I am referring. And is not the latter kind of connection the more moving and eloquent?

I must emphasize, however, that for the very reason that music is such an exact purveyor of the language of the emotions, our verbalizations of its expressive (not literary) content must of necessity be less so. Also, I hope no one is more aware than I that it is possible in such verbalizations to misconstrue the inner meaning altogether, or fail to convey one's own insights adequately to the reader. I shall utilize every associative clue to the best of my ability, with the proviso that inherently this is my own subjective interpretation, not necessarily better than other different ones. Obviously it is not the kind of thing that can be proven in a court of law. It is simply an intuitive extrapolation based on 25 years' study of Mahler's music and letters, including a searching examination of that which interests me most: his changing *and* his unchanging methods of working in symphony and song, and the symbolic language inherent in both. I certainly intend to continue probing deeper into the *Ninth*, and since the work is virtually inexhaustible, no doubt I shall come to consider some of what I say here to be naive, tentative or clumsy. I can only hope that I have nowhere missed the logical thread altogether. I agree completely with what Mahler said about "literary" programs. Since the true symbolic meaning of music is disguised, it *cannot* be wholly known to the conscious mind even of its creator. On the other hand, I entirely disagree with Stravinsky's well-known dictum that music is inherently incapable of expressing anything. On the contrary: I believe that music is inherently incapable of *not* expressing anything. In the long run, we shall know it better by knowing ourselves.

FIRST MOVEMENT (ANDANTE COMODO IN D MAJOR)

If the gesture of "farewell" in *Das Lied von der Erde* may be epitomized in a few notes, it is surely to be found in the setting of the key word from the final lines—"ewig, ewig" ("ever, ever"):

Ex. 3

The musical notation consists of two staves in a 4/4 time signature. The first staff shows the notes for the words "all ü - - - ber - all". The second staff shows the notes for "und e - - - wig, e - wig". A dynamic marking "sf" (sforzando) is placed above the first note of the second staff. A cross "x" is placed above a slur that covers the final notes of the second staff.

Indeed this is a common enough musical conceit. Immediately one may notice, for instance, the strong resemblance of this idea to the use of the "Lebewohl" figure in Beethoven's *Piano Sonata*, Op. 81a. But the latter part, the "ewig" figure, is immediately elaborated into a variant of what I regard as one of Mahler's chief motto-figures, variously employed in nearly all his symphonies from the *Second* on,—

Ex. 4

blau - en licht die Fer - nen

then repeated very simply in the lower octave, under a further variant delicately scored for violins, harp, mandolin, and celesta:

Ex. 5

e - - - wig, e - wig

Again a cadence figure; but the most memorable cadence of all, as repeatedly begun by the singer and completed hereafter by the orchestra, the celebrated tonic chord with added sixth which so haunted Alban Berg persisting for no fewer than 74 final bars—the perfect musical depiction of eternity:

Ex. 6

Fl. Ob. Hn. z etc.

e - - wig, e - - wig

Trbs.

But the really striking thing about this figure is that, in addition to being a cadence figure, it is repeatedly used to *begin* the vocal phrases of *Der Abschied*, including the recitatives (though in a different part of the scale and in the minor mode, in the latter cases). This endows the vocal music with that feeling of finality, even in its highest passion, which first attracted Mahler to the Oriental poetry itself at that time. The end is foreshadowed by the beginning, as in this final stanza itself, which begins:

Ex. 7

Die lie - be Er de all ü - ber - all

It is Mahler's farewell to "the beloved earth." And when we see that the association of this figure with eternity is already foreshadowed in the opening *Trinklied* ("The sky is forever blue, and the earth will long stand firm")—

Ex. 8

Das Fir - ma - ment blaut e - wig, und die
Er - de wird lan - ge fest steh'n

we begin to realize that this complex permeates the entire work in even subtler ways. Grant that, and it soon becomes evident that the same complex underlies the *Ninth Symphony* too. The *Ninth* begins, in fact, by sketching in almost impressionistically, over a new funereal tread, the same harmony with which *Das Lied* ended.

Ex. 9

Cellos
Harp
p Horn
z

Nothing could be sparser than that. It goes beyond Berg, and suggests already the ultimate textural economy of a Webern. But without touching as yet the tonic D, it already outlines the third, fifth and sixth tones which are so prominent in *Example 6* above. Indeed, the two figures marked *z* differ melodically only in that the last two notes are in the former case sounded simultaneously, in the latter consecutively.

The next figure, at the fourth bar, does introduce the D tone, but continues to stress the fifth and sixth by means of an "echo," which alternates with a little shuddering figure in the violas:

Ex. 10

(muted) Horn
(open) Horn
f Violas
6 pp
6

As the tonic D is finally established in the bass at the seventh bar, the violins begin to intone a melody that seems to grow out of a still-sounding echo of the contralto's "ewig":

Ex. 11



And again, as in the final verse of *Das Lied*, this melody which begins with a falling tone from the mediant reaches a falling cadence in the second of its two clauses:

Ex. 12



Once more this falling cadence complex, either completed—

Ex. 13



or uncompleted—

Ex. 14



is used repeatedly in the symphony to begin themes as well as end them. And this is one of the principal, specific reasons why, as Bruno Walter says, "'*Der Abschied*' might have been used as a heading for the *Ninth*."⁵ At the very end of the long first movement, all that has been painfully constructed will disintegrate again, until nothing remains but that single falling second with which *Ex. 11* begins, slowly fading away in the oboe.

Pitted against this falling-cadence complex in D major, with its feeling of gentle nostalgia and resignation, is music of restless, passionate longing in D minor:

⁵ *Op. cit.*, p. 124. Paralleling this falling tone is the falling tonality that encompasses the whole work, which will be discussed.

Ex. 15



Mahler juxtaposes the two moods directly in one of his tonic major-minor confrontations. No sooner has the cadence figure shown in *Ex. 12* been sounded than the violas repeat the "ewig" figure twice more without its resolution, as though reluctant to let it go after all. As the key-signature suddenly changes, the second horn echoes it in the minor with further variation, and the heavy brass sounds the D-minor triad as a dark foundation to the rising chromatic theme that begins in *Ex. 15*:

Ex. 16

This is essentially another variant of Mahler's ubiquitous falling tonic-triad (*Sixth Symphony, etc.*)—

Ex. 17



which was said by his friends to mirror so uncannily the sudden clouding over of his features after he had made a cheerful remark. Here the minor triad corresponds in essence to its function in the *Sixth*, while the whole D-major paragraph tells us explicitly to what it is counterpoised here—not life, but the calm acceptance of its ending.

But in this second vein, the mood of passionate protest, death is terrible and to be feared, not sadly embraced. It is the interrupter, the grim destroyer of unfulfilled ambitions, the crouching ape of *Das Trinklied* whose "howls pierce the sweet scent of life." And so the music begun with *Ex. 15* culminates in an even more gripping and powerful motif than the major-minor chord—a gesture of ultimate despair which grows directly out of the "farewell" figure and the major-minor alternation, and rhythmically from the opening funeral tread:

Ex. 18



By placing the semitone *between* those third and second degrees of the scale, chromaticizing the "ewig, ewig" complex and implanting a desperate new rhythmic impetus to it, Mahler transforms in the most direct and graphic manner his evocation of a gentle resignation into a fierce cry of anguish. Again the inner processes are illuminated by the motivic analogies to *Das Lied von der Erde*. Ex. 18 is preceded by a shrill lament in the violins which anticipates the chromatic figure in its first bar:

Ex. 19



In the counter-statement of this material, which eventually concludes the exposition section at the 107th bar, this figure evolves into:

Ex. 20



Compare this latter with the outline of the passage "Du aber, Mensch" ("But thou, Man, how long livest thou") from *Das Trinklied vom Jammer der Erde*:

Ex. 21



There, too, an anticipation of the chromatic descending figure in another part of the scale may be heard in the wild desperation with which the ape's howling is described ("... hinausgellt in den suessen Duft des Lebens"),⁶ while Ex. 3 from *Der Abschied* contains a poignant instance

⁶ This canto is in a compact sonata form, and the evocation of the spectral ape launches a varied reprise with terrible intensity.

of the semitone *rising* to the mediant which ends *Ex. 18*. The chromatic motif of the *Ninth* recurs throughout the developments of the second-subject matter, thundering in the loud passages and muttering ominously in the soft ones, as in the following metamorphosis:

Ex. 22

Muted Trombones *sf* *morendo*

It would be quite unfeasible to trace in detail the full development of all the materials so far quoted, and impossible to verbalize all the conceptual implications of such development. The musical experience itself must take over where the power of verbal characterization begins to fail. I have tried to supply a few expository guidelines on which the listener may conduct his own personal explorations. Suffice it to say that Mahler's symphonic texture is as fully integrated and unified in this movement as in any of his mature works. But its underlying structure is unique in Mahler's music, and I would like to give at least an elementary indication of its nature.

What we have here is a singular amalgam of the sonata and rondo forms that is utterly *sui generis*. The movement contains a regular exposition, recapitulation and coda, but also an unusually long, multiple development section which alternates extended episodes in subsidiary tonalities with rondo-like returns to the main tonality and partial subject-matter—analogue, if you like, to the classical *fausses reprises* of Haydn, Beethoven, etc. Now as a matter of fact the exposition already contains a preliminary suggestion of rondo style. Like many by Mahler, it is a double exposition, wherein the two main sections are both repeated with alterations, in lieu of the classical repeat sign. But the fullest close *within* the exposition is that which separates the re-statement of the first subject from that of the second subject. In the initial statement, the D-minor music flows back into the D-major at a climactic point (right after *Ex. 18*), so smoothly that there is a strong suggestion of the ternary form A-BA that begins most rondos. Or rather it is like a single statement of a *maggiore* theme with a *minore* in the middle, all in the relatively brief, evenly distributed bar-ratio of 26-20-33. The only real harmonic movement out of D here is a momentary excursion into B flat major in the restatement, where a new subsidiary is inserted between the two main D-major clauses. But after the full close, with a D-major cadence once more turning to D-minor in the next bar, the key-signature itself suddenly changes out of D-major-minor for the first time, and the second subject erupts anew and now accelerates to a ferocious *Allegro*, bringing the exposition to its close with a desperate, warlike peroration in B flat major.⁷ Thus the exposition fulfills both sonata

⁷ This tonal progression of the exposition is itself not unusual in sonata writing. But it encompasses a secondary tonal relationship (relative major of the subdominant minor) in which the implied link is initially missing. For as I said, the two keys are juxtaposed directly. G minor has no place in the exposition, occurring only in the development.

and rondo implications all within the length of these 107 bars.

The development section is fully twice as long as this. After one more nostalgic return to the main key at the start, it sets forth, as I indicated, three extended and well-defined episodes in other keys: *Allegro risoluto* in G minor (beginning with the chromatic motif in the bass), *Appassionato* in B flat minor (beginning with *Ex. 15*), and *Quasi allegro* in B major (beginning with both themes in combination). In contrast to their sustained though highly charged character, the brief returns to D minor or major which separate these episodes are broken, fragmentary, and evanescent. Thus the classical sonata is at once observed and turned inside out, as it were. The development section gets away from the tonic key, not by modulating rapidly and freely without ever touching the home key, in the usual manner, but by setting up alien "islands" which crumble one by one, each succeeded by futile gropings to "attain" or "remember" the song of peace. Only the third and last episode (and the very number three in this context recalls the three blows of fate in the finale of *VI*) leads amid mounting tumult to a catastrophic climax which sunders everything and finally ushers in the real reprise. Naturally this unprecedented concept takes longer to unfold than the customary development. One need not, however, get lost in it if the form and procedure are understood.

Although there are numerous instances of beginning a recapitulation *fortissimo* where the exposition began softly, this terrible moment of delayed reprise can be compared in its fateful and uncanny power only with the first movement of Beethoven's *Ninth*. Tovey wrote of that famous passage: "Instead of a distant nebula, we see the heavens on fire." So in this work, whereas the first sound we heard was that muffled funeral tread, impressionistically remote (*Ex. 9*), here it returns at close range, hammered out "*mit hoechster Gewalt*" by the trombone choir and tympani. And before the nostalgic main melody can at last return, we are summoned into the presence of some dreadful cortège ("*Wie ein schwerer Kondukt*"), which expands the six foreboding introductory bars into a daemonic fulfillment encompassing thirty-three bars.

For the reprise itself, Mahler turns things around again. The main section is telescoped into a single statement of the lyric theme and its subsidiary; the second half of the theme itself is intensified by chromatic distortion, as if from overwhelming grief—the aftermath of all the preceding revelations. This goes without cadence at *ff* level directly into the second subject. But after only five bars at this level, also telescoped in their melodic outline, there is a sudden hush as the music changes to a sustained *Lento misterioso*. And now, in place of the expository climax with the fate-motif (for we have been through all that and more), the reprise remains in a partial state of suspension, interrupted only fitfully by attempts of the more passionate music to break through. Formally, this dominant-suspension passage actually performs the function of a cadenza leading into the coda⁸—a cadenza in tempo, scored

⁸ Compare the cadenza on the dominant of F sharp minor, in the finale of the *Second Symphony* (cue 30).

for divers instruments in counterpoint, and interrupted more than once, as I said, but complete with classical (if much elaborated) cadential trill! It is a cadenza that flutters and quivers on the threshold of that haven of peace into which the coda is finally to settle, as the last specters scatter and vanish:

Ex. 23

Horns, Clarinets

Violins

Contrabassoon

Harp

Bassoons

etc.

Note how again the minor third tone is raised to the major just before the resolution.

In the first part of the coda, the chromatic fate-motif itself is caught up in this resolution, united and reconciled with *Exx. 10* and *19* in a piquant and magical piece of tone-painting:

Ex. 24

The image shows two staves of musical notation. The top staff is for Horns, marked with a dynamic of *p espr.* (piano, spiritoso). The bottom staff is for Eb-Clarinet. Both staves are in a key signature of two sharps (D major) and a 4/4 time signature. The music consists of complex rhythmic patterns with many beamed notes and rests, characteristic of Mahler's style.

Beneath this, even the palpitating viola figure from *Ex. 10* is transformed by the cellos into something more ethereal. The esthetic effect, though quite different, is analogous to that wrought by the upward resolution of the chromatic motif of desire at the end of Isolde's *Liebtestod*. As in *Tristan*, Mahler's chromatic motif of anguished protest is heard literally dozens of times before it is finally resolved in this passage. The music then moves mysteriously into E flat, to introduce an ethereal flute cadenza with softest woodwind harmonies and harp. This flute arches upward and floats down again, met on the way by a muted chord from the formerly menacing but now likewise subdued trombones. On the last page, the lyric theme slowly evaporates in D major, in a broken dialogue for solo violin and winds, in which the oboe keeps repeating its "ewig . . . ewig," as described before, till the final *morendo*. And this time the falling cadence is completed only by a very tenuous high D in the piccolo, flageoletted harp, flageoletted plucked violins and violas (on the G-string),⁹ and flageoletted bowed cellos.

SECOND MOVEMENT (SCHERZO IN C MAJOR)

The device of placing a more lyric theme ahead of a more active one in the opening movement is paralleled by Mahler in the symphony as a whole, by placing two faster movements within two slower ones. Thus almost everything is formally reversed in this valedictory work, just as Mahler's whole perspective is altered by his sentence of death. Now I mentioned before that the idea of *beginning* themes with the falling cadence, the "ewig" complex, completed or uncompleted (*Exx. 13 and 14*), permeates the whole symphony. And immediately this can be perceived in the second movement, which might be called Mahler's "apotheosis of the dance." It is a kind of double *Scherzo* in which a *Laendler* (*Tempo I*) is set in opposition to a waltz (*Tempo II*)—country and city cousins, so to speak. The slower of the two, the *Laendler*, has a *Trio* of its own attached to it which is even slower (*Tempo III*). The *Trio* subject has almost the graceful quality of a minuet, and by this

⁹ Orchestral violinists are wont to complain that the *pizzicato* simply "won't resonate," implying that in this case Mahler's quest for extreme sonorities exceeded for once his knowledge of the instrument employed. It is true that the sound cannot be heard more than a few feet away when demonstrated by a single player. But as flicked by all the violins and violas in unison, it does make a very soft "effect"; and that, as the late Dimitri Mitropoulos pointed out, is all that Mahler wanted, definitely nothing more.

name it is often called in order to distinguish it. Viewing them together, it will be quickly seen that each of the three dances in turn begins with the complex to which I refer:

Ex. 25

Clars. *p* *sf* *sf* *x*

Violas, Bsns. *p* *sf* *p* *pp*

Horns *sf* *p* *pp*

Violins II *p* *ff* *sf* *tr*

Cellos *fp* *fp* *fp* *fp* *tr*

etc.

Ex. 26

1st time (a)

2nd time (b)

Ex. 27

Vins., Hrs.

Could any clearer way be found of saying farewell in turn to each of these dances? As Walter truly says, "one feels that 'the dance is over.'" ¹⁰ Furthermore, two of these themes do more than merely echo the "ewig" complex. The minuet is actually a kind of dance-variation of the D-major theme of the first movement (*Ex. 11*)—a new, $\frac{3}{4}$ metamorphosis of that melody already much varied in $\frac{4}{4}$ meter, and connected by Mahler at one point with "vanished days" and "scattered love." Similarly, the second form of the waltz theme closely anticipates the opening theme of the *Adagio-finale*, as we shall see. This particular cyclic device, first used with notable effect in the last two movements of the *Fifth Symphony* (*Adagietto* and *Rondo-Finale*), is erected almost into a constructive principle in the two final symphonies. For in the *Tenth* also, as Deryck Cooke describes in his analysis in this issue, slow themes from the outer movements are similarly transformed into faster or more dancelike themes in the inner movements, so that the opening of the work is recollected, and the end foreshadowed, in these faster passages.

The key structure of this double *Scherzo* mirrors the *Laendler*-waltz antithesis. The *Laendler* and its *Trio* are set in a very orderly classical relationship to each other. The *Laendler* themes, beginning with *Ex. 25* and marked "*Etwas taepisch und sehr derb*" ("A little clumsy and very coarse") as well as "*gemaechlich*," are in C major. The minuet is in the normal subdominant key of F major. Before the minuet can even enter, however, the waltz interposes itself, breaking in without pre-modulation in the more clashing key of E major (*Ex. 26a*), and itself modulating

¹⁰ *Op. cit.*, p. 125.

freely and rapidly. Later on, a second eruption begins in D major (*Ex. 26b*), faster than before, in a new harmonic and rhythmic guise. It is this second form of the waltz theme (in the key of the first movement by no accident, I am sure) which is of greatest significance in the continuous evolution of the "ewig" complex. In the E-major passage, the descending figure began on the tonic, and the melody descended through six tones of the E-major scale (to the mediant, G \sharp) before turning upward again in the third bar (see *Ex. 26a*). In the D-major passage, the descending figure begins on the mediant tone (F \sharp), the usual starting place for the "ewig" complex, and the new melody works its way down a whole-tone scale to the next F \sharp (enharmonically written as G \flat).¹¹ The long-term significance lies in the chord-progression as well as the melodic outline, and extends over three movements.

This new melodic form of the waltz is extended into a 15-bar sentence, several times repeated with variations. In *Ex. 26b* I have indicated the harmonic progression of the important first four bars; here now is the melodic outline of the whole sentence:

Ex. 28

As will be seen, it is extremely symmetrical, being in three four-bar periods and a cadential three-bar period. The first period completes the whole-tone descent; the second, answering period, introduces a chromatic turn which is also to be of the utmost importance. The third period repeats the whole-tone progression with embellishment, except that the melody lands on G instead of G \flat , over a Neapolitan sixth chord. And this prepares for the perky cadence of the final period, in

¹¹ By "works its way," I mean that the harmony is of course not whole-tone harmony, but moves by Mahler's characteristic third-chains.

Ex. 31

is later combined with the *Laendler* theme (first part of *Ex. 25*) in the waltz tempo. And as the country dance is "caught up," as it were, by its more sophisticated cousin, it too tries to modulate freely:

Ex. 32

(Figures like *Ex. 31a* are heard in all the dances.)

After the second waltz, there is a brief reprise of the minuet in F (the last appearance of that key in the *Scherzo*), full of lingering re-tards, and ending suspended with a long pause on an unresolved chord, as if reluctant to reach a cadence. When the C-major *Laendler* itself then returns, ostensibly for a full formal reprise, the tempo is indeed "*wie zu Anfang*," but nothing else is quite the same. Instead of serving the function of introducing the theme of the second part of *Ex. 25*, the first part wishes to modulate as it did in the waltz, and is haunted by a rocking figure related to *Ex. 31a*. And instead of stopping on a tonic chord as in *Ex. 25*, the *Laendler's* "*ewig, ewig*" figure has a tendency to land softly and poignantly on a submediant or flat submediant chord, interrupting the cadence. The latter harmony, already heard prominently in *Ex. 26b*, is to prove of utmost significance to the rest of the symphony. When the formerly boisterous, stamping "fiddle" tune from *Ex. 25* does return, all we hear of it is a pale reflection. It begins in a contrapuntal inversion, a solo viola ruefully taking the former counter-voice over subdued cellos with the main theme. This immediately evokes the chromatic motif in its rhythm heard in the waltz, but now more exposed, with an upbeat derived from the rhythm of *Ex. 31a*:

Ex. 33

The musical score for Ex. 33 consists of two staves. The upper staff is for Viola solo, starting at measure 23, and includes parts for Cellos and Oboes. The lower staff is for Oboes. The music features a chromatic motif with an upbeat derived from Ex. 31a. Dynamics include *f* and *p*. The score includes markings for "Viola solo", "Cellos", "etc.", and "Oboes".

As the viola is replaced by an even hollower solo violin, the chromatic motif is repeated higher, with the upbeat figure inverted—downward instead of upward sevenths.

Quite suddenly, all this is displaced by the explosive theme from the waltz (*Ex. 31*), as though evoked by the repeated sevenths. And just as the *Laendler* phrase joined this theme at the waltz tempo before, so now *31* enters at the *Laendler* tempo, and only gradually speeds up until the entire waltz is again going at full tilt. This time it does not begin with *Ex. 26* in either of its forms, but with other subsidiaries which become quite scintillating, until finally the 15-bar rotating theme (*Exx. 26b* and *28*) enters in B flat for a last couple of whirls. It is interrupted by a "grieving" ("*klagend*") trumpet call, marshalling the music back to C major by means of the "*ewig*" motif with one of its upbeats from the first movement (like a sad reminder of the day's bitter business), and the *Laendler* reappears in that key, as unexpectedly as it disappeared. But it gets no further than it did before. The opening phrase is still haunted by the rocking figure and by the interrupted cadence in various

keys, the stamping fiddle tune declines altogether to make an appearance. Suddenly the C-major turns into a stern, almost angry C minor,—

Ex. 34

Ex. 34 is a musical score for two instruments. The top staff is for Violas and Cellos, marked with a forte (*f*) dynamic. The bottom staff is for Horns, marked with a fortissimo (*ff*) dynamic. The music consists of several measures of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The key signature changes from C major to C minor. The score ends with the word "etc." indicating it continues.

a harbinger of the somber coda, which will vacillate between the tonic major and minor in Mahler's most spectral vein.

The major mode returns after about fourteen bars, but there is a low, ominously rising bass. And the next time the interrupted cadence occurs, instead of the soft, pensive flat-submediant chord we get a loud, rasping one with added seventh, to introduce a truly horrendous statement of the chromatic motif, like the howling ape itself this time. It is combined with a rising, distended transformation of the rocking figure, in a kind of contrapuntal grimace which ends impaled on a naked tritone:

Ex. 35

Ex. 35 is a musical score for two instruments. The top staff is for Flute (Fls., Ob.), marked with a fortissimo (*ff*) dynamic. The bottom staff is for Violin I (Vins. I), marked with a fortissimo (*ff*) dynamic. The music starts at measure 27 and consists of several measures of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The key signature changes from C major to C minor. The score ends with the word "pp" indicating a pianissimo dynamic. The score includes the instruction "cresc. molto" (crescendo molto) and "pp" (pianissimo).

Now the mirth is "displac'd with most admir'd disorder." The tritone seems to function as a distortion of the classical six-four chord preceding a cadenza, since the "cadenza" itself (or anti-cadenza, if you like) ensues in the form of a series of short, shrill utterances in the various woodwinds (again derived from the rocking figure) over a pounding drone-bass taken from the *Laendler* (Ex. 25). Each pair of woodwind figures alternates with the next pair in the major and minor modes, thus:

Ex. 36

The afore-mentioned coda is another disintegrating one, but spectrally hollow rather than peaceful. Wisps of the dances gradually evaporate in the alternate modes of C, amid the intermittent wailing of the chromatic motif, which eventually settles into a repeated dominant-seventh chord with *appoggiatura*. "The dance is over" indeed, with no transfiguration as in the first movement—only a ghostly cadence with plucked strings, and a "unison" piccolo and contrabassoon five octaves apart!

THIRD MOVEMENT (RONDO-BURLESKE IN A MINOR)

To follow such a rich and complex double-Scherzo with the contrapuntal *tour de force* of the daemonic *Rondo-Burleske* is probably the boldest stroke in the whole series of startling juxtapositions which Mahler created. Here, for only the third time, Mahler uses the word "rondo" in a movement-title, but he uses it in utterly sardonic contrast to his two earlier rondo-finales: the *Fifth Symphony's* Rondo in D major and the *Seventh's* Rondo in C major. Mahler sets in ultimate opposition to those joyfully extraverted pieces the equally busy, equally assertive,

and equally logical construction of this savagely nihilistic *Rondo-Burleske* in A minor—his tragic key, and the relative minor of the preceding movement. This too is *like* a finale, but it is a finale with an epilogue, an epilogue which grows out of the invincible humanism that dares to raise its head in the very midst of these diabolic voices the moment they are silent. Let us see how its principal thematic ideas are ever so subtly related to the concepts already outlined.

Fritz Stiedry suggests that the superscription "To my brothers in Apollo" (not found in the published score) is "an ironical allusion to the fugato style of the piece," and "a challenge to some of his composer-colleagues."¹² The headings are "*Allegro assai*" (2/2), and "*Sehr trotzig*" ("Very defiant"). After a six-bar introduction, the principal rondo theme begins as follows:

Ex. 37

Immediately one sees that the tragic key of A minor is no arbitrary choice. Underlying the defiant yet compulsive rhythm of these four bars we may detect the iron boot—the inexorable martial tread of the *Sixth Symphony*:

Ex. 38

Motivically too, it is an extraordinarily pithy four bars. Figure a, which again features the tritone interval so prominent in the preceding coda, also anticipates the *Tenth Symphony*. It is turned into a mocking sneer in the following bar, in the muted trombones (not shown). The note D#, the augmented-fourth tone itself, is very prominent in the ensuing music (sometimes enharmonically as E_b). Figure b recalls the A-minor movement of the *Fifth Symphony*, and c contains a suggestion of our descending chromatic motif, grotesquely distorted. The reference becomes even more pointed when the theme is varied thus by the horns (cue 29),—

¹² Preface to Boosey and Hawkes score.

Ex. 39



and when the whole business is inverted by the strings (cue 30):

Ex. 40



One of the most awesome and compelling things about this whole mad romp is the way the martial tread, which is never hammered out in full by the percussion as in VI, nevertheless makes itself felt ever more strongly in the rhythmic pulse of the themes themselves. Even the "contrasting" theme in the major does not escape it:

Ex. 41



In fact this melody, in its apparent gay insouciance, is as diabolically pertinent as the rest of it. It heedlessly satirizes not only the military tread, but also the "ewig" complex. Figure *x* outlines the falling cadence once more, this time in the key of F major. But again, as in the *Scherzo's Ex. 26b*, the harmony is diverted into the flat submediant. In fact the opening chord-sequence is exactly the same as in *26b*: tonic—dominant—flat submediant (I-V- \flat VI). The downward pull of the melody and harmony even suggests a variation of *26b*. Of the latter's seven whole-tone steps from mediant to mediant we now get five in the first half of the tune, after which the second half sarcastically resolves itself into the dominant at the seventh bar, while the bass continues to sink and the whole thing is ready to start over again. Whether or not one of these tunes is a variation of the other, it is certain that both prepare for the great theme of the finale. The eight bars of *Ex. 41* do essentially what the fifteen bars of *Ex. 28* do: they take the "ewig" figure, bypass its finality, and attempt to "laugh it off." The finale takes the same harmonic idea and constructs from it a courageous affirmation of life in the very face of death—surely the most sublime embodiment of the variational principle in music imaginable.

When this 2/4 section returns later in A major, it incorporates the descending chromatic motif into a unison passage (just before cue 35) widely considered an evocation of the "Pan" theme from the *Third Symphony*. The implications of this can be pondered *ad libitum*. For who else indeed has constructed a musical symbology so rich and allusive as Mahler's, so pregnant with limitless associative possibilities? Following this, the main rondo theme is thrown against a figure which even more nakedly asserts the martial rhythm of *Ex. 38*:

Ex. 42



And when both are repeated immediately after, the first two bars of *Ex. 37* are replaced by a significant figure which brings into the whirling madness the turn introduced in *Ex. 28* in the *Scherzo*—not chromatic for the moment, but shortly to assume the greatest significance:

Ex. 43



As *Ex. 42* becomes increasingly insistent in the brass, the violins attain ever new heights of shrillness, which suddenly evaporates in a high tremolo and flutter-tongue on the dominant of D major.

The crucial slow episode of the movement thus reached is another of the occurrences in the *Ninth Symphony* which seem to have garnered all that Mahler has learned in his previous works into a uniquely satisfying form. This is basically yet another variant on something with which Mahler was much concerned: Beethoven's dramatic musical device of "groping" one's way into the finale by seeming to search in the darkness for its idea, either through fragments of what has gone before, or "phantoms" of what is to come, or both. But whereas in the *Sixth* and *Tenth* symphonies Mahler follows Beethoven himself, as well as Bruckner, in beginning the finale *per se* in such a manner, here he incorporates the device into a central episode of the preceding movement, creating out of a sound structural principle, as he so often did, something uniquely his own and perfectly adapted to the altered form of the work at hand.

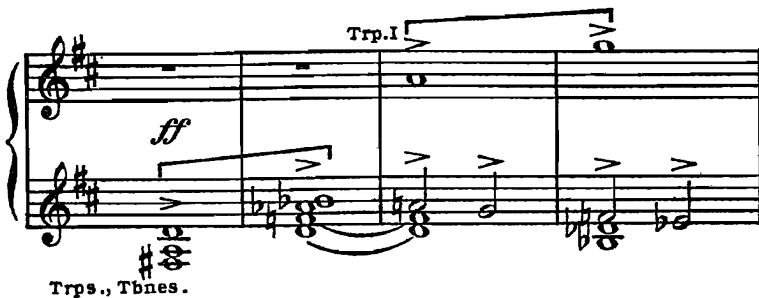
This remarkable episode is in two main parts. The first half, which ends just before cue 39, sets two basic ideas in opposition. One is a series of passionate utterances in D major, each beginning with a slow version of the turn, sometimes diatonic and sometimes chromatic, seeking to mount ever higher, but frustrated with varying degrees of vehemence depending on how far it gets. The other is a figure in D minor growing out of *Ex. 42*. It is stern and forbidding, laden with doom; but curiously, a bit of canonic writing seems to reveal its relation to a short motif of aspiration, like a fervently ascending prayer, from the *Eighth Symphony*:

Ex. 44



This is first heard in the *Eighth*, significantly, in E flat minor at the point of resolution of an E-flat-major cadence (cue 17), after the final appearance of the words "*Imple superna gratia*" ("Bestow thy heavenly grace"), and leading to the sudden plunge into D minor for the contrasting section "*Infirma nostri corporis*" ("The infirmity of our flesh"). Here is how the similar motif appears, by accident or otherwise, out of the counterpoint of the present passage:

Ex. 45



This is a perfect exemplification of the dichotomous pull we so often hear in Mahler's lines: the aspiration and its simultaneous rejection. It is as if the two ideas ("*Superna gratia*" and "*Infirma*") presented consecutively in *VIII* are telescoped here. Later the same motif itself becomes major and is movingly combined with the aspiring D-major music at its noblest:

Ex. 46

The image shows two staves of musical notation. The top staff is for Violins I, starting at measure 37. The bottom staff is for Horns. Both staves are in D major (one sharp) and 4/4 time. The music features a melodic line with a diatonic turn (G4-A4-B4-C5) and a descending sequence (C5-B4-A4-G4). The music is marked 'pp' (pianissimo).

And immediately afterward we see how the diatonic turn, repeated in descending sequence, becomes that most ubiquitous motif of all which I illustrated as *Ex. 4*.

The second half of the episode reintroduces the fast turn, in a shrill hobgoblin version of *Ex. 43a* in the clarinets. The music moves through various keys, mostly in minor, as the slow-turning theme vies for dominance with this apparition as well as with *Ex. 42*. The clarinet is like a call-to-arms of the daemonic elements as it strives to get the main rondo theme going again. The music, however, remains episodic and fragmentary until, after cue 40, there is a 22-bar retransition in which the daemonic figures of the rondo all seem to gather from afar, shadowy, and still in the slower tempo. Then, ushered in by *Ex. 42* in the muted horns, they suddenly burst through in the original key and tempo, and a shortened reprise leads to the wild, unrestrained *stretto-coda* in which these specters of Mahler's A-minor diabolism, as well as his harmonic and contrapuntal mastery, ride supreme to the end in a veritable *Walpurgisnacht*.

FOURTH MOVEMENT (ADAGIO IN D FLAT MAJOR)

Throughout the finale, Mahler sings with a purer, a more probing and penetrating voice than even he had heretofore acquired. This *Adagio* grows organically out of the other movements, and yet affords an utter catharsis of all that has preceded it. The very tonality is a unique kind of resolution. As Donald Mitchell has pointed out, Mahler used progressive tonality so extensively for musico-dramatic purposes, that the symphonies which do *not* move from one key into another are as significant from that standpoint as those which do—certainly from the *Fifth* on. Thus, e.g., "the *Fifth* 'progresses' from C sharp minor to D major, a key-scheme which reflects the elevation of the hero from a

prostrate position (the opening funeral march) to an upright one (the radiant finale). In the *Sixth* he cannot escape the fateful A minor in which the work begins and ends. The very *non*-progression of the overall key-scheme is quite as dramatic in intent as the progressive tonality of the *Fifth*.¹³ Similarly, *VII* begins in the deep, mysterious night of B minor, and ends in the radiant sunlight of C major. *VIII* is concentric like *VI*, but not in a key from which it would seek to escape, rather one to which it blissfully returns; it begins where the *Resurrection Symphony (II)* ends, in E flat major.

In fact it will be noted that Mahler's first two odd-numbered and last three even-numbered symphonies are all concentric, while the remaining five (*II*, *IV*, *V*, *VII* and *IX*) are all progressive. It is, however, only from the *Fifth Symphony* on that he alternates each time a concentric symphony with one in which the ending is exactly a semitone removed from the beginning. Evidently he discovered with the writing of *V* that the "polarity" of this semitone shift satisfied his sense of overall tonal progression best.¹⁴ And since *V* and *VII* both move a semitone upward, the fact that only the *Ninth* moves a semitone downward acquires a special and poignant significance. If a semitone rise, beginning in the minor mode and ending in the major, may be said to signify optimism or triumph, then a semitone fall, both beginning and ending in the major mode, may equally well signify retirement and peaceful resignation.

It is also possible, as Harold Truscott and others have shown, to regard certain keys in a tonal scheme as "functions" of other keys. In a closely reasoned article,¹⁵ Truscott argues that a Mahler symphony is always "in" a certain key even when it does not begin literally *with* that key, and that therefore "progressive" is a misnomer. I think this is largely a question of semantics myself. Conceptually, we may say that a key is "reached," or we may say that it is "revealed," and the musical process may be exactly the same in either case. Certainly one key will be more "important" or more "decisive" than the other; usually it is the key which is gradually being "revealed" or "arrived at," as the case may be, not the starting point. In that sense, *V* is certainly a symphony "in D major." But then so are *I* and *III*, so if we call the *Fifth* a symphony in C sharp minor, we may choose to consider that this is only a conveniently short way of distinguishing it from the others. It is "the D-major symphony which begins in C sharp minor." The second movement of *V* is in A minor, and Truscott rightly points out that A and C# are the fifth and seventh tones of the D-major chord. And when he says that in a performance of *V* he was left at the end of the second

¹³ *The Listener*, October 25, 1962.

¹⁴ Actually the sketches for the *Tenth* are ambiguous in this regard, since two alternate final pages survive: one in the opening key of F sharp major, the other in B flat major. The fact that the two pages are otherwise substantively identical indicates anew what importance Mahler attached to the question. Had he eventually chosen to end in B flat, this would be his only defection from concentricism or semitone polarity in the numbered symphonies after *IV*.

¹⁵ *Some Aspects of Mahler's Tonality*; *Monthly Musical Record*, November-December, 1957.

movement with the distinct impression of a major third, A and C \sharp , "literally humming together," to which the D-major third movement "came as a resolution," there is no reason to doubt him. Nor that the *Fifth Symphony* is "simply the most enormous perfect cadence [in D major] ever written." Such large-scale insights are extremely valuable. But again I don't see any real conflict with the "progressive" viewpoint. C sharp minor can indeed be a "function" of D major, but it is also a real key, and as the large-scale plan *begins* to unfold, it is for the moment more real than D major. It is like the movement of the moon around the earth, which is no less real to us on earth just because we are all, earth *and* moon, circling in a much grander orbit around the sun. Infinitely smaller though the moon may be, it can still occasion a total eclipse of the sun to our vision. And as moonlight is a totally different thing to our senses than sunlight, even though it be only a reflection of sunlight, so is our C sharp minor to this D major, or B minor to C major. The C sharp minor can be *at one and the same time* the key of the leading-tone minor of D major, and a submerged world destined to rise through that semitone to its opposite "polarity," for as modern physics and cosmology instruct us, *all* motion is relative.

The "polar" view is, in any case, wholly consistent with what happens esthetically in *V*, *VII* and *IX*. It would seem that, having built upon Beethoven and the other classics (*cf.* Beethoven's *Fifth* and *Ninth*) in spanning a symphony dramatically with tonic minor and major modes in his own *First* and *Third* (D minor to D major in both cases), Mahler conceived in his *Fifth* the idea of enhancing the minor-major polarity by that semitone depression of the opening minor, repeated it in his *Seventh*, and then partly reversed it in the *Ninth*. Now it is quite obvious that just as the process in *V* and *VII* can be characterized as a rising *to*, so that in *IX* is properly characterized as a falling *from*. The *Ninth* is yet another D-major symphony, his fourth and last, which happens to end, most poetically and appropriately, a semitone *below* the main tonic. As it is also a four-movement work, unlike the *Fifth* and *Seventh*, which are both five-movement works, it also happens to be his only symphony of which *each* movement inhabits a different tonality than the others: D, C, A, and D flat respectively. Even so, the tonal relationship of the first three movements is classically simple. A minor is the dominant minor key of D major, and C major is the relative major key of A minor. Had the symphony returned to D after the C major and A minor, that would have been a scheme common enough both during and after Haydn's time.¹⁶ It is the D flat alone which gives the key-scheme *per se* its Mahlerian stamp.

But there is a further sense in which this relationship is unique even in Mahler. The *Fifth* begins in a key of four sharps and ends in a key

¹⁶ This, of course, takes no account of the degree of tonal complexity *within* each movement. Although *IX* is *not* centric, each individual movement *is*, however internally complex, where as in *X* the reverse is partly the case. With the F-sharp ending preferred by all its realisers, the latter is centric, while the last two movements individually, whichever ending is chosen, are not.

of two sharps; the *Seventh* begins in a key of two sharps and ends in a key of no sharps or flats. No other symphony begins, like the *Ninth*, with two sharps and ends with five flats. Can this be related to any prior device of Mahler? Yes, and a very prominent one—his love of enharmonic relationships. Let us look at the ending of *IX* enharmonically. *V* begins in C sharp minor, *IX* ends in D flat major. One is the enharmonic major of the other. Now in addition to his fondness for those vivid major-minor tonic juxtapositions we discussed earlier, Mahler also displays a liking for enharmonic juxtapositions of major and minor. A striking example is the last movement of *II*, where, for instance, we have that lovely long cadenza, suspended on the dominant of F sharp minor, in which the sound of far-off heavenly trumpets is alternated with that of earthly bird-song. This dominant suspension is ultimately resolved, of course, but whereas we would expect it to resolve into F sharp major, the music in fact resolves into G flat major, with the mysterious entry of the unaccompanied chorus. This is surely about the eeriest enharmonic resolution in musical history—one that sends a shiver down the spine of the listener no matter how often he may have heard it. I think this is the sort of metamorphosis which Mahler subtly wished to convey at the outset of the D-flat-major *Adagio* of *IX*. There is indeed a direct enharmonic juxtaposition on the tonic here too, but it is *within* the movement. Let us see what it implies.

The rising tonality of *V*, rising out of that desolate funeral march in C sharp minor ("prostrate," as Mitchell says) into a lively, bustling D major, implied an acceptance of life's challenge, an unquenchable optimism even in the teeth of the cruelest oppression. *IX* depicts a retirement from life, so it sinks once more *from* D major—to what? Initially, to D flat major, for it is a voluntary retirement, and so the tonality suffers a sea-change analogous to that of the *Resurrection* chorus—a willing renunciation of life and acceptance of its end, an interim dwelling "in einem stillen Gebiet." This is more positive—a step further, so to speak—than the sweet nostalgic regret in the first movement, but it is no less subject to reversion. So the *Adagio's* second subject is pitched in that very enharmonic minor, that C sharp minor of the *Fifth's* desolate opening, and the music passes easily from one dimension into the other, back and forth, without visible movement. This is music truly on the threshold of infinity. Thus the ubiquitous tonic major-minor complex is present in the *Adagio* in a newly enhanced context, through the use of enharmonics. Tonally we have partly the progression of *V* in reverse, and partly something altogether different, reflecting the ambiguity of Mahler's feeling. The "ewig" cadence and the chromatic fate-motif are here too, fully integrated into the new musical fabric. Thus the whole *Adagio* translates into pure music the poetic ambiguity of *Der Abschied*, with its lingering sensuousness and the overwhelming passion of its outburst apostrophizing "Schoenheit," "ewigen Liebens," and the "Lebens-trunk'ne Welt." It is music imbued not only with the utmost sadness of leave-taking, but with a deep love of life and a feeling for life in every fiber.

First is the two-bar unison flourish (slowed down from *Exx. 28a* and *43a*) on the G-strings of all the violins:

Ex. 47



Again we have the chromatic version of the turn. Here the tribute to Bruckner's precept (the E-major *Adagio* of his *Ninth*) implicit in the first upward sweep on the dominant is perfectly balanced between a sense of identity and a sense of "otherness." (I prefer that expression here to "dissociation.") Bruckner begins with a five-note chromatic motif, also on the G-strings, though of the first violins only:

Ex. 48



Both figures play about the upper dominant (a semitone to either side), but Bruckner stresses the two chromatic tones (the latter all the more by the subsequent octave plunge) at the expense of the dominant itself,¹⁷ while Mahler again sublimates the chromaticism into the ostensibly more conventional turn (unconventionally provided with stress marks)—that very turn which, moreover, becomes a remarkable expressive device through the sheer pervasiveness of its use in the subsequent string texture.¹⁸ It is now like a sigh which recurs in every voice at every register; when the stress marks are added, the sigh becomes almost a sob, in the style of the Italian madrigalists. The music is literally permeated with it, sometimes in its original slow semiquavers and sometimes further lengthened into quavers.

The principal statement for strings is divided by a two-bar interlude for the bassoon into two main clauses, and each half introduces one of the two motto figures which unite all the movements of the symphony. Here is the full texture of the first two bars:

¹⁷ Another difference is that Bruckner's figure is not merely introductory. It is part of the main theme, which continues on the next beat with full harmonization.

¹⁸ The slow chromatic turn made lyric, especially on the dominant, has an almost universal connotation of deep pain and sorrow, as in the *Crucifixus* of Haydn's *S. Cecilia Mass*, or, without the middle note, the second *Kyrie* of Bach's *B Minor*.

Ex. 49

Molto adagio

x

p

Col basso †

Detailed description: This musical score is for a piano and bass clef. The tempo is marked 'Molto adagio'. The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. The piano part (top staff) begins with a dynamic marking of 'p' and features a melodic line with a fermata over the first two notes. A bracket labeled 'x' spans the first two measures. The bass part (bottom staff) starts with a 'Col basso' instruction and a downward-pointing dagger symbol. The music is polyphonic, with the piano part moving chromatically while the bass part provides a harmonic foundation.

The complete harmony is necessary here in order to show the occurrence of the same chord-progression under the "ewig" figure as in *Exx. 26b* and *41*—essentially, I-V- \flat VI, with an intervening III chord occasioned by the dropping of the alto (viola) voice on the second beat.¹⁹ It is nowhere more difficult than here to find words to express adequately the profound effect of this use of altered harmony, structurally related to music otherwise utterly unlike it, in the predominantly diatonic opening of a solemn, hymnlike polyphony which is to become increasingly chromatic as it progresses. It immediately produces a warmth and deepening of the music comparable to the moving overall effect of the very remoteness of the key chosen. But rather than grope for suitable descriptive analogies, I shall take recourse to an antipodally "common" musical analogy. First, here is the upper melodic voice of the whole main clause:

Ex. 50

Vins. I

Detailed description: This musical score is for Violins I. It consists of three staves of music in a 4/4 time signature with a key signature of four flats. The first staff begins with a dynamic marking of 'p' and shows a melodic line with a fermata. The second and third staves show more complex rhythmic patterns with dynamic markings of 'f' and accents. The music is chromatic and expressive, typical of Mahler's style.

¹⁹ The third bass note, though written A \flat , is as truly the root of a flat-sixth chord as in the earlier examples, since this chord can be represented as B \flat bD \flat Fb, the flat submediant of D flat major. As Mahler used the B \flat notation in the same context in bar 17, and in the same contrabass register in bars 22 and 136, it is difficult to know why he used the A natural here, but it must obviously have had some practical rather than structural application.

I think the derivation I mentioned of the first five bars from an astonishing metamorphosis of the first twelve bars of *Ex. 28*, including the chromatic turn at the corresponding point, will be quite clear, and nothing more need be said about that. And so I come to my popular analogy.

When I first made the acquaintance of this music in my late 'teens, I was much bemused by the fact that, in the first six bars of the above, Mahler seemed to quote from no fewer than four popular English and American hymns and ballads, one after another, beginning with *Abide with Me* on the first descent from mediant to tonic. Actually, if three-fourths of the opening bar is played on the piano with a regular instead of altered submediant (i.e., I-III-V⁷-VI), and with the dotted polyphony pressed into harmonic line, it is *Abide with Me*. But even stranger than this chain of resemblances were the uncanny alterations in the bass progression. Now some musicians and music-lovers seem positively embarrassed by the resemblance alone, and would prefer that one didn't even mention this. They seem to be unaware of the fact that our whole musical experience is founded upon subconscious association with the "commonest" sounds that prevail in the world around us, and that without the innate faculty of *making* such associations subconsciously, it is quite impossible to be musical at all. Elsewhere I have referred to Mahler's musical surrealism—his custom of putting the most familiar musical "objects" into the most unfamiliar, dreamlike and magical contexts. This I am sure is his unique strength, the principal source of the earthy power that will grow and outlast the lifespan of any who read this. Whether it was because Mahler's musical gifts were more completely integrated with his subconscious emotional life than in others, or for some other reason, I do not know, but I firmly believe that this *Adagio* could only have been conceived in the brain of one who knew that the most profound utterance that man can conceive is somewhere akin to the childish parable—one who could perceive the relatedness of all things, not just the differences of a few. "One must use the most ordinary words to say the most extraordinary things."

After thus beginning his first clause with the "ewig" figure in variation, Mahler offers his other main motto, the chromatically descending fate-motif. He presents it in closer proximity to the first one this time, opening the second clause with it in a new cry of overwhelming grief and desolation:

Ex. 51



For whereas, in the first movement, the initial three descending tones of the motif were repeated immediately at the same pitch (as in *Ex. 18*), here they are answered a third higher, with an even more terrible intensity. Furthermore, this second half of the new motif echoes all but the final note of the chromatic turn, and Mahler will make this relationship even more graphic later on. But after four bars this passage resolves back into a varied restatement of the first clause, a solo horn suddenly

At that point in the exposition there is a complete change in the musical texture. The rich polyphony evaporates, and the C-sharp-minor section is ushered in with but two voices "without expression," separated by a void of nearly five octaves:

Ex. 55



The upper voice is scored for the first violins. The lower voice is doubled in a still lower octave, making a total span of six octaves. But instead of cellos and string basses as expected, it is strikingly scored for cellos and contrabassoon; in fact the phrase is identical with the interlude for solo bassoon heard earlier. Of the several themes of this section, one, heard initially in the continuation of the first violin line, suggests a transformation of the chromatic *Ex. 51* into the diatonic minor mode:

Ex. 56



Both sections are worked out again more fully in their original keys. The two clauses of the main section, however, are worked into a more continuous fabric the second time. The C-sharp-minor section maintains throughout a sparse, chamber-like texture somewhat resembling that of *Der Abschied*, and including a liberal use of solo strings. This is especially marked in its second appearance, which begins with a minor-third *ostinato* almost identical with that heard in *Der Abschied*, and initially scored for the same instruments—clarinets and harp in unison:

Ex. 57



Ex. 58



That is interrupted by a passionate development of *Ex. 51* and *sequelae*, leading to a climax wherein the connection between *Ex. 51* and the chromatic turn is spelt out in a tragic proclamation by the trumpets, in a full brass polyphony over a drum-roll *crescendo* which reverts for a moment to the catastrophic utterance of the first movement. This is the emotional crisis of the finale, before the point of reprise. The final note of the turn is at last filled in *within* the context of *51*, and the harmonic sequel to this consummation is greeted by a shattering cymbal stroke at the conclusion of the drum-roll (*), over a tritone bass. The violins come in and then complete the introductory flourish (which we then see to be in the same key as in *Ex. 47*) with its scale descent in augmented form, with utmost emphasis, and an octave higher than at the opening of the movement:

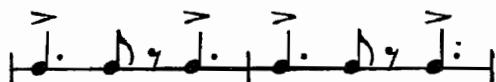
Ex. 59

The musical score for Ex. 59 is arranged in two systems. The first system includes staves for Trumpets (Tr.), Horns, Tubas (Tbnes.), and Bassoon (Basso col.). The second system includes staves for Violins (Vins.), Cellos, and a continuation of the Bassoon. The score features various musical notations including triplets, accents, and dynamic markings. Performance instructions include 'Sehr fließend' (Very flowing) for the tubas and 'Pesante' (Heavy) for the bassoon. The cellos are marked 'molto rit.' (very ritardando). The trumpets and violins play with 'ff' (fortissimo) dynamics.

Once more Mahler has neatly and imperceptibly telescoped the culmination of the development with the beginning of the reprise. The har-

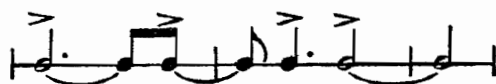
mony has suddenly disappeared under the high C flat, leaving it exposed; and before the descent begins, the slashing down-strokes of all the violin bows have outlined the opening funeral tread of the whole symphony—

Ex. 60



in the following form:²⁰

Ex. 61



After the brass peroration of *Ex. 59*, the chromatic motif is stripped of its anguish and terror, as at the end of the first movement. In the reprise, this motto of despair is simply heard as a sad but accepted corollary to the final song of yearning, which rises once more to the heights and then sinks back to be swallowed up in oblivion. In the coda, the motif is a mere wisp of sound disappearing with the others. The reprise itself is dominated by a statement and counterstatement of the main clause; the *minore* does not return. The statement is enriched by a flowing counterpoint for horns and cellos, again featuring the turn, as well as a noble figure (bracketed below) further recalling the *Eighth Symphony*. Compare the following, noting also the use of the stressed chromatic turn already in the texture of the *Eighth* (Part II, cue 20):

Ex. 62



²⁰ This effect needs to be carefully brought out by the conductor, obviously by having the bows lifted between strokes. Too many interpreters simply seem to ignore it as an effect, either because they are unaware of this "far-out" reference or because they don't believe it can be brought off. I for my part cannot believe these particular syncopations to be accidental, and even if they were, it is still sloppy execution, of the sort to be avoided on principle in Mahler, to allow the bow-strokes to run together. I think it safest to lay it down as a ground-rule that any Mahler indication neglected will probably obscure some relation, since nothing is quite accidental, just as the omission of any line in Shakespeare leaves some gap in the structural and dramatic logic observable by and significant to someone. To me, this strange effect in the upper register simply declares, all the more clearly and graphically for its unexpectedness, that Death is omnipresent and inescapable. If the previous use of the rhythm has been suitably apprehended and assimilated, it can be one of his most chilling devices.

Ex. 63



This seven-bar statement is *fortissimo*, and one more cymbal crash gives it urgency at the fifth bar, after which the percussion is silent. A five-bar interlude, beginning with a sudden hush and embodying the partly sublimated chromatic figure, prepares for the final counter-statement. This begins *pianissimo*, with the flowing passagework removed, the woodwinds and brass joining the strings in the polyphony of *Ex. 49*, but inverted, with the "ewig" motif now in the horns and cellos, below the voice formerly assigned to half the cellos. The bass is reinforced by bass clarinet, bassoons and tuba, in which the turning figure groans repeatedly as a dissonant distortion of the polyphony increases at the third bar (*crescendo*) and reaches a poignant climax in the fifth and sixth bars (*fortissimo*), with the violins and trumpet in excruciating bi-tonal conflict with each other. This dissolves in a rapid *diminuendo*, and there is a final accompanied cadenza for the high violins, from which they descend in a touching echo of the flute cadenza in the first movement.

After a general pause, the 27-bar coda for *pp* strings, *Adagissimo*, concludes the symphony. All the strings are muted except the first violins, which remain mostly above the staff. These unmuted violins enter in the fourth bar, after a veiled, almost remote statement of the chromatic motif (*Ex. 51*). In the first violin part there is once more an echo of the *Eighth Symphony* and of the *Kindertotenlieder*. Compare the following with *Ex. 54a* from the *Eighth*—

Ex. 64



—and, even more directly, with the music to which the words "Der Tag ist schoen auf jenen Hoeh'n" ("The day is bright on yonder height") are sung in the cycle. The slow melodic descent of a fifth, from supertonic to dominant, suggests once more the flute cadenza, as well as the descent from the finale's opening flourish (*Ex. 47*), and again it seems as if they are all evoked by the same associations. From here to the end the first violins only repeat the dominant A \flat tone. A final statement of the chromatic motif in the second violins is altered so that the second half begins no higher than the first half, as though too numb or too oblivious to move:

Ex. 65

Musical score for Ex. 65, showing piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The piano part begins with a *pp* dynamic, followed by a *dim.* marking, then *ppp*, and finally *pp*. A *rit.* marking is placed above the final measure. The bass part features a repeated figure that forms a minor tonic triad, which is then raised to a major triad.

The repeated viola figure below transforms the chromatic turn about the dominant back into the diatonic form by raising the double flat with which it began in the movement's opening flourish. The final note shown above in the second violins, along with the open fifth in the cellos below, form the minor tonic triad, and this too is raised to the major triad when the second violins reenter for the closing bars on F natural. Thus the tonic major-minor motif is reversed, in precise opposition to the closing bars of the *Tragic Symphony*, which asserts the minor triad with awful finality. In the two final bars, the diatonic turn of *Ex. 65* is reversed. The violas die away on the dominant, the cellos repeat the open fifth, similarly dying away, and the resolving mediant tone in the second violins is far above the fifth which it resolves, as though it were a resolution on some ethereal plane, disembodied and not of this world:

Ex. 66

Musical score for Ex. 66, showing piano and bass staves. The key signature is three flats. The piano part begins with a *ppp* dynamic, followed by a triplet of notes, and ends with the word *ersterbend*. The bass part features a repeated figure that forms a minor tonic triad, which is then raised to a major triad.

This is surely a kind of Buddhist *nirvana* to which Mahler's contemplation soars, not the Roman Catholic resurrection of the two choral finales (*II* and *VIII*). All the familiar aspiring to heaven of the *Eighth* is there, but it is finally sublimated into this ethereal oblivion. Again the verbal clue to the instinctual meaning of such music seems to be provided by *Das Lied von der Erde*. I noted above the resemblance of *Ex. 19* to the phrase "*Du aber, Mensch.*" In the earlier work, the plaint "But thou, man, how long livest thou" is contrasted with "The sky is eternally blue, and the earth will long stand fast and blossom in spring" ("*Das Firmament blaut ewig,*" etc.). In our thermonuclear age, of course, not even that is literally certain. But our petty world is to the greater cosmos as the individual human is to the race: a mere speck in the continuum. In *Das Lied*, the answer to "How long livest thou" is:

"Not a hundred years canst thou enjoy all the rotten trinkets of this world." And the resolution seems to be found not in personal salvation and immortality, as in *II* and *VIII*, but in the great "collective unconscious":

*Die liebe Erde allueberall
Blueht auf im Lenz und gruent aufs neu!
Allueberall und ewig blauen licht die Fernen!
Ewig . . . Ewig . . .*

We see that in these last works of Mahler, Catholicism is completely replaced by Pantheism. That is the final paradox of Mahler's paradoxical life: that, faced with actual death, he no longer strove for reconciliation with eternity, but with *this* world. In the text of *Das Lied*, which is quite literally a "song of the earth," he instinctively returned once more, perhaps, to something like the youthful philosophy of Nietzsche, who had said: "A new pride taught me mine ego, and that teach I unto men: no longer to thrust one's head into the sand of celestial things, but to carry it freely, a terrestrial head, which giveth meaning to the earth."

Not only is the philosophy of *Das Lied von der Erde* a pagan philosophy, but after the *Eighth Symphony* the only explicit mention of God connected with Mahler's music is that which he inscribed in the margin of the *Purgatorio* from the *Tenth*: "O God, why hast thou forsaken me?" Mahler's final rejection of the orthodox theologies which so troubled him seems implemented by his instruction that during his funeral not a word should be spoken nor a note sung. Thus the final words which he did set to music, the words quoted above about "the beloved earth," must be accepted as his final verbal testament of faith, and nothing in the instinctual expression of the music which follows contradicts them. The dissolving into *nirvana* at the end of the *Ninth* even hearkens somewhat back to the oblivion of the end of the *Lieder eines fahrenden Gesellen*, under the snowfall of blossoms from the lime tree of childhood where "all was good again: love and grief and world and dream"—"*Lieb' und Leid und Welt und Traum.*" But this is the reconciliation of childhood through the mind and heart of a man. This symphony which began with the distant tread of death, and which examined every aspect of its proximity to life, ends as nearly and truly reconciled to both as it seems possible for a man of Mahler's tremendous and clear-sighted intellect to become.

IN MEMORIAM

DIMITRI MITROPoulos

On November 2, 1960, the world of music lost one of its most eloquent interpreters with the death of Dimitri Mitropoulos. The Greek-born maestro's youthful interests lay in piano and composition, for both of which he showed precocious gifts. During his piano study with Busoni in the 1920's he acted as répétiteur of the Berlin Opera. Henceforth he devoted himself more intensively to the conductor's art. After a period as director of the Athens orchestra and numerous guest appearances throughout Europe he made a successful American debut with the Boston Symphony Orchestra in 1936.

In 1937 began a twelve-year association with the Minneapolis Symphony. Under his dynamic leadership the orchestra grew rapidly in stature and audiences heard, in addition to the classics, a wide range of contemporary music presented with the greatest brilliance. Long an ardent admirer and conductor of the works of Mahler he was presented the medal of the Society in 1940.

He was engaged by the New York Philharmonic Society in 1949 and in 1950 became its musical director, a post he relinquished in 1958, continuing, however, as frequent guest conductor. His highly successful association with the Metropolitan Opera began in 1954.

Few, if any, of the major conductors of our time have espoused the cause of contemporary music so consistently and so effectively. His interest in Schoenberg, Berg, and Webern began long before these men were *à la mode*. At the opera a catholicity of taste led to memorable productions of Wagner, Verdi, Strauss, Puccini, and Barber. His incandescent performances of *Elektra* and *Salomé* will long be remembered by his New York audiences. In the concert halls and opera houses of Germany, Italy, and Austria he received the enthusiastic acclaim of listeners and musicians alike.

Any eulogy of this great artist would be singularly incomplete without tribute to Mitropoulos the man. In his youth he became an intense admirer of St. Francis of Assisi. His subsequent career was strongly colored by a spiritual outlook uncommon among practicing artists of our day. He felt a keen moral obligation to place his talents and material resources at the service of mankind. As a result, his personal life was almost that of an ascetic, but he aided countless young composers and performers both here and abroad with strong encouragement and material support. Many of the now-famous figures in the world of professional music were frequent recipients of his benefactions. The kindness and respect he exhibited toward the members of the orchestras he conducted were bywords in our own country and on the continent. An illustrious career has ended, but the influence of this great musician will live on for years.



DIMITRI MITROPOULOS
1896 - 1960

A PERFORMER'S RIGHTS (2)

By STANLEY POPE

Among the great composers there are few who depend so much on a carefully balanced performance as Bruckner, whose massively changing elements of expansion and contraction must be taken into account if his symphonies are to emerge as an even flowing organic growth.

Not only this. The musical content is that which lies beyond the notes, and whereas the average listener will have no difficulty in following music of a traditional pattern, an idiom outside his experience must be presented clearly if it is to be understood. Listeners hearing the performance of a well-known symphony may easily be blinded by bland efficiency, for they subconsciously supply the qualities that are missing from their own experience. This experience, or knowledge, has been gained after hearing many performances of the same work. They will react similarly when confronted with any work in a familiar idiom. On the other hand, if the idiom is strange to them, a faithful reproduction of the notes alone will not recreate the spirit of the work for them and they will not have sufficient experience to recreate it for themselves. In this case the performers have an unfair advantage over the unfortunate composer who is invariably called to task.

It is not only modern composers who suffer this indignity. It is still happening to Bruckner. He has been frequently accused of writing shapeless movements and of badly welding the parts together. But it is a mistake to try and make his music fit into the traditional forms of the earlier Viennese masters. Although the overall shape of his symphonies may bear a resemblance to that of the work of other 19th century symphonists, the form of the separate movements is highly individual and calls for very careful thought when planning a performance.

In the late 19th century music was far more freely treated than it is today, and although it would be unthinkable to return to the liberties taken in those days, we are in danger of forgetting that *Tempo* does not depend upon the clock, but that it is a quality dependent on the musical situation. As that situation changes, so does the *Tempo*. When handling one of Bruckner's great movements we must not maintain our course relentlessly if inflexions in tempo are demanded by the music. On the other hand constant change in basic tempo will disturb the smooth unfolding of the work. Often enough the music calls for changes in tempo which have not been indicated by the composer. Bruckner may have thought, as did Brahms, that such indications as *poco meno mosso* and *piu animato* lead to exaggerations with the consequent disruption of the movement's forward flow. What is misleading, however, is that he sometimes put them in the more obvious places and omitted them where we should have been glad of his guidance.

Balancing form and material in a highly compact structure, such as

came from the pen of Beethoven, calls for the greatest concentration, but Bruckner's more leisurely synthesis demands longer periods of relaxation. Balancing implies pertinent reconstruction with an eye to the relevant importance of the underlying growth of the symphony as a whole on the one hand, and of the material from which it is made on the other. Some performances fail to carry conviction because the argument is not sustained and becomes bogged down in a series of episodes, others because material has been glossed over for fear of destroying the continuity. One is often faced with a dilemma and has to rob Peter to pay Paul.

The important thing is to know how and when to do it. Mutilation is no solution and Schalk's edition does nothing to help us. In fact he further increases our difficulties by completely destroying the natural balance of the *Finale*. Perhaps he reorchestrated the symphony for the mere fun of it, for Bruckner's original scoring is frequently more transparent than Schalk's, and at its best abounds in a refreshingly personal use of the orchestral palette. It is an error to compare Bruckner's orchestration with that of his contemporaries. His sounds are less brilliant than Tchaikovsky's and more strongly contrasted than those of either Brahms or Dvorak. He did not possess the surety of Berlioz nor the *metier* of Verdi or Wagner. But the tone-colouring of his own instrumentation is as essential a part of his symphonies as the themes themselves, and the practice of performing the Revised Edition of Schalk is one which we hope has been abandoned for good.

The four movements of the Fifth Symphony are closely related to one another, not only in the more obvious instances such as the return to the first subject from the first movement after letter V in the *Finale*, the opening bars of the second and third movements and the reference to earlier material before letter A in the *Finale*, but also by much other material which can be traced going through the symphony in one form or another. Compare the pizzicato figure at the beginning of the work with cellos and basses after letter A in the *Trio*, and again the first theme in the first Allegro with bars 7 and 8 of the *Scherzo* of which the woodwind figure is a derivation inverted.¹

The musical content of the symphony implies that the movements should be related in *Tempo*. This means so shaping the movements as to demonstrate at salient points the characteristics they have in common. This will in no way prevent us from constructing each movement according to its individual demands, nor will it mean a rigid application of our findings. But we shall have devised a plan which can be fashioned to meet our own requirements as well as what we believe to be those of the composer. There is no such thing as a final interpretation of any great work, and the present paper is no more than an attempt to present a balanced account of this symphony from which some interpreters may wish to proceed. The element of artifice introduced by such calculations may appear to lead to pedantry from which any performance must be free. Moreover, the use of the metronome, to which constant reference will be made, stands in direct opposition to the conception of tempo as a quality not to be measured by the clock referred to above. But such are

¹ cf. Anton Bruckner's *Sämtliche Werke*, Vol. 5, edited by Robert Haas.



of the Trio. The interval of the 5th that this initial figure encompasses also introduces the main theme of the first Allegro and, most clearly, the great chorale in the Finale. From the 7th bar the accents must be expressive. A clear distinction is to be made between the semiquavers and the demi-semiquavers in bars 15 and 16. Bruckner was inclined to leave some empty spaces in his scores as at bars 21/22 and 29/30. Presumably he imagined the sound travelling around as it would in a church, but some of our concert halls, like the Royal Festival Hall in London, have little reverberation and it may be advisable to hold the minims of bars 21 and 29 longer than their real value. We must establish the tempo for the first Allegro theme before knowing how much faster the *Bewegter* (*im künftigen Allegro-Tempo*) should be.

As the composer goes to some pains in the introduction to the Finale to differentiate between "Allegro" and "Allegro moderato" we shall assume that the first movement proper should set out faster than $\text{♩} = 116$. However, we must think of the second theme which is introduced at letter C. To play this at the main allegro tempo would make nonsense of it, and yet to have too great a disparity between this and the opening allegro would constitute a first threat to the main flow of the movement. I suggest, therefore, that $\text{♩} = 128$ will give us impetus, but will also permit us not to hurry the second theme. "Bewegter," then, at bar 31 at $\text{♩} = 128$. Care should be taken not to make any *diminuendo* in *Ursprüngliches Adagio* until bar 50.

Once the Allegro is under way one should not push the music forward during the *diminuendo* between bars 63 and 70. If the tempo should become slightly relaxed (slower) it will re-establish itself again with the "ff" at bar 79. Trombone III and Tuba should come forward in bars 83/84, and the horns must play well up in bars 82, 88 and 90 otherwise they will not be heard. The second theme, not to be hurried if the close of the phrase in the violins in bars 111 to 116 is to be allowed to sing, may be introduced at circa $\text{♩} = 96$. This and analogous passages call for careful dovetailing. So that the change of tempo should not be too abrupt, a *poco rallentando* going through to the new tempo may start at bar 96. It is natural for the music to have moved forward to $\text{♩} =$ circa 108 by bar 127. I would suggest delaying the *ritardando* until bar 129, two bars later than printed, and avoid bringing the movement to a standstill. The main rhythm continues as two beats in the bar, for the music is kept buoyant by the material in the horns after bar 131. The passing notes in Horn II must be brought sufficiently forward, Horn I playing "quasi solo" throughout. Between letters E and H we have to re-establish the allegro impetus. With $\text{♩} = 108$ at F, $\text{♩} = 112$ at G and

$\text{♩} = 120$ at H, we shall gradually increase the movement without throwing it forward. At bar 151 to 155 *ff* in the strings will stimulate the movement, as will *poco piu animato* after F. In bars 167/168 care must be taken not to cover 1st trumpet. This very important question of the trumpets is to be considered later. Flutes, clarinets and violins should play *espressivo* from 185 to 188. At bar 205 it is necessary to alter the nuances to allow the horns to come through.

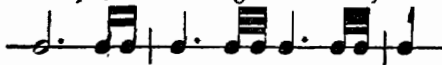
The image shows a musical score for four sections: Woodwind, Horns (sounding), Brass, and Strings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as $\text{♩} = 120$ at H.

- Woodwind:** The top two staves (treble and bass clef) show dynamics of *ff* and *f* with accents. The notes are mostly sustained.
- Horns (sounding):** The staff shows a melodic line with dynamics of *fff* and *a 4* (all four horns). The notes are mostly sustained.
- Brass:** The middle two staves (treble and bass clef) show dynamics of *mf*. The notes are mostly sustained.
- Strings:** The bottom two staves (treble and bass clef) show dynamics of *mf* and *ff*. The notes are mostly sustained, with a crescendo leading to *ff* in the later bars.

This magical transition from 209 to 236 must not be hurried, but must lead flowingly into the cadence after 217. This can then be played at the same speed as the beginning of the second theme, $\text{♩} = 92$. From 213 to 216 horns play *en solo*, and strings make a crescendo to *forte* from 214 to 216. Bar 217 must start afresh and a slight expressive *ritenuto* may be introduced at 219 and 220, but the tempo must be re-established at 221, where the movement must be kept going steadily.

"Tempo of the Introduction—Adagio." The character of the music after bar 247 calls for a tempo with a little more movement than the Introduction as we had planned it. Here again it looks as though

Bruckner's own idea of the Adagio is not as heavy as our own, but the opening statement of this symphony is indeed monumental, and its unique position amongst symphonic openings calls for space and dignity. For this reason I would hesitate to recommend a faster tempo. But I am aware of the necessity not to drag after bar 247 and would not suggest a slower tempo than $\text{♩} = 64$ for this Adagio. This also has the advantage of making a smooth change-over to Allegro at $\text{♩} = 128$. Long singing strokes of the bow for the quavers in bar 255, and by 257 the crescendo should have reached *forte* and should continue to develop to *ff* at bar 259. At letter L we run into some difficulties concerning both rhythm and balance. It is assuredly absurd to underline detail to the detriment of overall shape, but the significant rhythmic figure



can be clearly observed without detrimental consequences. The tempo must not be too rapid otherwise the trombones will be unable to produce the demisemiquavers however sharp their tongues. The orchestra must be held from bar 275 without destroying the impetus. The limit at which this rhythm can be clearly performed is $\text{♩} = \text{circa } 120$, but even so, the trumpets and trombones should be asked not to play the semiquavers too quickly so as to assure sufficient contrast with the demisemiquavers which follow. This request should be made wherever the figure appears in the orchestra. For the sake of clarity an even steadier tempo is called for at M. The opportunity for further reducing the pace is given us in the *pianissimo* from 297, but it may still be necessary to pull back smartly at M to $\text{♩} = 100$. Having made our point we may let the music have its head from *pp* bar 315 without allowing it to run away. This fluidity is essential in view of the rapidly changing musical dictates. I would put forward for consideration the following changes in nuances in the interest of transparency between letters L and N. Horns: only *forte* after M. Trumpets: only *forte* at bar 287 for three bars, and again at 304 for four bars; *fortissimo* from 309 onwards. Trombones: only *forte* at L for three bars, 1st trombone *forte* in bars 289/290, 2nd and 3rd trombones only *forte* in 288 to 290, all trombones only *forte* from M for four bars—otherwise as printed throughout this passage. Timpani: only *forte* at bars 303 and 306. 1st violins: *ffp* at bar 293, *ff* again at 295. 2nd violins: *ffp* at bar 295, *pp* as printed at 297. Violas:



From N the accents should all be very firm. The chorale-like interpellations at 325 and 331 should return at the tempo of the second theme ($\text{♩} = 92$) but bars 329/330 and the fanfare at 339 should be allegro ($\text{♩} = 100$). The return to the restatement at letter O means a return to $\text{♩} = 128$ which can be brought about during the crescendo from 347. The return to $B\flat$ major comes as a surprise. Unfortunately the decisive D natural is only found in the violins and is too easily covered. Horns and trumpets play only *forte* and violins come as far forward as they can. Horns, trumpets and trombones only *forte* at 373; timpani *ff* at 375; from 376 the tempo should be eased in view of the return of the second subject at letter P. From this point to letter U the movement proceeds as from C to bar 204, but with 1st trumpet *espressivo* between 410 and 418, trombones *mf* at 413 and strings *ff* at 419. From S onwards the following melodic line must be predominant:



the strings taking over the melodic line in bars 431/432. In 433 again the melodic interest passes to the wind instruments and the strings must support them discreetly, led by the figure in the basses. The semibreves in bars 449/450 must be held as long as possible.

If the Coda begins faster than the preceding movement it sounds superficial. This repeated figure, accompanied by a gradual crescendo can only make an impression of great magnitude if given space in which to develop. The accents in the second half of the bar are important, and the trombone entry should be strong. I would propose delaying the *ff* in trumpets and trombones until bar 468. Again at W one should already take into account the trombone figure at X and ease the pace very slightly if necessary. In bars 491/492 the rhythm in the 1st flute should be read as in the other woodwind parts: i.e., $\text{♩} \text{♩}$ should be $\text{♩} \text{♩}$. Finally, from 501 onwards the distinction should be made between the semiquavers and demisemiquavers in trumpets, trombones and tuba. Second Movement. *Adagio—Sehr langsam.*

For the sake of unity we suggested $\text{♩} = 29$ as a tempo which would fulfil the requirements of the principal elements of this movement. Taking an overall view, this tempo would appear suitable to all material as far as letter H, where Bruckner indicates a slower crotchet. Whereas calculated changes may appear arbitrary their origin is to be found in the music itself, and a *rigid* adherence to any one tempo, in music of this kind, leads to a perfunctory reading. However, we may take $\text{♩} = 29$ as a basic tempo from which to move discreetly as the occasion demands.

The opening triplet-crotchets at $\text{♩} =$ circa 87 should be *really pianissimo* so that the oboe solo will stand well forward, as will also the bassoon, clarinet and flute as they join the oboe before A. At letter A I would suggest moving to four beats in the bar (i.e., normal crotchet at 58 MM.) and retaining this beat; violins *espressivo*, *crescendo* in bar 21 going to *forte* in the second half of 22. As there is a long *diminuendo*

in bar 25, bar 23 should not commence too softly; clarinet *mp espressivo*. Bruckner's *Breit markig* at B has prompted me to begin this theme at $\text{♩} = 46$. Not only is the *piano subito* in bar 37 important, but also the *diminuendo* which follows it. From bar 39 onwards the initial tempo should be gradually re-established. The composer is most careful about detail in his inversions. For this reason I invert the turn in the violas at bar 48 beginning with the lower auxiliary thus:



There should be no *diminuendo* in bar 50; violas play *mp* at bar 52 and at the beginning of bar 54.

At bar 63 we come across a problem already hinted at in the first movement and one which must be considered in view of the writing for brass later in this movement and in the Finale. From the time of the 4th symphony onwards Bruckner wrote for trumpets in F. In the main this produces no problem when played on the modern trumpet, which is a smaller instrument, but occasionally the music lies low for these instruments and they do not produce the same roundness of tone as would the larger trumpets in F. One example is at bar 63 where the trumpets in F would be playing in the higher register and would be a nearer match for the horns and trombones. As these instruments are not generally available in orchestras today the trombones should be marked down to *forte*.

At D we return to six beats in the bar for four bars, and after that we change to four beats. The basses lead the orchestra from bar 75, and the crescendo in bar 77 should be delayed at least one bar in clarinets, violins and violas. The pulse of the music has a natural tendency to quicken so that at E the movement will flow easily at $\text{♩} = \text{circa } 66$. The leading figures at 87/88 are in woodwind, horns III and IV, trombones I and II on the one hand, and strings on the other. So as to accentuate the difference in character between them, woodwind, horns III and IV and trombones I and II should play *espressivo*—trombone *forte*—and strings *marcato*; for greater clarity in these two bars, horns I and II and trumpets only *forte*. In bar 91/92 if the string figure is to be heard in the violas and cellos, it should be marked *mf* with a *crescendo* in the second bar, also delaying the *crescendo* in the violins until bar 92; in 93/94 horns, trumpets and trombones *cantabile*. From bar 101 to letter F there is no call for a *ritenuto* except possibly at the end of bar 105. The quality of *ritenuto* is inherent in the writing which leads us back to the tempo of this theme at letter F. After 115 the 1st violins and flute must be heard clearly in relief against the accompanying clarinet, oboe and strings; 1st violins to come well forward in 119/120 *espressivo*. In the same way from 121 the two parts appearing in oboes, bassoon and cellos, and later in flutes and 1st clarinet, must be heard clearly outside the rest of the orchestra, with the 1st violins discreetly *cantabile*. The *diminuendo* at the end of 126 is very important. The 1st violins come into their own again in the four bars before G. In bars 129/130 the bowing of the quavers in 1st violins and cellos is important. Bruckner often writes *gezogen* over passages which must be played with separate

bows. This is characteristic of the composer and such groups must never be tied under one bow. In the third bar of G violins *poco forte* and violas *mf* will allow basses to come through. This *poco forte* need not be held longer than three bars, after which a *crescendo* may be indicated for three bars followed by the printed *diminuendo* back to *p*. As at bar 61, so here the music has naturally moved forward. This is all to the good, for from 139 to 162 is a cadence which must not be permitted to plod along. Its progression must be smooth, the only accents being provided by the pizzicato in the strings. By 151 it may have reached $\downarrow = 56/58$, but as in so many instances *changes of tempo depend greatly on the conditions of the moment*; violas' entry must be smooth and without accent. The tempo may be eased in the last four bars before H.

As Bruckner asks for a slower crotchet, one may begin here at $\downarrow =$ circa 50. All strings must play *legatissimo*. At 171 1st trumpet must not dominate, but must let trumpets II and III come forward. The melodic line of flutes, 2nd oboe, 2nd clarinet and trumpets in 169 and 170 must not be covered. So that *hervortretend* should have its effect in violins in bars 173 to 176, the 2nd violins may be marked *mp* and *ppp* at alternate bars. The significant falling sevenths should be played *en solo* by horns I and II at letter I, by trumpets II and III one bar later, and by trumpets I and II in the following bar. A real *ppp* is essential in bar 183 in the strings and the trumpet solo which answers the flutes and oboes in bars 185/186 must be played *molto legato*. In the two bars following K care must be taken to see that the trumpets continue the melodic line started by the 1st trombone without a break and without an accent of their G natural (written D natural). In bar 192 the D natural of the 3rd trumpet must not cover the melodic line in the other trumpets, which answer the solo of the 1st and 2nd trombones in the two previous bars. Trumpets I and II must continue to stand well forward in bars 193/194. In 196 to 199 we again encounter our problem with the trumpets, for these dissonances must have plenty of punch, and the falling sevenths must stand out without having to reduce unduly the tone of the trombones. The choral-like cadence at M must not be pushed, but the following bars must be permitted to flow easily— $\downarrow =$ circa 52. The oboe, who introduced us to the scene at the beginning of this Adagio, is now the last to take leave of us as we pass on to the next movement.

Third Movement. Scherzo. *Molto vivace (Schnell)*.

It is a general practice to play the Scherzos of both the 5th and 7th symphonies too quickly. In the case of the 7th symphony, a tradition was established in the early days of changing the tempo at bar 125. This completely unbalanced the even flow of the movement. To race through the rest of that scherzo at the initial speed would have made nonsense of it and, moreover, it would have been quite impracticable from the players' point of view. If a reasonable pace had been set at the start to give a *very fast crotchet*, in accordance with the composer's *Sehr Schnell*, (I am not advocating three beats in a bar!), then there would have been no need for a change of tempo. This is a question which calls for detailed comment elsewhere.

What of the scherzo of the Fifth symphony? Bruckner has given us an excellent clue in "*Im gleichen Tempo*" which heads the Trio. In the

trios of his first four symphonies the composer invites us to contemplate the rural scene of his homeland. Even in this symphony, although we are taken a stage further than the Ländler-like swing of the earlier trios, we are still very close to Bruckner's native soil. In order to recapture the atmosphere I would suggest $\text{♩} = 156$. Presumably it was intended that one bar of trio should equal one bar of scherzo. This would make the tempo of the scherzo $\text{♩} = 78$. (Trio $\text{♩} = 156 : \text{♩} = 78 : \text{Scherzo } \text{♩} = 78$.) At first sight it appears slow, but the crotchet is fast at $\text{♩} = 234$, and it permits the horns, trumpets and trombones to place their syncopated notes clearly without unbalancing the ensemble, or, at the worst, initiating a scramble after bar 327. The change to the new tempo at bars 23, 189 and 267 is perfectly simple if two crotchets of *Bedeutend langsamer* equal three crotchets of the *Molto vivace*; thus $\text{♩} = 78 = 156 \div 2$, or $\text{♩} = 156$. These new crotchets will also equal those in the trio.

Strings begin with a crisp staccato; the wind staccato in bar 6 must be very short and the quavers in bar 7 must not be hurried; trumpets only *forte* in bar 15 but *ff* two bars later; trombones and timpani only *forte* in bar 15, but the timpani should support the orchestra with accents, and play *ff* with the trombones four bars later, adding further accents in bars 15 to 17. *Bedeutend langsamer* $\text{♩} = 156$; 2nd violins *mp* and *hervortretend*. Between bars 31 and 46 the figure in the flutes, oboes, clarinets and 1st and 2nd trumpets should be clearly audible without covering the strings. At letter A *Allmählich wieder ins schnelle Tempo, Allmählich—gradually*, so that the tempo *vivace* is regained by the time the trombones reach their *ff* in bar 63. The horn and trumpet accents in bars 63 and 65 should be strong, and I reinforce these with accents in the timpani; timpani crotchets in bar 78 *pp* but audible. The *crescendo* in violas and cellos in bar 105 up to *mf* at the end of bar 107, and violas *mp* at 136 and 142, and *mf* at 148. If horns, trumpets and trombones play *ff* as indicated between 159 and 169, the material in the clarinets, 2nd violins and violas will be lost. I suggest inserting the following nuances: flutes, oboes, horns, trumpets, trombones and 1st violins *diminuendo* from bar 159 to *mf* in 162; and flutes, oboes and violins *forte* in bar 179; trumpets *mf* in 179 and trombones a *diminuendo* in 179 to *forte* in the following bar. The writing between 189 and letter K consists of an interplay of thematic fragments and demands the most transparent tone from all parts of the orchestra. Unless a clear melodic line is chosen in performance, the listener is left with a nebulous impression. There are numerous possibilities, of which the following scheme may serve as one. After the first two bars of flute solo, the second violins play *en dehors* until letter G; the flute takes over until letter H. From this point the melody passes to the 1st violins for four bars, then to the 2nd violins for four bars, followed by the 1st violins again. The quavers in the trumpets and trombones in the bar before letter J should be staccato. From K to bar 310 as before, but the added details clearly audible: bar 249, horns *mp dolce*; bar 292, 1st horn *en solo*; bar 315, flutes, oboes and clarinets *fff*, horns, trumpets and trombones *forte*. Before letter O the sound must melt away so that the *ff* comes as a surprise; the timpani entry very heavy.

Trio. *Im gleichen Tempo* $\text{♩} = 156$. The scoring here is quite clear. I

would favour bringing the violas and cellos well forward from bar 41. Horns, cellos and 2nd violins should also be brought into relief as they enter after bar 65, 2nd violins *forte ma dolce*. After E the imitation between trombones and horns must be distinct; 2nd oboe alone (*i.e.*, 1st oboe *tacet*) in the bars before letter F. The violin entry at bar 138 must be firm—*mp*—and this charming cadence, so rich in harmonic invention, must not be glossed over. An expressive accent in bar 141 on the B natural in the 2nd violins and on the G in the cellos will bring the harmony into greater relief.

Finale.

This monumental structure falls into two parts.

The first exposes all the material used in the second, of which is it just half the length. It consists of 210 bars and unlike the exposition of a sonata all its elements are clearly separated. After the retrospective introduction, the 1st theme, subject of a fugal exposition, modulates to F major. This is followed by a lyrical section, a happy contrast to the academic severity to be encountered throughout much of the movement. It begins in D \flat major, the flattened sixth degree of F. This is fortuitous, for although the composer has bound the tonic and flattened sub-mediant closely together in the 1st subject of the 1st Allegro, and at other points throughout the work, it is a relationship with which Bruckner's symphonies abound. This leads to a full close some seventy bars later. At letter F comes material used in the second part as a vehicle for introducing the 1st theme from the first movement. It takes us to the final section, the chorale, with which the first part comes to an end. This "exposition" ends in F major, the dominant key.

In the second part, which might be called the Principal Section, we shall encounter the four subdivisions of the first in the same order but with two great differences; the first theme is replaced by a double-fugue, which is introduced by a fugal exposition on the head of the chorale, and a short coda reintroducing the first theme from the first movement makes its appearance after the restatement of the lyrical section and the material from letter F. This coda, in fact, incorporates the chorale which brings to an end this section, as it did the first.

We have considered at some length the tempi to be adopted, and the orchestration presents no problems as far as bar 210. Adagio $\text{♩} = 58$, Allegro moderato $\text{♩} = 116$. The clarinet must take care not to produce his solo as a humorous interpellation. It is not so intended. Allegro $\text{♩} = 128$; care must be taken to observe scrupulously the change of nuance between *p* and *pp* in bar 15 and *mf* to *p* in bar 19. Adagio; the triplet-crotchets equal 87 MM as above. The octave which makes its appearance in each reminiscent fragment, by the clarinet in the first, the trumpet in the second, and the flute in the third, must be audible. After letter A it may be necessary to reduce the *ff* in the supporting voices so as not to cover the lower notes of the subject at each entry. Any concession to the subject must not be accompanied by a weakening of the rhythmic impulse. Give the lyrical theme an opportunity to sing after letter B at approximately $\text{♩} = 96$. It is amusing to find Bruckner writing *hervortretend* in all the string parts, and adding a footnote that the violas and cellos must be more *hervortretend* (predominant) than the rest! Here I seize upon "a Performer's Rights" as an excuse for ignor-

ing this instruction, and bring forward the melody in the 2nd violins as far as *pp* where I allow both sections of violins to lead the way. The *pp* in bars 75 and 77 are most important. From bar 77 woodwind, horn and trumpet take over the melodic line. From letter C I turn the bowing upside down, beginning the bar with an up-bow. This is more convenient in view of the ensuing nuances. Here, *Etwas mehr langsam* may be held at $\text{♩} = \text{circa } 92$, and the tempo returns to $\text{♩} = 100$ at D, from which point the oboes give sufficient support to the 2nd violins: *pp* crescendo followed by *pp subito* and *crescendo* are to be carefully observed. From bar 113 to 116 cellos and violas must come well forward, and from bar 129 the violas *en dehors* for two bars, then 2nd violins for two bars, and violas and 2nd violins again at bars 133 and 135 respectively. At letter F we return to $\text{♩} = 116$. A faster tempo at this juncture would cause a break at a point in the movement when it must be averted. We shall be hard put to smooth out the differences of tempo demanded by the music a few bars later before the entry of the chorale, and abrupt changes of tempo at these two points would intimate contours in the form which are not there. A disregard of the structure of the movement, in fact. Intonation is often questionable in the strings between bars 141 and 144, and should be rehearsed carefully. In the wind band the staccato minims should be half their true value, and they must always be cut off with utmost precision. It is this that will give them their staccato characteristic. To my mind an *accelerando* after bar 150 should be avoided, for if we are to establish a tempo suitable to the chorale by the time we reach letter H, at the same time making our change of tempo as little noticeable as possible, an *accelerando* will only add to our difficulties unnecessarily. Naturally, an increase to $\text{♩} = 120$ may lie in the performance, and to hold the orchestra rigidly would be a mistake. But from bar 167 the *rallentando* to the tempo demanded by the chorale should begin so that at letter H the new tempo is established. There is a good case for maintaining a certain impetus, for the chorale returns at the end of the movement in augmentation. In order to create the impression, on the other hand, that the version at letter H and that at bar 583 are in the same tempo (thus destroying the effect of the augmentation) we could announce the chorale at $\text{♩} = 64$ —very playable and broad—and at twice this speed, $\text{♩} = 128$, at the end of the symphony. It will be remembered that $\text{♩} = 128$ was the tempo of the first subject in the first movement. But as one arrives at the final phrase in the exposition, for want of a better term, it is not the moment to halve the tempo. The enthusiasm of practical musicians often carries them away to the detriment of theoretical considerations, and in the academician inspiration is often bogged under by scholarly prejudice. So it is in everything. A man's strength becomes his weakness. In this particular situation much must be left to inspiration. I should suggest reducing the tempo to approximately $\text{♩} = 84$. This will "expose" the chorale with dignity and still permit the exposition to flow forward towards the Principal Section. Once more we encounter the question of the trumpets. Here the horns and trombones are placed fairly high, but the trumpets are playing relatively low. The old trumpet in F would be in a higher tessitura and a better match for the other brass instruments. We must see, then, that the 1st trumpet is

never covered, and that the first crotchet in bars 178, 184, 192 and 196 is held to its full value.

The Principal Section follows on from the calm conclusion of the exposition. We now embark on an extensive double-fugue. It needs careful reconstruction, and on no account should we consider omitting 101 bars between letters L and Q. This omission robs the movement of all but a fugal exposition, and the double-fugue is suppressed. In the few bars of introduction which modulate to the flattened sub-mediante of B_b , the last crotchet of the horn solo should be played *tenuto*, and the corresponding crotchet in bar 220 should also be held. The tempo was set at approximately $\downarrow = 84$ by the chorale, and it is from this that the *ruhig gestrichen* entry of the violas sets out. By the gradual gathering of momentum it reaches $\downarrow = 116$ to coincide with the entry of the first theme of the movement at letter L. This change of tempo should be imperceptible. The sudden changes of nuance to *pp* in bar 229 and *ppp* in the following bar should be noted, and also those in bars 245 and 246. The fugal writing offers so many possibilities to the interpreting artist that one can reveal new treasures to the listener every time it is performed. It is transparent and every detail can easily be heard. A curious effect is produced by the *molto ritenuto* at the end of the fugue. Bruckner obviously saw the need for a considerable change of tempo before letter R, but I am unable to persuade myself that it is correct to interpret this as *subito molto ritenuto* at bar 390, for the resulting deceleration produces a kind of tottering, the humorous effect of which is quite unintended and totally unsuitable in this context. The purposeful forward movement of the fugue may well have brought us to $\downarrow = 124$, and the *molto ritenuto* will have to bring us back again to $\downarrow = 96$, as at letter B.

Here the 1st violins lead the way. At letter T *Früheres Tempo* is missing in the score, but there is no doubt that it should be inserted. Looking forward to letter V, we have a different situation to prepare for than we had at F. Whereas there the climate had to be prepared for the chorale, here we have to consider the reappearance of the first theme from the first movement. This will receive rhythmic support from the trombones, reminiscent of the first theme of this finale. At letter V, then, the tempo will be brisk to accommodate these two elements. After bar 454, we shall have to advance to $\downarrow =$ circa 120 at V. It is not unlikely that the tempo will have gone forward a little before letter U. The sixteen semiquavers in bar 140 make a delightful background chatter between horns and trumpets if it is distinct. Flutes, clarinets and oboes must be heard in bars 454/455. The strings and brass must allow flutes, oboes and clarinets to be heard at bars 462/463, and 470/471 in as far as this is practicable without destroying the mass of sound. Greater clarity will be assured by making the following changes in nuances: Horns I and II *forte* in bar 464, *ff* in 467, *f* in 472, *ff* in 475; trumpets I, II and III, bar 464 *forte cantabile*, 465 *crescendo*, 466 *ff*, the same in bars 472 to 474; trombones, bar 464 *forte*, 465 *crescendo*, 466 *ff*, also in bars 472 to 474 respectively, from bar 476 *forte marcato*; strings, bar 467 *mf*, 468 *ff*, 475 *mf*, 476 *ff*. Horns must be clear in bars 468 and 475. The main interest is centred in trumpets. Timpani must be heavy in bar 480. From bar 486, the music subsides temporarily for the last

time. This corresponds to the analogous passage just before letter H, and as we took time over the rising minims in the bass to prepare for the chorale, so we can take time now before the quavers in the violins at letter W. These must be played *legato cantabile*.

Once again I am content to let the music begin at about $\text{j} = 112$, for we must bear in mind the re-entry of the chorale and the enormous build-up of emotional tension upon which it is to be launched. The orchestra must not be permitted to advance with the crescendo from bar 500, and the *ppp subito* in bar 512 is of great importance, to say nothing of the *pp* which precedes it. The following alteration in nuances not only assure greater transparency, but they also keep in reserve the artillery we shall be calling for a little later: Horns, *f* at letter X, *ff* at bar 525, Horn III *f* in 526, horns I and II *f* in 527, all horns, *ff* in 529, horns III and IV *f* in 530, *ff* in 531 with horns I and II; between letters X and Y, trumpets and trombones only *forte*, trombones *cantabile*; 1st violins *mf*, 2nd violins *fff*, violas *mf* in bar 525, at the \sharp in bar 529, and in bar 531. By letter Y the tempo may have increased to $\text{j} = 128$, and to $\text{j} = 132$, by bar 560. Between bars 538 and 545 the first trumpet, the trombones and horn figure in bar 544 must all come forward. The crescendo from 551 must come from a real *pp* and must grow evenly and relentlessly as far as letter Z. I am in favour of holding the orchestra well in hand from about bar 560, so that without making a deliberate *rallentando*, we can still bring about an impression of breadth at about $\text{j} = 120$. These nineteen bars approach to the chorale constitute one of the truly colossal moments in symphonic literature. The horns' crotchets must come through in bar 565 and horns III and IV should double I and II in bar 567; trumpet III well forward in 571, as also his first two crotchets in bars 573 and 575; the 2nd trombone and 3rd trumpet must be *clearly heard* all the way from bar 575 to 582, where the entry of the timpani must be heavy.

Since the extra brass band was first used, it has been thought advisable to double the brass instruments in the chorale. In fact this is unnecessary. No performance of this symphony should be postponed because of the cost of extra players, for the chorale is well represented in the orchestra, and is sufficient to give the symphony the mighty ending it needs. The tempo should not be held back on arriving at this point. The tension which has been generated from letter W has reached its peak, and a calculated slackening to a new tempo would rob these final pages of their momentum, the very quality for which we have been preparing throughout the whole of this second part. Without the support of the horns between each phrase of the chorale, the melodic predominance would flag. It is therefore of the greatest urgency that the horns should support the structure to the best of their ability.

This symphony is one of Bruckner's greatest works, and the difficulties of playing it are not insurmountable even for the least pretentious orchestras. It is hard to reconstruct, but its problems are similar to those encountered in any symphony of such dimensions and they are certainly no justification for this truly magnificent work receiving few performances. Like any other great musical creation, it makes demands upon the

listener, but we, the performers, enjoy the privilege of so handling this mighty work that its wonders unfold intelligibly and so blend together as to reveal in its full greatness the total expanse of this centre-arch of Bruckner's symphonic output.

KILENYI BRUCKNER MEDAL AWARDED TO
ROBERT SIMPSON

In appreciation of his efforts to create greater interest in and understanding of the works of Anton Bruckner, the Directors of the Bruckner Society of America awarded to Robert Simpson the Bruckner medal designed by Julio Kilenyi for the exclusive use of the Society. Dr. Simpson has lectured widely on Bruckner in Great Britain, has written analyses of his music for *The Listener*, *Music Review*, *CHORD AND DISCORD*, as well as for other periodicals, and has addressed audiences (with illustrations by the orchestra) at two successive Bruckner Festivals in London. As this is written Dr. Simpson is engaged in planning a complete Bruckner cycle for BBC's Third Program to be broadcast some time during 1962-63.

IN MEMORIAM

BRUNO WALTER

Revered, honored, and loved throughout the entire world during his lifetime, Bruno Walter will forever be looked upon as one of the very great conductors of all time. His model performances of much of the orchestral and operatic repertoire will not fade from the memories of those who heard and saw him and for the future the legacy of recorded performances he inscribed will bear testimony for all times to his profound and deep insight into the works he chose to record, not to be sure for his own glory but for the illumination of the music itself. It was ever his wish to unfold to his audiences the heart and soul, the inner meaning, and the beauty of the masterpieces he was conducting. To this ideal he was dedicated and all the riches of the world of learning and art were his to help reveal the composers' thoughts. In his book, *Gustav Mahler*, and his autobiography, *Theme and Variations*, he sets forth in plain, honest terms his philosophy of music and with modesty recounts the even now legendary days of the first decade or so of this century.

Walter's career, which began at the Vienna Court Opera in 1901, extended through heights not since equalled in Munich from 1913 to 1922. After five years at the Charlottenburg Opera in Berlin, he conducted the Gewandhaus Concerts in Leipzig from 1930-1933. In 1934 he returned to Vienna and while there he laid the foundations for the Salzburg Festival tradition. In 1939 he came to the United States and made this country his home. Following the war he made numerous visits to the scenes of his early successes and everywhere was greeted with a warmth of affection few conductors had ever before been accorded, for audiences wanted to express to this great but humble person the same spirit of kindness and sincerity he showed toward them. Orchestral musicians in particular always welcomed him on the podium. They sensed his spiritual affinity with the music being performed and gave their utmost to this man who patiently sought their best efforts.

The musical domains of Mozart, Haydn, Beethoven, Schubert, and Brahms, concert-goers grew to look upon as belonging more to Walter than anyone else. Yet the composers toward whom Walter exerted his greatest powers and with whose music he will forever be linked were Bruckner and Mahler. To Mahler he was friend, associate, and disciple and his faith in Mahler's mighty creations never wavered. The last two works of Mahler—*Das Lied von der Erde* and the Ninth Symphony—he introduced to the world after Mahler's death. To Bruckner, whose music he acknowledged he came to understand only after a long period of time, he was equally devoted, feeling increasing power and beauty in this music as his life progressed. It was not easy for him, when he first came to the United States, to program Bruckner and Mahler every time he wished, but even in the face of difficulties, "What matters before all," he stated, "is to 'carry on' with performances of these masters and this I certainly will do as long as I live." Walter did carry on, and lived to see the time when the musical world prayed that his life would extend long enough to allow him to record all of Bruckner and Mahler. This time did not come to pass, but the works he did record are now treasures for eternity. We will always have Bruckner and Mahler, and what is more, with Bruno Walter conducting.



BRUNO WALTER

1876 - 1962

MAHLER'S FIFTH SYMPHONY

By PARKS GRANT

The organizational scheme of Gustav Mahler's *Fifth Symphony* is unique. Its five movements are grouped into three larger parts, in other words there is a twofold plan of division. The arrangement is:

PART I. FIRST MOVEMENT. "Funeral March." *In gemessenem Schritt. Streng. Wie ein Kondukt.* C-sharp minor, 2/2 time.

SECOND MOVEMENT. (No title.) *Stürmisch bewegt. Mit grösster Vehemenz.* A minor, *alla breve* time.

PART II. THIRD MOVEMENT. "Scherzo." *Kräftig, nicht zu schnell.* D major, 3/4 time.

PART III. FOURTH MOVEMENT. "Adagietto." *Sehr langsam,* F major, 4/4 time.

FIFTH MOVEMENT. "Rondo-Finale." *Allegro giocoso. Frisch.* D major, *alla breve* time.

The concept of divisions-within-divisions had already appeared in the same composer's *Third Symphony*, where the first of six movements forms Part I, the remainder, Part II.

The object in the case of the work at hand might be to clarify the nature of thematic quotations from one movement to another, *i.e.*, the cyclic procedure, for a theme from the first movement reappears in the second (both Part I), and one from the fourth movement comes back in the fifth (both Part III); however, if the third movement carries references to the first and second, or if any of it returns in the fourth or fifth, except in the matter about to be mentioned, these allusions are too subtle for the present writer's eyes and ears.

An additional but less obvious cyclic element reaches into all five movements. It is a three-note germinal motive consisting of the rise of a whole-step followed by that of a half-step. This motive appears many times, notably in the principal subject of each movement. It might be well to take time to mention these occurrences.

First movement: first three notes. (See *Example 3*.)

Second movement: first five notes. It moves first upward, then downward, like a miniature palindrome. (See *Example 6*.)

Third movement: notes 4, 5, 6. (See *Example 10*.)

Fourth movement: notes 2, 3, 5. The fact that the fourth note is a repetition of the third is not an interruption. (See *Example 13*.)

Fifth movement: inverted (*i.e.*, going downward), as notes 2, 3, 4; also in retrograde motion, as first three notes of the "alto" voice. (See *Example 15*.)

In addition to the usual string section of first violins, second violins, violas, cellos, and double-basses, Mahler's *Symphony No. 5* is scored for the following instruments:

- 4 flutes, all alternating with piccolo.
- 3 oboes, one alternating with English horn.
- 3 clarinets, one alternating with D-clarinet and bass-clarinet.
- 3 bassoons, one alternating with contrabassoon.
- 6 horns.
- 4 trumpets.
- 3 trombones.
- tuba.
- timpani.
- bass drum.
- cymbals.
- snare drum.
- gong.
- glockenspiel.
- harp.

There is an additional percussion instrument (in the third movement) called *Holzklapper*, literally "wood rattle." It is not clear to the present writer whether Mahler had in mind the castanets or the wood-block. Or was it the slap-stick? Or perhaps some unusual instrument?

All music quotations in this article are made by the kind permission of the C. F. Peters Corporation, 373 Park Avenue South, New York 16, N. Y., who publish a pocket score of the work and from whom rental performance material is available. References to rehearsal letters and page numbers are to the Edition Peters miniature score No. 3087, copyright 1904, renewed 1932.

Let us now pass on to an analysis of the individual movements.

FIRST MOVEMENT

One searches his memory in vain for another symphony that begins as does the *Fifth* of Mahler—with an unaccompanied trumpet solo of $11\frac{1}{2}$ measures. (See *Example 1*.) Though not the principal subject,

Ex. 1

Trumpet

this theme nevertheless plays a prominent role. The heavy, funeral-marchlike mood is then established, and at the fourth measure after rehearsal number 1 the horns announce a refrainlike motive. (See *Example 2*.) It is due to reappear twice during the course of the movement, though in other instruments.

Ex. 4

Woodwinds

Violas

Cellos

Double-Basses
Contrabassoon

Horns

Tuba, D.B.
Contrabassoon

Detailed description: This musical score for Example 4 is written in B-flat major (four flats). It features six staves. The top staff is for Woodwinds, the second for Violas, the third for Cellos, the fourth for Double-Basses/Contrabassoon, the fifth for Horns, and the sixth for Tuba, D.B./Contrabassoon. The woodwinds and violas play a melodic line with eighth and sixteenth notes. The cellos and double basses play a simple harmonic accompaniment with dotted rhythms. The horns and tuba play a rhythmic pattern of quarter notes.

Oddly enough the violins are soon given a four sharp key-signature while the rest of the orchestra continues with four flats, yet without the slightest suggestion of bitonality.

A very short reminiscence of the trumpet theme leads to a new section, a stormy and wild outburst in B-flat minor. It begins with a wide upward skip which then falls back a half-step—a motive destined to figure prominently in the second movement (and a further cyclic element). A reminiscence of the "trumpet theme" does not divert the rest of the orchestra, and soon is announced a theme (in G-flat minor) of which there have already been suggestions, and which will return later. (See Example 5.) The outburst grows more frenetic, but just before 11

Ex. 5

Violas

Detailed description: This musical score for Example 5 is written in B-flat major (four flats). It features two staves for Violas. The first staff begins with a wide upward skip from G4 to B4, followed by a half-step descent to A4, and then a triplet of notes (G4, A4, B4). The second staff continues the melodic line with a half-step descent from B4 to A4, followed by a half-step descent to G4, and then a triplet of notes (G4, A4, B4). The key signature changes to G-flat minor (five flats) in the second staff.

the first trumpet comes in with an abbreviated version of the "trumpet theme" (*Example 1*), as if sternly demanding a return to order. The music moves back to C-sharp minor, the "refrain" appears in the tuba, and at 12 the woodwinds announce material which unmistakably recalls the principal subject—seems to be a long-postponed continuation of it. Meanwhile the strings have so little to do for 31 measures that the orchestra almost sounds like a band.

Just before 14 the subordinate theme returns quietly, this time in D-flat major, the "tonic minor" in enharmonic equivalent.

Ten measures before 15 (min. sc., p. 39) the woodwinds conclude a phrase with a four-measure fragment taken from the first song in the *Kindertotenlieder* song-cycle. Is this self-quotation deliberate or subconscious? One should remember that the two works were composed at about the same time.¹

After the timpani softly suggest the "trumpet theme," there is a quiet section in A minor based on a combination of new and old material. The upward leap of a minor ninth, falling back a half-step, may be found in the unobtrusive accompaniment. In the next movement it will assume major importance. The choice of key at this point may also be a preparation for the second movement.

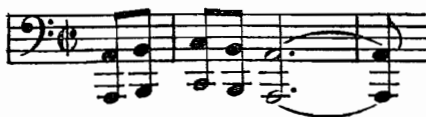
The theme in *Example 5* is worked in, once (in varied form) as a countermelody strikingly divided relay fashion between two trombones, and the outburst that was originally in B-flat minor is suggested. Things soon quiet down under the influence of the "trumpet theme," and after some striking modulations a reference to this same theme closes the movement, with the flute taking over for the last four notes.

SECOND MOVEMENT

The second movement (the only one without a special title) is a hustle-and-bustle, purposely confused-sounding work of a type that sometimes turns up in Mahler. It foreshadows the "Rondo-Burlesque" of the *Ninth Symphony*. A vehement five-note motive (see *Example 6*)

Ex. 6

Cello, Double-Basses
With Bassoons & Contrabassoon



is followed by a theme with a bold upward skip which then descends a half-step (and sometimes goes on) for which several passages in the first movement have prepared us. (See *Example 7*.) The material ap-

¹ In the fifth movement (min. sc., p. 222-223) there is a very brief quote—perhaps just coincidence—from the song *Lob des hohen Verstandes*. See Warren Storey Smith's article "Mahler Quotes Mahler" in *CHORD AND DISCORD* for 1954. Mr. Smith also believes the second movement of *Kindertotenlieder* is quoted in the fourth movement of the present work.

Ex. 7

Woodwinds

Violins

The musical score for Ex. 7 consists of two staves. The top staff is labeled 'Woodwinds' and the bottom staff is labeled 'Violins'. Both staves are in the treble clef with a key signature of one sharp (F#). The woodwind part features a rhythmic pattern of eighth notes and rests, with some notes beamed together. The violin part features a more melodic line with eighth notes and some longer notes, including a half note and a quarter note.

pearing meanwhile in the trombones should not be overlooked, for it reappears several times during the movement, sometimes rather shortened, sometimes much so, often with the chords falling on beats that shift the original accent. It even appears overlapped on itself at 19 (min. sc., p. 83).

At 2 begins a more sustained, seething section, based strongly on the already-prominent upward leap of a ninth or its contraction the minor second.

The wild hurly-burly quiets down, and at 5 there is a more tranquil section in F minor. The upward minor ninth followed by the drop of a half-step remains as one of two accompaniment-figures, the other being a rhythmic-harmonic pattern which takes one or the other of the three forms shown in *Example 8*. It may be derived from background material

Ex. 8

Flutes

Clarinets

Bassoons

The musical score for Ex. 8 consists of three staves. The top staff is labeled 'Flutes' and the middle staff is labeled 'Clarinets'. Both are in the treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is labeled 'Bassoons' and is in the bass clef with the same key signature. The flute and clarinet parts feature a rhythmic pattern of eighth notes and rests, with some notes beamed together. The bassoon part features a more melodic line with eighth notes and some longer notes, including a half note and a quarter note.

in the A minor section of the first movement. The theme itself, in the cellos, is one of those typically Mahleresque subjects that stubbornly insists on gravitating around one certain note, in this case A-flat.

At 7 comes a theme (see *Example 9*) which seems to be expanded

Ex. 9

from material that appeared in the turbulent section of the first movement.

The music returns to A minor. A full-dress restatement of the opening theme would seem to lie ahead, but actually it soon dies out.

Over nothing but a timpani roll the cellos meditate to themselves in E-flat minor. Other instruments join in, but cellos are in the spotlight for fully 25 measures.

Then the theme that the cellos first announced in F minor appears, now in E-flat minor, in horn octaves, with an accompaniment based on the rhythmic patterns of *Example 8* and of the upward leaps. The theme shown in *Example 9* soon joins with this material, still in E-flat minor.

The music grows more agitated. Suddenly and quietly, in B major, a quotation from the subordinate theme of the first movement interrupts. Mahler has given us a stroke of genius, for curiously its initial three notes are missing; hence the passage seems to have wandered into the picture from out of the past. Soon we are back with the rhythmic pattern (*Example 8*) and the background of upward leaps, which usher in a rather martial section in A-flat major, with many triplets. It leads through some sustained music in the brass, also featuring upward leaps, to a return to the wild turbulence of the principal section, again in its characteristic key: A minor. There is another "seething" section, this one in E minor, but based on the "cello" theme and with the rhythmic figure and upward minor ninths in the background. Mahler again combines themes and motives! With the same background the theme shown in *Example 9* returns at 23 (min. sc., p. 92), this time in F minor.

The music becomes heavier and more sustained by the time figures 25 and 26 are reached. At 27 the brilliant brass in D major momentarily suggest that this wild movement will end in a blaze of triumph. Here the harp appears for the first time in the symphony, playing glissandos and arpeggios. But the triumphant passage, like so much else that has already appeared, dissolves, and the wild opening section is back with us, this time in D minor.

A movement that has run the gamut of possibilities might seem planned to conclude in the wild uproar with which it began, but it does not. We are in for a surprise. At 33 (min. sc., p. 113) there is a section of almost elfin delicacy in A minor, obviously a coda. It features string harmonics and subtle bits from woodwinds and harp. The passage seems akin to the so-called "cadenza" near the end of the first movement in the *Ninth Symphony*.

The rhythmic pattern (*Example 8*) and upward minor ninths steal in just before the very end.

Mahler directs that a long pause should follow.

THIRD MOVEMENT

The third movement, entitled "Scherzo," is one of several symphony movements by Mahler influenced by the Ländler, a type of Austrian country waltz. Others are I:2, IV:2, IX:2, parts of VII:3, and to some extent II:2 and II:3. A horn is featured prominently in it, marked "Corno obbligato," though the total number of horns is reduced from six to five.

The movement opens in D, the mood jaunty, rather vigorous, perhaps a bit satirical. (See *Example 10*.) As various sections of the orchestra

Ex. 10

The image shows two staves of musical notation. The top staff is labeled "4 Horns" and "Obbligato Horn" and contains a melodic line in D major, 3/4 time. The bottom staff is labeled "Clarinets & Bassoons" and contains a complex accompaniment with many beamed eighth notes and chords.

join in, one is struck by the highly contrapuntal nature of the work. The strings tend to have wide skips and to soar unrestrained over the musical canvas.

At 2 the violas begin an eighth-note figure which becomes an accompaniment for the woodwinds. These eighth-notes will later prove important.

Continuations and variants of already-presented material occupy the attention until an abrupt pause just before 6. Then, *etwas ruhiger*, the strings introduce an exceptionally graceful subordinate theme, which is

After four measures scored for nothing but bass drum there is a lively, always wilder coda, with practically all the earlier themes and motives heard in new and bewildering contrapuntal combinations. The abrupt cadence is built on material that opened the movement, now much transformed.

FOURTH MOVEMENT

The fourth movement, one of Mahler's best-known and most admired compositions, is frequently performed apart from the rest of the symphony. It is the shortest movement, occupying only five pages in the miniature score.

Only strings and harp are employed. No string section is ever divided into more than two parts, and there are but four double-stops (and one of these is a "fourth-finger-open-string" unison). The movement provides the ideal rebuttal to critics who still continue to charge Mahler with being a megalomaniac.

The harp, which has been silent during the first and third movements, as well as most of the second (and which will have only a minimal role in the fifth) is prominent nearly all of the time.

Mahler's style of harp-writing is highly individual, perhaps more so than that for any other instrument; there is no mistaking his touch. On paper the harp part for this movement looks conventional—arpeggios and chords—yet its effect is that peculiarly Mahleresque one of a series of single notes, inextricably woven into the warp and woof of the text. It always sounds like *part of the music*, whereas many composers' harp parts more nearly resemble a frilly *addition* to the music.

Ex. 13



The first violins announce the principal theme (see *Example 13*)—with an exquisite C-sharp dissonance against the D of the melody in measure 6 (fifth measure in the quotation)—and before they have quite finished it, half of the cellos restate it, but in augmentation (that is, notes of double the original values). The first violins take over, and there is a sonorous subsidiary climax on a "tonic six-four" chord. The second violins continue until the first violins, briefly interrupted by the violas, present a closely-related subject (see *Example 14*) which soon leads to

Ex. 14

1st Violins

Violas

the key of G flat major. After modulations through several additional keys, always in a very lyrical style, there is a return to the principal key—F major—the melody being in the second violins. It begins in augmentation but almost imperceptibly returns to the original values (“imperceptibly,” that is, to the ear of the listener rather than to the eye of the score-reader).

Again the music works up to a climax, and again it comes on a “tonic six-four” chord. The subsiding of the climax to a perfectly-planned conclusion is handled in a masterly yet very simple manner.

Throughout this movement—one of the most eloquent and restful compositions imaginable—Mahler makes remarkably effective use of non-harmonic tones, especially suspensions and appoggiaturas. The Adagietto is the quintessence of late Romanticism.

There is a direction to go right on to the last movement (“*attacca Rondo-Finale*”).

FIFTH MOVEMENT

The last movement opens with the single tone A in a horn, answered by the A an octave lower in first violins. The preceding movement had this very same tone at the top of its final chord. Is Mahler reluctant to leave the lovely Adagietto?

After some pastoral dialogue in woodwinds and horn, deceptively casual, the principal theme is announced in horns, bassoons, and cellos, with woodwinds continuing. See *Example 15*.

Ex. 15

Horns

Cellos & Bassoons

Woodwinds

The musical score for Woodwinds consists of two staves. The upper staff (treble clef) features a complex eighth-note figure with various rests and ties. The lower staff (bass clef) has a more rhythmic pattern with some ties. The key signature is D major (two sharps).

At figure 2 the cellos announce a busy eighth-note figure (see *Example 16*), taken up in fugal style by other instruments. As this proceeds
Ex. 16

Cellos

The musical score for Cellos consists of two staves in the bass clef. Both staves feature a busy eighth-note figure. The key signature is D major (two sharps).

we note that certain countersubject material was foreshadowed in that deceptively casual introduction.

Suddenly a rude B-flat intrudes, and four measures later an even ruder E-flat; yet only for a moment do they steer us astray from the confidence and cheerfulness of the prevailing key, D major.

Nevertheless there soon appears a section in B-flat, derived from a variant on the busy fugal theme, against which unison horns announce material soon to become important. See *Example 17*.

Ex. 17

4 Horns

The musical score for 4 Horns consists of two staves in the bass clef. The upper staff shows a sequence of chords and eighth notes, with a key signature change from D major to B-flat major (two flats). The lower staff shows a similar sequence of chords and eighth notes, also in B-flat major.

After only ten measures of B-flat we go back to D, though again for only ten measures; then the music moves to the even brighter key of B. Soon the first violins quote a passage from the fourth movement, but in place of its former meditative quality there is now jauntiness, almost insouciance—a noteworthy example of the Wagner-Liszt "transformation of theme" principle.

This reminiscence closes in a brief codetta of crystalline delicacy that one of the French impressionists might have been glad to call his own.

The music moves through such a bewildering series of keys and with such a constant succession and intermingling of themes, both old and new, that one relinquishes any attempt to describe it properly. In fact, the whole symphony is such an amazing web of sounds that a description or analysis seems not only inadequate but an immodest and presumptuous thing to have undertaken. Quotations from the fourth movement appear again, combined with material from the present movement. Even the "impressionist" passage returns, this time in cut-glass woodwinds.

Years ago, in *Symphonies and Their Meaning, Third Series*,² Philip Goepp paid tribute to Mahler's *Fifth Symphony* with such enthusiastic expressions as "one of the most inspired conceptions of counterpoint in all music," "the full dream of a revival of the art in all its glorious estate," and "a genuine, original, individual quality of polyphonic art that marks a new style since the first in Bach and a second in Beethoven." It was specifically the last movement that Mr. Goepp had in mind when he wrote those ardent comments.

A sense of triumph comes into the music, and brilliant brass become more prominent. Between figures 21 and 22 there are so many triplets that one wonders why the composer did not change his time-signature to 6/4.

After going through several keys, and passing over a long G pedal-point, there is a short but quietly memorable passage in A-flat (except for a few measures in D-flat, the darkest key yet to appear), and then comes a delicate section in A, during which the harp appears for the only time in the movement, playing no more than four cannily-placed chords.

A march-like spirit which has already been much in evidence seems to be growing more and more prominent. It is heard in the background during a quotation from the fourth movement during a long passage in G. One should bear in mind that the relation of G to D is that of the key of the subdominant, long a favorite of composers for its psychological power to suggest an impending close. The end of the movement is not too far ahead.

We go through other keys before returning to D, where sustained and blazing brass suggest a triumphant chorale, strings and woodwinds meanwhile busy with the eighth-note figure. This leads to a wild conclusion whose frenzy of joy was probably suggested by the close of Beethoven's *Ninth Symphony*, for which Mahler had the deepest admiration.

Nine measures before the end, a suddenly-interrupting B-flat and some whole-tone scales seem to have thrown things off balance, but Mahler shrugs this aside with a brusque cadence in the principal key, D.

² Philadelphia: J. B. Lippincott, 1913.

GUSTAV MAHLER: PROSPECT AND RETROSPECT

By DONALD MITCHELL

A paper read to the Royal Musical Association, London, on May 11, 1961 (Chairman, Professor Sir Jack Westrup (President)), and reprinted by permission from the Association's *Proceedings*, 87th Session, 1960/61.

On 18 May, Mahler will have been dead for exactly 50 years. It is a convenient moment, perhaps, to survey, very briefly, the present state of Mahler studies and research.

It is a surprising fact, I think, that there is a need at all for the kind of research on documents and autographs that we associate with composers from the more distant past. Mahler, after all, was a public figure and lived in a glare of publicity. He was, undoubtedly, what the newspapers call "news," and that means a great deal of information about him of interest for later generations was recorded in the daily press or journals of the time.

So far, so good, one may think. But how accurate are those press reports, the advertisements, publishers' announcements, and so on, which are the very life blood of the industrious modern researcher, who pounces on a date here, a title there?

We are all of us indebted to the indefatigable Mr. Nicolas Slonimsky, that sleuth of the newspaper files, who has corrected many wrong dates and brought many forgotten dates to light. Newspapers, for him, at least for the most part, have the last word. But do they? And here I must add, that those of us associated with newspapers maintain a certain scepticism, even in the face of the daily black-and-white facts. It is, I sometimes think, the anonymous sub-editor who writes, or rather re-writes, the history that the unsuspecting reader has pushed through his door in the morning. This is not at all a flippant point. It can have all kinds of distressing consequences for the future.

Let us take one small example that concerns Mahler. The ordinary reader may well wish to know the date, place and circumstance of the première of the most popular of Mahler's symphonies, the Fourth. If he looks for the information in the 5th edition of *Grove*, he will find none of it. But Mr. Slonimsky's invaluable *Music Since 1900*¹ tells us that the work was first performed in Munich on 23 November 1901, conducted by Felix Weingartner. He has the date from a review in the Munich *Allgemeine Zeitung* of 26 November and from an advertisement in the paper on the day of performance.

Now Weingartner certainly was the conductor of the Kaim Orchestra in Munich, but it struck me as odd indeed that Mahler, who otherwise always conducted the premières of his works, should have made

¹ 3rd edition, New York, 1949, p. 20.

an exception of the Fourth Symphony. On the face of it, there seemed no reason to doubt Mr. Slonimsky's patient and convincing documentation. But a glance at Weingartner's autobiography solved the problem. There he makes it clear that while he conducted his part of the programme, it was Mahler who took over for the première of the Fourth Symphony. I haven't, naturally, wasted my time trying to find out why Mr. Slonimsky was misled, but it would not surprise me at all to discover that it was the newspaper that got the facts wrong. Weingartner, needless to add, goes on conducting the première of Mahler's Fourth Symphony to this day. He is on the rostrum in Deryck Cooke's excellent Mahler handbook.² Once unleashed, these errors are extraordinarily difficult to kill.

Well, that is a simple example of the kind of muddle still surrounding the bare facts of Mahler's life and music. Gradually, bit by bit, the pieces of the jigsaw puzzle are being fitted together. Gaps are being filled, misfits removed, the picture becomes a little clearer. It was only very recently, for instance, that I was able to attach a date and place to Mahler's baptism. An event of some biographical importance, one would have thought, but you will search the reference books in vain for a precise date. It seems strange that it was not until last year that someone was inquisitive enough to go along to the Kleine Michaelskirche in Hamburg and examine the baptismal register. And there, in his 37th year, Mahler was baptized on 23 February 1897. Another tiny detail has been completed. All the work that needs to be done, in this sphere alone of Mahler research, really requires the support of a generous pair of wings from, shall we say, Gulbenkian or Fulbright.

It is a biographical handicap, a crippling one indeed, that so many of Mahler's contemporaries are no longer alive to be cross-examined, to be emptied of their memories. The great upsurge of interest in Mahler and his music, postponed by the war and before that by the censorship of the Nazis, has come just too late. We have lost the possibility of sifting the reminiscences of friends and colleagues who might have helped sketch in the blank pages of Mahler's life, especially those evasive early years. (The great figures of the Mahler era, his widow, for example, and Bruno Walter, have long told us all they know.)

But even about the early years, the odd fragment of information comes in which helps one to pencil in a shadow—it's rarely anything more substantial. I have this particular period of Mahler's life very much at heart, having written, as some reviewers were not slow to point out, a whole book about Mahler's early compositions, many of which no longer exist.³ I freely confess to succumbing at times to something near panic as I added yet another lost work to an already very long list. I began to wonder, not if the work was lost, but if it had ever existed.

Just such a work was an early opera, *Herzog Ernst von Schwaben*, which I supposed Mahler to have worked on in 1877 or 1878, when he was a youth of 17 or 18. I notice that my own description of the opera

² Published by the BBC in 1960, p. 29.

³ *Gustav Mahler: The Early Years*, London, 1958.

begins, "Very little is known about this work," the libretto of which was written by a boyhood friend, Josef Steiner. Imagine my surprise, when, only a few months ago, I found that a close relative of the librettist was living in London. She was able to tell me that the projected opera was a topic of discussion in the Steiner household. More than that, she remembered the librettist picking out on the piano some of the tunes that his composer friend had imagined for the work. Steiner himself, of course, is long dead. But some 82 years after the opera was abandoned, left incomplete and probably destroyed, confirmation did come to me of the work's bodily existence. I had not, after all, been pursuing a total fantasy. It is odd how these footnotes to history come to be written.

There are some works from the early years, still extant, which have not been placed at our disposal. For familiar reasons, certain members of the composer's family sit on unpublished manuscripts which might add something to our knowledge of the young Mahler's development. (I must add here that the composer's widow is not among the squatters, though she has her compensating foibles.)

The International Gustav Mahler Society, which has its headquarters in Vienna, and correspondents in most of the countries of Europe, has been busy for some years collating and scrutinizing Mahler's sketches and autographs. This is a particularly important undertaking since it is by no means certain that the printed editions of the scores, though most of them appeared in the composer's lifetime, represent his final intentions. Hence the urgent need for yet another *Kritische Gesamtausgabe*. The first volume of the edition, a revised score of the Seventh Symphony, appeared last year. It was scrupulously prepared for publication by the President of the Mahler Society, Erwin Ratz, the distinguished Viennese musicologist.

It is true to say, I think, that Mahler was never satisfied with the instrumentation of his symphonies (he rarely altered the shape of a work). The most celebrated example of wholesale revision we find in the Fifth Symphony, of which two scores, both published by Peters, were printed. The later version greatly clarifies the sound of the earlier, and very often by the cutting of superfluous duplication; but one can also clarify, of course, by making additions, by strengthening a part through doubling, by meticulous dynamic articulation. It is amazing what Mahler can accomplish in the way of clarity by the addition of a few rests. His amendments remind us that transparent scoring is not just a process of knocking things out but as much a process of knocking things in. A comparison of the two scores of the Fifth will provide any inquiring student with ample evidence of the principles upon which Mahler worked. His unceasing anxiety to improve his scores is well illustrated by a reminiscence of Otto Klemperer, who attended the rehearsals of the Seventh Symphony in Prague, in 1908. "Every day," he tells us, "after the rehearsal Mahler took the complete orchestral material home, to improve it, polish it up and re-touch it. We attendant young musicians, Bruno Walter, Bodanzky, von Keussler and I, would gladly have helped him. He would not tolerate assistance and did

everything alone."⁴ Typical of the man, and typical of his relentless drive after an ideal orchestral sound.

If we remember that this Klemperer experience may be applied to all the symphonies, that the re-touching went on long after the première of a work and its publication, the importance of a critical edition of the works becomes self-evident. In a very real sense every performance of a Mahler symphony under Mahler was a première. What the Mahler Society has to do is to catch up on the final première in each case and fix it in music-type. One cannot but wonder what changes Mahler would have effected in the Ninth Symphony and *Das Lied von der Erde*, works which he never himself heard.

Obviously the *Gesamtausgabe* is of the first significance. But even when that is accomplished, a wide field of musical, as distinct from biographical, research remains. We are familiar with Mahler's editions of Schumann's symphonies; but what do we know in detail of his re-touchings of Beethoven's symphonies and overtures; of Schubert's Ninth Symphony; his edition of *Oberon*; his reconstruction of Weber's opera *Die drei Pintos*; his edition of *Figaro*, which adds a scene in the interests of dramatic clarification; his suite of movements from Bach's orchestral works, for which he realized the continuo part? One never knows what sudden illumination, of Mahler or his time, one may gain from exploration of these side-paths, and others like them.

The most incidental fact, indeed, can sometimes challenge the assumptions one has held for years. I had always imagined, for example, that Mahler, one of the most celebrated European conductors of his day, must have been kept busy conducting Beethoven's symphonies. It was quite extraordinary to find from Klemperer's little book of reminiscences, which appeared only last year, that one of the reasons why Mahler enjoyed his time in America, which came at the very end of his life, was that there he had the opportunity to conduct, for the first time, the "Pastoral" Symphony. It makes an odd, if enlightening comment on the musical society of which, we know, Mahler was not always a very happy member.

One path that death decisively blocks, if the musician was born before the gramophone era, is that of performance. We can never know now what a Mahler performance was really like. None the less, rather in the same way that we can deduce the principles of Mahler's methods of revision from the comparison of different versions of the same work, we can at least estimate something of the impact and character of his performances by inspection of the scores from which he conducted. These provide, as minutely as possible within the limits of musical notation, a kind of map of Mahler's intentions. He applied phrase-marks and dynamics to the scores of other composers with the same liberality with which he showered his own. If one knows Mahler's music well, which tells us how his mind worked, and can use one's imagination, one could, I think, arrive at a clear picture of how he approached the music he conducted—though nothing, of course, can restore to us Mahler's conception of tempo. But his scores are documents of considerable in-

⁴ *Erinnerungen an Gustav Mahler*, Zurich, 1960, p. 10.

terest, and some day should receive the attention they merit. My own perusal of them (the scores were very carelessly preserved in Vienna, when I saw them) did not get very far. But I saw enough to convince me that the kind of ideal articulation of sound after which Mahler laboured in his own music must have been no less prominent a feature of his performances. And much of what he wanted to achieve, though not the achievement, could be demonstrated in music-type, so meticulous and plentiful are the signs and symbols with which he adorns his scores.

There I must leave the story of Mahler studies. Much, as you have heard, remains to be done. More, indeed, than I suggest, for I have only scratched the surface of the problems. (I have not mentioned, for example, the gaps there are in his correspondence.)

You may well wonder whether we are likely to be surprised by the discovery of unknown musical autographs. Not, I am sure, from Mahler's maturity. But there is one lost early work which might still turn up. Mahler composed it when he was 23 and a conductor at the Cassel *Hoftheater*: the incidental music for Scheffel's *Trompeter von Säkkingen*, which was performed at the Cassel theatre as a sequence of "living pictures." The music was also successfully used in productions at Mannheim, Wiesbaden and Karlsruhe. Mahler quickly lost interest in what was undoubtedly an occasional piece and the work vanished. But I'm certain that there must be a set of parts buried somewhere in the archives of one of the opera houses that made use of the material.

A more tantalizing prospect—some might think it menacing—was opened up by an article which appeared in *Musical America* in 1938.⁵ It was written by Paul Stefan, an intimate of the original Mahler circle in Vienna; but in 1938 he was an exile, and living in America, where he died in 1943. In this short article, which has received very little attention, he tells of a conversation with the late Willem Mengelberg, one of the most celebrated of Mahler's interpreters between the wars. Mengelberg claimed not only to have inspected, but to have played through at the piano, the manuscripts of four symphonies from Mahler's youth. The autographs were in the possession of the then aged Baroness Weber who was living in Dresden and had promised the composer never to permit a performance of works which he would sooner have seen destroyed. Fact or fancy? Here, of course, we're down among the dead men. Stefan is dead and Mengelberg is dead; Dresden was destroyed in the war and is now not the most accessible of cities. It is improbable that the Baroness survives. Where does one start?

The information contained in the article matches up at many points with what we know of Mahler's early life and works. He was certainly very friendly with the Weber household in Leipzig and there is no doubt that symphonies, or at least attempts at symphonies, must be counted among his early exercises in composition. Whether these Dresden manuscripts, if they are, or were, authentic, may be identified with the lost symphonies of which we have a record, or whether they represent fresh attempts, remains a wholly open question which may now

⁵ Issue of 10th April, p. 20. I am grateful to Mr. Jack Diether, New York, who sent me this article.

never be answered. Perhaps an echo of this address may stimulate inquiry in Dresden itself. Meanwhile we may remark upon the irony of Stefan's article appearing in a year—1938—that could not have been less auspicious for research of this kind; both the time itself and the very nature of the subject excluded the possibility of acting on Stefan's information. Just over a year later the holocaust that many admirers thought Mahler's music presaged, consumed the Europe of which he had been a part.

His music, however—his published music—remains with us; and the centenary year has provided evidence of a most remarkable swing in Mahler's favour. The celebrations have been widespread, exhaustive and exhausting. England, which for many years was reluctant to take the plunge, has not been backward in paying generous tribute to this Austrian master. Who would have thought, ten or fifteen years ago, that a series of Mahler concerts in London would draw capacity audiences? That at the Festival Hall, an overflow audience would listen by relay to the programme that was being given in the main hall?

The historian must take note of these movements in taste. After all, the ultimate status of a composer is determined neither by critics nor by historians but by his capacity to attract and hold an audience, which feels the need to experience and re-experience his music. Historians may be the judges, critics the counsel for the defense or the prosecution; but the public is the jury.

One already hears voices, some of them influential voices, raising cries of "fashion." Composers, fortunately, are hardy annuals, at least the good ones are, and though fashion may freeze them one season and scorch them the next, they manage to survive these extremes of climate. Sibelius, I have no doubt, though now so senselessly, indeed sickeningly, downtrodden, will sprout again; perhaps a little less luxuriantly than before but still of a commanding size.

It may well be that Mahler will suffer the swings of fashion. But fashion is a two-way affair. For years, let us remember, in this country, Mahler—like some other composers—was subjected to the fashion of confident neglect. If one is obliged to choose between fashions, I prefer to rate as the more important a fashion that has its origins in aural experience of the music.

If there were historical reasons—those I concede—for the slow headway Mahler's music made in this country between the first and second world wars, there are good musical reasons, I think, for his present, relative, ascendancy. A substantial factor, undoubtedly, has been the discovery, in our own day, of Mahler's importance for some of the leading figures of twentieth-century music, not only composers of the intervening generation, like Berg and Schoenberg, but some of the most prominent composers of a later generation, often composers from a ample, or Britten. The influence of Mahler upon Shostakovich requires, musical culture quite the opposite of Mahler's—Shostakovich, for example, I think, no detailed substantiation. It is self-evident. And if one looks at a work of Britten's as recent as his last orchestral song-cycle, the *Nocturne*, one finds there, above all in the concluding song, a clear extension of Mahler's style.

The chronology of musical understanding is often capricious in actual sequence. It does not surprise me at all that a keener interest in Mahler has been stimulated by the more general awareness of contemporary music we encounter today. A growing recognition of a new musical climate he helped to create, however distantly achieved, encourages one to come to terms with his own music. The understanding of what Mahler was about, as shown by later composers, can usefully guide our own appreciation of his music. In catching up on their music, we can catch up on his, too. There is a great deal to be learnt, in fact, from listening to the history of music in reverse.

If nothing else, the centenary year has taught us, I think, that Mahler was, and is, of significance for the twentieth century. But it is one of the perils of centenaries that they unavoidably exaggerate and distort. (They also, let me add, tire a composer's friends and confirm the antagonism of his opponents. How one longs for the good old days when everyone was left in peace.)

I am particularly anxious on this occasion to avoid undue emphasis on the "prophetic" Mahler. It is all too easy to decline into a curious kind of obsessive state in which one can't hear the music for the prophecies. Linear counterpoint in the finale of the Ninth Symphony, the systematic use of fourths in the first movement of the Seventh, intimations of a conscious neo-classicism in the first movement of the Fourth Symphony and the last movement of the Seventh—all very important, true and prophetic. But there is a real danger here that in following the signposts one assumes a condition of perpetual mobility that prevents one from resting for a moment and regarding the symphonies as things in themselves, not pointers to the future.

Nonetheless, I should feel that I was failing in my duty if I did not mention a signpost that was brought to my mind only the other night when I heard Stockhausen's *Gruppen*, for three orchestras, for the first time. We live at this latest moment in a flood of news and views about musical space, stereophony, directional sound and multiple orchestras. During an idle moment in *Gruppen*—when the work, so to say, had moved away from me somewhere down the hall—it did strike me that Mahler too must be given his due as an early bird in the multiple orchestra business. The Second Symphony, in particular, which makes use of an off-stage brass band plus percussion, is rich in "stereo" effects. It was doubtless the dramatic, "resurrectional" character of the symphony that promoted the use of this device. But there is one passage in the finale in which the combination of the two orchestras gives us just those contrasts in texture and perspectives of sound which allow one to claim the passage as a clear and important historical precedent. Most significant of all, the orchestras enjoy a fair degree of rhythmic independence. My only excuse for adding yet another prophecy to the list is the fact that here we have Mahler foreshadowing the musical pre-occupations of a generation of composers later than any I have previously mentioned. So far as his prophecies are concerned, Mahler seems to show a capacity to remain perpetually in fashion.

But how do the symphonies stand if we look at them as we might regard any of the other groups of symphonies by late romantic com-

posers? By Tchaikovsky, for example, Brahms, Bruckner or Dvorak? (And by the way, if I do not talk about the songs or song-cycles of Mahler's maturity it is because they have been received in a way that the symphonies have not. In general, moreover, they share the characteristics of style which belong to the symphonies in any given period.)

We shall find, I think, that Mahler's symphonies show a width of contrasts, both between works and within individual symphonies, that we do not find in any of the other composers I have mentioned. This may strike you as an elementary observation, but some elementary things are also very unusual. For example, if one places the first movements of the Second and Fourth Symphonies side by side, one finds oneself poised between two virtually opposed worlds and textures, monumental symphony on the one hand and something that one might think approaches a divertimento on the other. Mahler often referred to his Fourth Symphony as his "Humoreske." If one compares the two finales, the contrast is even more striking—an epic, choral finale on the one hand, a solo song on the other. Within the symphonies, too, as I have said, there is this same, sometimes disconcerting, shock of violent contrast. There is the well-known pastoral Andante from the Second Symphony, for example, which so surprisingly succeeds the solemnities of the huge first movement. Despite Mahler's call for a pause of five minutes—rarely observed in performance—the attempt to relax tension by way of extreme contrast does not, I think, come off. I was not surprised to discover that Mahler himself came to think that this juxtaposition of skyscraper and grass hut was a mistake, though not soon enough to prevent him from doing much the same thing in his Third Symphony, the first and second movements of which present a similar contrast in style and dimension. In later symphonies he was much more successful in holding a judicious balance between the relative weights of his sequence of movements.

But though, to return to my original point, the first movements of the Second and Fourth Symphonies exhibit such strikingly opposed features, they share, in form, an important unity. It is these two movements that represent, among the first group of Mahler's symphonies, his most successful handling of sonata structure. Yet paradox and contrast creep in even here. It is the first movement of the "simple" Fourth Symphony which shows the greater degree of formal sophistication. The point of recapitulation alone is a masterpiece of subtle compression. It simultaneously combines formal precedures which are normally exposed in sequence—the lead-back from the development and the recapitulation of the first group. The recapitulation proper, which at length finds its "right" key, starts, so to speak, in mid-stream.

Let me add at once that the sonata principle haunted Mahler from the beginning to the end of his cycle of symphonies. We find in his works a number of extremely original approaches to a form which, by the end of the nineteenth century, had become highly problematic. In any history of the sonata idea, Mahler's symphonies must receive the most serious consideration. He kept the form on its feet with extraordinary resourcefulness even when, by all the rules of the game, it should long since have been carried out of the ring.

Of course, you may argue, quite properly, that the sonata principle is, above all, a scheme of ordered tonal relationships, the force of which was dissipated by romantic harmony. But we have to face the curious fact that "sonata form" has gone on, I think quite meaningfully, even when tonal references have been completely abandoned, as we find in Schoenberg, for example. I think we must view Mahler's sonata movements as part and parcel of a general development in the history of music, which resulted at length in a valid form independent of its original tonal basis. In this respect, Mahler was surely very much Schubert's successor.

In some important respects, the Second Symphony is the odd man out among the first group of Mahler's symphonies. It anticipates the creative ambitions of the Eighth Symphony—his choral symphony—and the classical character of its first movement looks forward to the middle-period symphonies in which Mahler came closer, though perhaps not very close, to the house-style of the later Viennese symphonists.

It is in the First, Third and Fourth Symphonies that one finds Mahler's most comprehensive use of national musical materials; or perhaps it would be better to say "local" rather than "national." In these three works, and of course in parts of the Second, one hears, as one does not hear to the same degree in the later works, the music that Mahler heard about him in his youth: folksong, military signals, brass bands, and bird-song (shades of Messiaen!). One has to remember that Mahler was born in Bohemia and lived the impressionable years of his youth in Moravia. He was not a self-conscious musical patriot, but one cannot overlook the audible impact made on him by the world of sound which assailed his young ears. The most radical example of this influence occurs in the first movement of the Third Symphony, a movement of vast proportions which is largely built up out of military fanfares, folksong and popular march tunes, and throughout which the unmistakable sonority of the wind band predominates.

(Here was played a recording of Mahler's Third Symphony, first movement, figures 43-51.)

Many people find that music from the Third Symphony among the worst Mahler ever wrote. It certainly arouses in its acutest form the problem of his banality, about which so much has been written, on one side or the other, that I shall hold my peace on this occasion. I have said all I have to say elsewhere. But though one may dismiss the music, one is obliged to dismiss it for what it is—quintessential Mahler. One cannot account for it in terms of Strauss or Wagner, poles of reference, if you like, for much else in Mahler. Nor can one explain it in terms of the Viennese symphony. It is something quite singular; and in so far as it expresses a sense of place, I think we might approach the work as an offshoot, though a highly idiosyncratic one, of the nationalism in music we readily except elsewhere. This is not, of course, the whole truth about Mahler's early symphonies, but it is certainly one aspect of their style which has not been very thoroughly explored.

There is something undeniably different about Mahler's concept of nationalism—I would call it his "factuality." Mahler uses his materials, as it were, straight, not touched up. It is this feature of Mahler's early

symphonies which has caught the very intelligent ear of the German musicologist and sociologist, Theodor Wiesengrund-Adorno. In a new book,⁶ devoted to the composer, a perceptive study indeed but alarmingly unreadable, he writes: "The term socialist realism suits Mahler alone, were it not depraved by current use; the Russian composers of 1960 frequently sound like a disfigured Mahler." I have already mentioned the influence of Mahler on Shostakovich. Is not socialist realism, indeed, yet another sub-division of a protracted nationalism?

I seem only to have scratched at the surface of Mahler's music. The middle-period symphonies, Nos. 5, 6 and 7—for that matter, all Mahler's later symphonies—show a turning away from so radical a use of popular materials. But he still retains very clear links with the style that gave us the first movement of the Third and unique "character" movements like the scherzos of the Second and Third Symphonies, or the famous parody funeral-march, the slow movement, of the First Symphony. Character movements of the new type are the second and fourth movements of the Seventh Symphony, a pair of nocturnal serenades in which the popular materials, the march tunes and birdcalls and military fanfares, have undergone a remarkable refinement. One finds music like this nowhere else in the symphonic literature.

But there is, in the later works, a distinct change of emphasis in style. From the Fifth Symphony onwards—excluding the Eighth because it is such a solitary achievement—it is possible to view Mahler with more consistency as one of the last in the line in the tradition of the Austro-German romantic symphonists.

Neither leading the troops nor bringing up the rear is an enviable situation. But though Mahler was often obliged to compose, as it were, with his back to the wall, his prodigal inventiveness did not fail him; nor was he slow to make tactical use of the legacy left him by his predecessors in the field. He required, for instance, a new type of strong, long, lyrical melody, for these abstract symphonies, one free of the association with nature that we find in the big, singing themes of the First Symphony. His invention was equal to the task, and we find the new type of melody serving as second subjects in the first movements of both the Sixth and Seventh Symphonies. It characterises, indeed, one of the best known of Mahler's movements, the Adagietto of the Fifth Symphony; melody, moreover, which wears a very personal face.

He was a tireless ransacker of musical resources which were certainly not conventional means of symphonic expression—the march, for example. I have never counted up the number of marches in Mahler's symphonies but they must amount to a formidable quantity. They certainly cover an extraordinarily wide range of mood. We march, it seems, not only into the grave but also out of it. But Mahler's successful promotion of the march, not just to symphonic status, but to first-movement status—above all in the first movement of the Sixth Symphony—deserves particular notice. There were distinguished precedents—Beethoven, Wagner—but no other composer has explored the possibilities of the march with such persistence.

⁶ *Mahler: Eine musikalische Physiognomik*, Frankfurt, 1960, p. 67.

The waltz, the *Ländler* and the minuet—here, too, Mahler pursued these simple dance forms from the past and proved them capable of bearing new, if sometimes prickly fruit. The scherzo of the Ninth Symphony juxtaposes all three dances, a synthesis which is perhaps characteristic of the artist who stands at the end of a tradition. There is much that is synthetic, in the exact sense of the word, about Mahler's symphonies.

In the middle-period symphonies, his adherence to the sonata principle in his first movements is, if anything, strengthened. But, characteristically, he seeks out fresh approaches. The two movements which go to make up the first part of the Fifth Symphony, for example, represent a novel attempt to divide between two movements the functions of exposition and development we normally find in one.

But it was not really until the Ninth Symphony that Mahler broke through with what might be claimed as a new form: the slow first movement, which is not a slow movement placed first, but a first movement in a slow tempo which retains, none the less, its time-honored dramatic character and dynamic, developmental impetus, by a skilful handling of dual tempi. With some qualification, this same scheme and formal intention may be said to apply to the first movement of the unfinished Tenth Symphony.

And there, I fear, I must leave Mahler, with much left unsaid. It is clear from Mr. Deryck Cooke's magnificent reconstruction, from the sketches, of the finale of the Tenth Symphony, that the work was by no means Mahler's last word. Far from giving, or cracking, up, we have every reason to suppose that he would have launched out on yet another project. Mr. Cooke's great achievement, and the many Mahler performances we have heard this last year, in our concert halls and on the BBC, allow us, I think, to take a modest pride in the contribution this country has made to a just appreciation of Mahler's genius.

STATE UNIVERSITY OF IOWA SYMPHONY ORCHESTRA
HONORS MEMORY OF ROBERT G. GREY, PRESIDENT
OF THE BRUCKNER SOCIETY OF AMERICA

The State University of Iowa Symphony Orchestra, James Dixon, conductor, dedicated its performance of Mahler's Fifth Symphony at the twenty-fourth Fine Arts Festival, July 5, 1962, to the memory of Robert G. Grey, President of the Bruckner Society of America, Inc., who died on May 22, 1962. The University of Iowa Symphony Orchestra, conducted by Philip Greeley Clapp from 1937 to 1954, and now conducted by Mr. Dixon, has a record of Bruckner and Mahler performances unequalled by any group other than professional symphony orchestras. Professor Clapp was among the very first to receive the Bruckner Medal of Honor.

MITROPOULOS AS A BOSTON REVIEWER HEARD HIM

By WARREN STOREY SMITH

These reminiscences will begin with what we have been told are the saddest of words, "it might have been." In short, if the Fates, or more accurately the board of trustees, had not decided otherwise, Dimitri Mitropoulos would in all likelihood have succeeded Serge Koussevitzky as regular conductor of the Boston Symphony Orchestra. When the Russian leader retired, after twenty-five glamorous years, the problem of finding a replacement was an unusually ticklish one. The choice was finally narrowed down to three quite dissimilar candidates: Mitropoulos, Charles Munch and Leonard Bernstein. As it came to me, via the underground, Bernstein, because of his youth, was not acceptable to the men of the orchestra, and Mitropoulos was not acceptable to Society. To be sure, it had found the Greek leader more than acceptable when, along with those of less exalted station, it received him rapturously whenever he took over the orchestra as guest. But a guest conductor is one thing, a regular conductor something else again. Koussevitzky had set a new pattern, namely, that of the conductor as social lion. Society had no difficulty in figuring out that this was no role for the anchoritic Athenian, whose private life was conducted in terms of monastic severity. When Munch was chosen, by the way, a press release from Symphony Hall stated hopefully that he would be a popular figure at Back Bay teaparties, a not entirely accurate prognosis, since the Alsatian conductor failed to exhibit the Koussevitzkian extroversion. One can even imagine the cynical saying that in Boston teapartying enjoys a higher rating than talent!

That Mitropoulos would have accepted the post seems fairly certain. He had given expression to his high regard for the orchestra; and the men, as I got the picture, were sold on him. At the conclusion of his third, and last, two-week term as guest conductor I wrote editorially in the *Boston Post*: "In his three visits to Boston the Greek conductor has won not only the Symphony public but also the Symphony musicians. And for our orchestra he entertains a particular regard. He admires its dignity, its artistic integrity. He feels that the men take pride in their work and that the audience takes a very special pride in them. Nor has he discovered in the public of the Symphony Concerts any evidence of the traditional Boston coldness."

Quite possibly, however, Boston's loss was Mitropoulos's gain. He had a wider opportunity as conductor of the New York Philharmonic Symphony. Consider, for example, those remarkable concert performances of *Wozzeck* and *Elektra* that could hardly have been brought to pass in Boston. Then, as everyone knows, he soon began flirting with the Metropolitan and finally transferred his full activities to that organization. Quite evidently, opera had come to intrigue him more than

symphonic music, although he accepted occasional engagements as orchestral conductor, such as his directing of the Mahler Eighth at Salzburg and his projected performance of the Third in Milan, during the rehearsals for which he took his final leave of us. In the previous season he had, of course, conducted the Mahler First, Fifth and Ninth, and the Adagio of the unfinished Tenth, as part of the Philharmonic's observance of the composer's centennial.

Mitropoulos was the darkest of dark horses when he made his combined Boston and American debuts on January 24, 1936. He was described as a protégé of Koussevitzky, and gossip had it, after he had electrified everyone with his performance of the Mahler First, that Mme. Koussevitzky advised her husband not to bring that young man back: he was altogether too good. But come back he did, the very next year, and again in the season of 1944-45.

Nor was that the last that Boston was to see of him. On February 1, 1948, he reappeared in Symphony Hall as head of the Minneapolis Symphony, the directorship of which he had assumed a decade before. There followed a few years later several appearances with the Metropolitan Opera Company,¹ which, to my exceeding regret, I did not hear; but I partly evened the score by taking in the Philharmonic *Elektra* aforesaid and another Philharmonic concert in which the Mahler Sixth was accorded its belated American premiere.² Moreover, like many another Bostonian, I listened to broadcasts, both of Philharmonic concerts and of Metropolitan performances, under Mitropoulos's direction. The things that impressed me most among the former were the Mahler Third and the first act of *Die Walküre*; and among the latter, a *Salome* that seemed to eclipse even the exciting version of Reiner, through which, at long last, that masterpiece was introduced to the Hub.

This is not the place for a summary of Mitropoulos's pre-American career. In any case he was not even a name to most of us when he exploded on the Boston scene, and his decidedly unusual provenance made his gifts seem all the more remarkable. As I put it at the time: "From Greece, mother of European music, comes the latest sensation in conductors, who yesterday led the Boston Symphony as guest through a stimulating and provocative concert. Mr. Mitropoulos's success with

¹ 1958-60. His operas in the 1958 season were *Eugene Onegin* on April 14 (opening night) and *Madama Butterfly* (April 19). He opened the 1959 season with *Vanessa*, on April 13, conducting *Tosca* on the 15th and the double bill of *Cavalleria Rusticana* and *Pagliacci* on the 18th. He bade farewell to Boston on April 23, 1960, when he opened the current Metropolitan season with *Simon Boccanegra*. Of this doubly significant event the Boston *Globe's* Cyrus Durgin, dean of the city's acting music critics, said in part: "The music is an amalgam of earlier, more forthright Verdi, and of the increasing subtleties of his later years, with orchestration that is a jewelled tapestry of subdued colors and filigree-work. Under Mr. Mitropoulos's consistent care for delicacy of phrase, this fount of melody flowed in beauty."

² Koussevitzky, who had to his credit the American premiere of the Mahler Ninth, as well as the first Boston performances of *Das Lied von der Erde* and the Seventh Symphony, wished also to introduce the Sixth to his adopted country. In this case the high fee for the rental of the orchestral material demanded by the Leipzig publisher, C. F. Kahnt, provoked a veto by the Boston Symphony trustees. Ultimately, the orchestral parts went up in smoke when Leipzig was bombed—an ironic business all around. Having obtained a score from London, Mitropoulos had the parts copied, and, as was said at the time, at his own expense.

the audience was pronounced; it would have been even greater if he had stooped to a program of sure-fire pieces.

"From Beethoven, for beginning, Mr. Mitropoulos chose the Second *Leonore* Overture, from Debussy *La Mer*, from Strauss the *Symphonia Domestica*; and to these he added, as his second number, an *Overture for a Don Quixote* by the 40-year-old French composer, Jean Rivier, hitherto unknown here.

"In aspect Mr. Mitropoulos is spare, almost ascetic, his features aquiline. He is very bald. His movements are abrupt and decisive. He conducts sans score and sans baton, and although before an audience his gestures are more moderate than in rehearsal, he still suggests a little the cheerleader. There is also thought of a conjuror, without magic wand, and he moves his hands now up, now down, now forward, now back. Of time beating in the conventional sense there is little.

"Immediately in Beethoven's Overture Mr. Mitropoulos disclosed the striking blend of clarity and intensity that distinguishes his conducting. His ear is sensitive, acute. Everything must be heard and everything is heard. The listener's attention is riveted, as the music comes vividly to life. Under Mr. Mitropoulos's hands *Leonora* No. 2 becomes so arresting that we are immediately led to speculate upon the effect which he might have had with the more finished and imposing No. 3."

I shall have occasion to return to the *Domestica* when I go into the matter of Mitropoulos's astonishing musical memory. I found here that, like Koussevitzky, he stressed the "tender, gracious and human qualities of the music" and went on to say: "Again there was clarity, even in the greatest complexity, a notable feeling for structure, for line as well as for color."

At the next pair of concerts he achieved the striking success with the Mahler First, already noted, offering besides the orchestral suite from Florent Schmitt's mimed drama *The Tragedy of Salome* and his own well-executed transcription of Bach's organ Fantasy and Fugue in G minor.

Chiefly to get another chance at the Mahler Symphony, which had been introduced to us in 1923 by (of all people) Pierre Monteux, and had gone unheard at Symphony Hall in the meantime, I took in the Saturday evening concert as well, and the enthusiasm and subsequent demonstration occasioned by the work and its performance exceeded even that of the afternoon before. Of that earlier performance I had written: "In the demonstration which followed, the men of the orchestra joined in the applause. By report the guest conductor has won them by his passion for perfection, his superb musical equipment."

On January 15, 1937, Mitropoulos began his second group of appearances. Said the *Post*: "No doubt many in the audience were having their first glimpse of this extraordinary figure: tall, gaunt, ascetic, who on first sight resembles a cross between a tonsured monk and an El Greco saint. For them it was something of a novelty to see him conduct without baton and without score and with his peculiar blend of intensity and animation, of austerity and excitement. For the rest of us the new experience came when he seated himself at the piano and, again with no music before him, bore the solo part in the first Boston performance of

Respighi's Toccata for Piano and Orchestra, conducting now with a free hand or two, now with his head and now with his eye.

"Save for the final number, Riccardo Castagnone's *Preludio Giocoso* (after Goldoni), the program as it now stands, with Casella's *La Donna Serpente* Suite put off until Monday evening, may be characterized as severe, quite lacking in the musical delights of the flesh. Yet the answering applause yesterday might have been prompted by one made up of the more lurid bits from the music of Wagner, Tchaikovsky and Strauss."

That pair of concerts began with two numbers for string orchestra, as arranged or adapted by the conductor: the Prelude to Purcell's *Dido and Aeneas*, together with Dido's "When I am laid in earth," and Beethoven's String Quartet in C-sharp minor, Opus 131. Although Mitropoulos's instrument was the piano, members of the orchestra who had played Opus 131, in its original form, freely admitted that he had taught them a great deal about their own job.

On this second visit the guest conductor put considerable emphasis on the music of what was then contemporary Italy. In addition to the pieces by Respighi, Castagnone, and Casella, pleasing and effective in their several ways, he performed, at the next pair of concerts, the Piano Concerto of Malipiero, heard, like the Castagnone and Casella items, for the first time in the United States. Of the Concerto I had occasion to observe: "And if any felt a week ago that Mr. Mitropoulos's simultaneous performing and conducting of Respighi's Toccata was in the nature of a stunt, there was less reason to feel that reaction in the case of the more temperate music of Malipiero. . . . The Concerto, now nearly three years old, would seem to form a valuable addition to a branch of musical literature sadly in need of new material." Where, one might ask, are these Italian pieces today? Anyway, they afforded no little enjoyment at the time, and not the least of Mitropoulos's virtues was his inquiring mind. This program ended with a superbly rhythmic performance of Ravel's *Rhapsodie Espagnole* and began, at the opposite musical pole, with another of the conductor's masterly Bach transcriptions, this time of the great organ fugue in B minor. But the thing that has remained with me most vividly over the years was the ensuing performance of the Schumann Second.

It was my privilege that evening to encounter Mitropoulos (even to sit next to him at table) at a dinner given by Boston's Harvard Musical Association. On greeting him I blurted out that that had been a great performance of the Schumann, whereupon he came back with "It's a great work." I think we were both right, although not everyone would accept the conductor's estimate of the music.

"To say," I wrote the next day, "that Mr. Mitropoulos carried all before him with the Symphony was to put it mildly, yet that he made the most striking impression with the brilliant, volatile Scherzo and the deeply expressive Adagio may not be denied. When the ensuing tumult had died down there were some protests that what had just been heard, since it sounded so much better than Schumann usually does, was not Schumann at all.

"In point of fact, Schumann was the least articulate of all the great symphonic composers. The C major, intrinsically the least Schuman-

esque of them all, merely happened to receive yesterday a degree of assistance seldom furnished to any composition."

A persistent fallacy in music criticism is the notion that a piece can be made to sound better than it is, when what has really taken place is that the work has finally been made to sound as well as it should. This comment generally rears its fatuous head when the reviewer finds himself liking something hitherto not to his taste, and in this way endeavors to justify his change of heart.

Two extremes of Mitropoulos's musical enthusiasms met in the programs which he offered on his next visit to Boston, in December, 1944. He had a commendable interest in the music of his own time, and he was especially drawn toward the creations of Schönberg and his dodecaphonic disciples. Not so easily accounted for, in his case, was a fondness for the romantics of the first half of the nineteenth century. You might say that it is a conductor's duty to program the music of all the important schools, but guest conductors generally favor their personal tastes. I have just detailed Mitropoulos's great success with the Second Symphony of Schumann, and in the first of his new pair of programs, those of December 15 and 16, he began with the "Scotch" Symphony of Mendelssohn, imparting to that work not only the appropriate sentiment but also a refreshing vitality.

It cannot be said too often that one of the marks of a great interpreter in any field is the ability to make us see or hear familiar things with fresh eyes or ears. It was a gift that Mitropoulos possessed in rare degree. Of this performance of the Mendelssohn Third I was prompted to say: "Moreover, no matter how well you may think you know the piece, you are quite likely to feel that you have never really heard it before. While not altogether blinding you to the fact that Mendelssohn was a suave and elegant composer, Dr. Mitropoulos (he's Dr. now)³ makes you realize that the Scotch are a sturdy people, and were once a warlike one, and that their country is one of the most romantic in Europe.

"A similar act of rejuvenation," this review continued, "took place in the case of Rachmaninoff's Second Symphony, a work 65 years younger than Mendelssohn's but standing in no less need of the energizing, the clarifying and the glamorizing that it yesterday received. There were some judicious cuts that helped a lot but they did not tell the whole story. Under Dr. Mitropoulos's batonless hands the Russian's piece became engrossing and exciting and, in the slow movement, very lush besides."

With his emphasis upon new or unfamiliar music Mitropoulos kept his Boston audiences on their toes. But only once did he offer a composition, either new or old, from the hand of a native-born American, and that was in the pair of concerts now under discussion.⁴ The piece, a local novelty, was Morton Gould's *Spirituals* for String Choir and Orchestra. "In two senses," this chronicler averred, "the title is misleading: the melodic material, while racial in feeling, is for the most part original, and the third section, *A Little Bit of Sin*, and the last, *Jubilee*,

³ After he had assumed command of the Minneapolis Symphony (in 1938) the University of Minnesota conferred upon him a doctor's degree.

⁴ The reference here, of course, is to his orchestral programs. Mention has been made (in footnote 1) of his conducting of Barber's *Vanessa* with the Metropolitan.

are anything but spiritual, and in them Dr. Mitropoulos suggested that he might beat any of the jazz conductors at their own game. The *Proclamation* and the *Protest* showed dramatic power, the *Sermon* deep feeling. In sum, a most rewarding novelty, and composer and conductor were alike hailed by an enthusiastic audience. In this music, as elsewhere, Dr. Mitropoulos conducted without score, playing freely and unhampered upon the band as though it were some mighty instrument, moulding the melodic line, modelling the orchestral tone, vitalizing the rhythm, and missing not one iota of musical matter or of musical effect."

As the Gould *Spirituals* constituted the only music by a native American to be offered in Boston by Mitropoulos in any of his four visits to Symphony Hall, so were Ernst Krenek's Variations on the North Carolina Folk Song, "I Wonder as I Wander," the only example of twelve-tone or, as we now say, "serial," music to be vouchsafed that city by him. They were heard, I might add, in the concerts of the following week.

This union of the ingenuous and the minutely calculated smacked a little of miscegenation. Incidentally, the tune adapted itself to this particular treatment through a curious circumstance: the melody is based on a six-tone scale,⁵ and by putting these six tones and their proper transposition together, the requisite dozen was obtained. In my notice I quoted Mr. Krenek's explanation of the piece, as it appeared in the program notes:

"I have attempted to unfold the feelings of tragic loneliness and passionate devotion by which the solitary wanderer 'under the sky' is animated." "Sometimes," my review went on to say, "this mood is tellingly expressed in the music. Elsewhere Mr. Krenek, by precept and practice an atonalist in the manner of Schönberg, seems more concerned with the infinitely ingenious manipulations of his tune. You can find the work fascinating, and, coming upon it unprepared you might find it perplexing. Yesterday's audience received it politely and the composer cordially when the conductor escorted him to the platform."⁶

Incidentally, as an instance of Mitropoulos's almost quixotic insistence on committing to memory everything he conducted, no matter how ephemeral it might prove to be, he admitted in conversation that the memorizing of Krenek's piece had been a labor of weeks. "A month" was the way he put it.

Strange as it may seem, he actually added to the repertory of the orchestra on this occasion (the program was given a tryout in Sanders Theatre, Cambridge, the night before) the Second Symphony of Schubert,⁷ a delectable work, more typically Schubertian than the Fifth Symphony, that is so much better known. But the high point of this program, which began with Mozart's Overture to *The Magic Flute*, was the eloquent performance of Vaughan Williams's *London* Symphony.

⁵ Virtually, the Dorian mode with no mediant: D-E-G-A-B-C.

⁶ Krenek, also established in Minnesota, as a teacher at Hamline University, St. Paul, accompanied Mitropoulos to Boston. A stimulating luncheon was arranged by Symphony Hall for the two notables and the local music critics.

⁷ Not a novelty as far as Boston itself was concerned, since there had been a previous performance by the People's Symphony Orchestra.

Coming from Greece, a country with no easily distinguishable art music of its own (that is, if we sidestep antiquity), Mitropoulos was a true internationalist. Musically, it might almost be said, nothing was native to him and nothing foreign.

This visit ended with the concert of Sunday afternoon, December 24, at which the Mozart and Vaughan Williams items were repeated, while joined to them were the dances from Falla's *The Three Cornered Hat*, and a strange bit of business, now to be described. No purist in that sense, Mitropoulos had already given us transcriptions of the organ works of Bach, of a vocal number by Purcell, and an adaptation for strings of a Beethoven Quartet. But this went a great deal farther—too far, in fact. To come to the point, one Dmitri Rogal-Levitsky had set himself the task of orchestrating several of the piano pieces of Chopin, including some that never should have been subjected to such treatment. Mitropoulos's choice fell upon the "Revolutionary" Study, the C minor Nocturne and the A-flat major Polonaise. I can hear them today, in my mind's ear—and it is no treat—and this is what I was provoked into saying at the time:

"Since there must always be a fly in the ointment, that unwelcome insect made its appearance yesterday in the shape of three Chopin transcriptions by the Russian Dmitri Rogal-Levitsky. . . . Apparently the transcriber has endeavored to make these pieces as formidable orchestrally as they were pianistically in their own day. Anyway, he has thrown restraint to the winds and thrown in everything but the kitchen sink. The Study becomes a tonal earthquake and a mad scramble for the players. Save for an inflated climax, the Nocturne is an admirable job in kind and the Polonaise is okay if that is the sort of thing you like. Yesterday its terrific din brought down the house. With so much fine orchestral music crying to be heard, this transcribing business seems largely beside the point, except, perhaps, in the case of the organ works of Bach. And some will not even swallow these."

If Mitropoulos's generally-to-be-commended adventuring took him a bit too far in the case of these Chopin transcriptions, a survey of all of his Boston programs reveals the fresh and unfettered approach that he brought to the job of program-building. Would that there were more like him. He seemingly stopped at nothing. In New York, for instance, he resurrected such things as Schumann's *Julius Caesar Overture* and the well-constructed but not particularly original tone poem, *The Mystic Trumpeter*, by Boston's Frederick S. Converse.

In the course of this final Boston Symphony engagement I wrote an editorial in which I congratulated those of us who picked Mitropoulos for a winner when he was a virtual unknown, at least in our part of the world. I also commended him for his programming and pointed a moral with the Schubert and Vaughan Williams pieces aforesaid, describing the one as a minor work by a major composer and the other as a major work by a minor composer and asking for more of the same. "To claim," I said, "that once-important music may not become valueless in time is no less foolish than to assume that only those things that are currently played and sung are worth the doing. The core of the difficulty seems to be that those who determine upon our musical fare are inclined to concentrate on two classes of compositions: unique master-

pieces and contemporary novelties. This leaves out an enormous amount of music which may be heard both to pleasure and to profit.

"Once in a while somebody does something about it, of course, but unfortunately such adventurousness is generally in direct proportion to the obscurity of the adventurer. In other words, the big shots, whether conductors, singers or virtuosi, are inclined to play safe."

Mitropoulos's regard for the Boston orchestra has already been mentioned. On their part, the players were probably a little skeptical of this unknown conductor from far away Greece, but they were not long in taking his measure. As von Bülow put it, some conductors have their heads in the score, whereas others have the score in their heads. Koussevitzky belonged in the first category and Mitropoulos in the second. As said above, one of the pieces on his first Boston program was the *Symphonia Domestica* of Strauss, a work of considerable complexity, with dimensions to match, for all its homely subject matter. Mitropoulos always rehearsed from memory, although he might have a pocket score handy to consult for rehearsal letters, or numbers, as the case might be. As I got the story from one of the men, in a rehearsal of the Strauss tone poem, with the orchestra going full steam ahead, the conductor brought it to a sudden halt. Identifying a measure as so many bars after number so-and-so, he remarked quietly: "Second clarinet, those two notes are tied." The men were flabbergasted; and if there had been any doubts as to the quality of Mitropoulos's musicianship, they vanished forthwith..

In one of my first talks with Mitropoulos I brought up this matter of memorizing and asked him if, like Toscanini, he had a photographic memory. "No," he replied, "I just plain learn it." (His English was both fluent and colloquial.) His own explanation of this rigorous bit of self-discipline was that conducting, as compared with performing, was altogether too easy. Only by learning the music in this thoroughgoing fashion could he begin to work as hard as the men did. There are also conductors who will get along without their notes in the case of the standard repertory but will use them with novelties, particularly those that may prove to be short-lived, or for orchestral accompaniments of one sort or another. It may be argued that a conductor who is willing to use a score in the case of new pieces will get over more ground—one reason, possibly, for Toscanini's own rather limited symphonic repertory. But Mitropoulos, while committing literally everything to memory, still got over plenty of ground. If he had not driven himself so remorselessly, he might still be with us. He rejected the monastic life that so nearly claimed him, but he continued to subject himself to a comparable discipline. Art, as well as religion, has its martyrs.

To continue, and also conclude, the tale of Mitropoulos's appearances in Symphony Hall, the best thing to be said of his aforementioned concert with the Minneapolis Symphony is, perhaps, that it enlarged the circle of his Boston listeners, to be later materially augmented by his visits with the Metropolitan Company. It does not seem likely that many of those who had heard all or most of the Boston Symphony concerts discussed above could have honestly felt that this concert with what was then his own orchestra contributed greatly to their esteem for the man from Athens. Again, I shall quote, rather than paraphrase,

since my intention has been to record as faithfully as possible the immediate impressions received from these encounters, whether public or private.

"Thanks to the fact that Rachmaninoff's generally tedious Second Symphony ends excitingly and that Dimitri Mitropoulos and his Minneapolis Symphony Orchestra played this finale as excitingly as it could be played, their concert at Symphony Hall yesterday afternoon concluded in a burst of cheers and bravos.

"The pity of it is that the Greek conductor did not choose a more enlivening program with which to present himself here as the head of his own orchestra—we have heard him several times as guest conductor of the Boston Symphony and many years ago we heard the Minneapolis Orchestra under another leader. The only first-rate music on the list was the 'Jupiter' Symphony of Mozart, which, truth to tell, was not played or conducted with any particular distinction, while between it and the Russian's Symphony came another work of about the same vintage that has also experienced the ravages of time, namely, Bloch's *Schelomo* (Solomon).

"Possibly this last was included for the benefit of the orchestra's first cellist, Yves Chardon, once a member of the Boston Symphony. He played the solo part in the Swiss composer's overlong and turgid Rhapsody in exemplary fashion, and Mr. (sic) Mitropoulos gave it all he had. The music still refused to come to life, save in a few spots, one of them the always impressive close in which the Hebrew King can be heard to say 'Vanity of vanities . . . all is vanity.'

"It is always the same story when a visiting orchestra comes to Boston, or rather the same two stories. You do not recognize in the audience many faces that can be identified as belonging to Boston Symphony subscribers, and try as you will you cannot help comparing the visiting band with our own, to the former's disadvantage. There are many fine orchestras in this country and the Minneapolis Symphony is one of them, but you get the impression that its present conductor is less interested in tone, as such, than in interpretation. In that domain, even when you do not always agree with him, he is one of the most forceful of contemporary musical personalities. Yesterday's concert was given under the auspices of Anatolia College and the hall was filled."

That performance of the "Jupiter" hinted at, if it did not actually reveal, a temperamental insufficiency of the sort possessed by all great conductors. (The one who is equally happy in the interpretation of all music will not be outstandingly good in any music.) Conceivably, Mitropoulos was too tense to convey serenity, too serious for humor. Anyway, he was decidedly in his element the other two times that I encountered him, namely, the aforesaid appearances with the New York Philharmonic.

The first of these, the one that brought to American attention the Sixth Symphony of Mahler, actually preceded by a few weeks the concert with the Minneapolis Symphony just discussed. The concerts in question took place on December 11, 12, and 13, 1947. The article that appeared in the *Boston Post* on December 21 was reprinted in the 1948 issue of CHORD AND DISCORD. Quoting it *in toto* here would smack of superfluity. In point of fact, the writer was so much concerned with the

work itself, which had impressed him greatly, that he made no mention of Mitropoulos's interpretation, as such.

Of course, if the conductor's reading had not been as discerning and as forceful as actually it was, the piece would not have made the effect that it did. Incidentally, the New York press, while not one hundred percent for the music, freely gave conductor and orchestra the recognition that was their due. Just for the record, however, and because the Sixth is still pretty much of an unknown quantity in these parts, I am reproducing the two final paragraphs:

"The symphonic gradations and climaxes of the final movement,' writes Bruno Walter, Mahler's most devoted disciple, 'resemble in their dismal power the towering waves of the ocean that rush at the ship and wreak destruction.' Nor does Mahler soften the blow through a merciful brevity as does Tchaikovsky in the finale of the *Pathetic*. On the contrary, this concluding movement lasts close on half an hour, with only a passage here and there to offset the prevailing gloom. Without resorting to hyperbole, you can call it both terrible and terrifying. It has at times a nightmarish quality. Were a contemporary composer possessed of Mahler's remarkable powers, both of musical invention and of orchestration, he might thus paint the darkest side of our unhappy day. The three New York audiences that cheered the symphony could hardly have enjoyed this finale. Enjoy is not the word. Let us rather say that they responded instinctively to something by which a more innocent generation would have been shocked and repelled. In fact, we know that in the past the Sixth has had this very effect.

"Like most of the Mahler symphonies, the Sixth calls for a huge orchestra—incidentally, Mr. Mitropoulos conducted it, as he does everything, from memory—and included among the percussion instruments are cowbells (used with enchanting effect in the Andante, as a symbol of loneliness), a *rute* (a sort of birch brush applied to the bass drum) and a hammer. 'Thus Fate knocks at the door,' said Beethoven of the opening of his Fifth Symphony. In the Mahler Sixth it strikes us down."

At the concerts of December 11 and 12 the Mahler Sixth was companioned—and followed—by the Gershwin Piano Concerto, with Oscar Levant as the soloist. Talk about strange bedfellows! At the one in question the Symphony, quite properly, brought the end, while ahead of it came the *Coriolanus* Overture of Beethoven and the Handel-Casadesus Viola Concerto, with William Lincer as soloist.

In the afternoon I sat in on the Metropolitan Opera Intermission Quiz, and thereby encountered Mitropoulos, who was one of the panelists.⁸ When I mentioned to him that I had come over to New York for the express purpose of hearing the Mahler Sixth, he remarked, as he had of the Schumann Second eleven years before, that it was a great work. He was right this time also; but while Mahler had his moments of resembling, or rather, suggesting Schumann, in spirit and execution these particular symphonies were many leagues apart.

⁸ A point brought up during the Quiz was the relative standing of Wagner and Puccini, judged solely as composers for the theatre—in other words, as musical dramatists. Mitropoulos stoutly upheld the claim of Puccini.

Because of the magnitude of the undertaking, as well as its triumphantly successful outcome, the series of *Elektra* performances, on December 22, 23, and 25, 1949 (the last one broadcast over CBS), were more truly a monument to Mitropoulos than any of the other events here described, not excepting this American premiere of the Mahler Sixth. That Strauss's music drama after Sophocles, by way of Hofmannstahl, made a double appeal to Mitropoulos goes almost without saying. He was of the same blood and nationality as the great dramatist and he had given frequent proof of his fondness for the music of "Richard the Second." In view of all these things, I am quoting, as parting salutation to an extraordinary musician, all of the story that appeared in the *Boston Post* on January 11, 1950:

"It was high time that something out of the ordinary was done about Richard Strauss,⁹ and though the three concert performances of *Elektra* by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, with distinguished solo singers from the Metropolitan, were projected long before the composer died, they made a striking memorial. A performance in the theatre would have been more to the point, but for certain reasons a stage representation of comparable musical quality would have been out of the question.

"Let me explain. In the first place, Astrid Varnay, who gave so convincing a disclosure vocally of the greatly exacting title role, is not yet ready to undertake the part in the opera house, with the burden of acting added to that of singing. She is still only 30, and she maintains that an operatic *Elektra* is not for her just yet.¹⁰ It is enough to hope that when she feels ready to assume it, the Metropolitan will be in the mood to let her do so. Not for ten years has it mounted what many consider Strauss's greatest work.

"The Metropolitan has a fine orchestra, as I had occasion to observe anew at two performances that I shall discuss here next week. Technically and expressively it could cope with Strauss's score, as it did with that of *Salome* last season, with Fritz Reiner to guide and inspire it. Numerically, in this particular instance it would fall short. You just couldn't squeeze into the Metropolitan's pit, ample as it is, the orchestra that seemed to fill the stage of Carnegie Hall: the Philharmonic augmented by players from the Metropolitan itself. To hear the music played by that aggregation of instruments and conducted (from memory) by Mitropoulos, who in this score proved himself uniquely eloquent, was something not soon to be forgotten. The first performance, that of Dec. 22, elicited ecstatic reviews from the hard-boiled New York critics, and all three were received with wild enthusiasm by their respective audiences. Many of the readers of this column heard the broadcast of the final one on Christmas Day, not quite the same thing, however, as hearing it in the hall.

"The music, then, as music, was presented under ideal circumstances: the singers measured up to their several assignments and the playing of the orchestra, as already suggested, provided an experience that could

⁹ Strauss had died on September 8.

¹⁰ In a matter of two seasons Miss Varnay considered herself ready to sing the role of *Elektra* with the Metropolitan Company. Fritz Reiner conducted.

seldom be duplicated. Nevertheless, it may be doubted whether the composer would have been entirely pleased. He designed the music to fit the words of Hofmannstahl's masterly text, after the drama of Sophocles, and that correspondence could be noted by all whose ears were sufficiently sharp. But he also designed it to fit the action, to paint in tone that which the eye sees, so that the effect on both eye and ear is intensified.

"To give a single example, in the words of the Philharmonic's program annotator, Herbert F. Peyser, the guilty queen, Klytemnestra, is a 'shivering, bloated, rotting hulk, a carcass weirdly bejewelled and strewn with ineffectual amulets.' So far as that is musically possible, Strauss has so limned her, but when you gazed upon Elena Nikolaidi, handsome of face and figure and handsomely attired, some if not all of Strauss's efforts went for naught. That Miss Nikolaidi sang the music superbly was not quite enough.

"Opera in concert form is and always has been a dubious venture. There is an excuse for it if the opera cannot otherwise be heard in a particular locality, an excuse present in the instance in question. And with these scores of Wagner and Strauss that are like symphonic poems with stage accompaniment, the concert performance, as I have already indicated, has its advantages.

"For the benefit of those who missed the broadcast, be it recorded that the other chief parts were assigned as follows: Chrysothemis, Irene Jessner; Orestes, Herbert Janssen; and Aegisthos, Frederick Jagel. That they measured up to Miss Varnay and Miss Nikolaidi is sufficient praise. Miss Jessner, by the way, has now sung her role under eight different conductors.

"How many Bostonians are aware that this mighty music drama was heard in this city, at the Boston Theatre, during a visit of Hammerstein's Manhattan Company, some 40 years ago? There are those who recall the excitement of the performance, with the inimitable Mariette Mazarin as Elektra, and the answering excitement on the part of the audience. Up to the moment when Elektra recognizes her brother, the returned Orestes, come to avenge their father's murder, this *Elektra* is a gripping but grim business, with a few relieving episodes. From then on the music, now lyric, now brutal, now infused with a mad and frantic joy, is like molten metal poured from a crucible. And like no other music, before or since."

In one of my earlier encounters with him I credited Mitropoulos with a "Midas-touch" which turned everything he conducted into a potential popular success. That observation, as time went on, proved to be basically correct. He really would have them cheering something like this Schumann Second, that they would ordinarily take in stride; while with such inflammatory material as the respective conclusions of *Elektra* and the Mahler First the results were sensational, unforgettable. There are many Mitropoulos recordings but they do not tell the whole story. To have missed him in the flesh is to have missed a unique and uniquely treasurable experience.

Program for Opening Concert in Philharmonic Hall, Lincoln Center,
New York City

NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, Conductor

INAUGURAL CONCERT

September 23, 1962, 9:00 P.M.

BEETHOVEN *Gloria from Missa Solemnis in D major, op. 123*

EILEEN FARRELL, Soprano

SHIRLEY VERRETT-CARTER, Mezzo-Soprano

JON VICKERS, Tenor

DONALD BELL, Bass-Baritone

SCHOLA CANTORUM of New York, HUGH ROSS, Director

JUILLIARD CHORUS, ABRAHAM KAPLAN, Director

COPLAND *Connotations for Orchestra*

World Premiere

INTERMISSION

VAUGHAN WILLIAMS *Serenade to Music*

Sopranos

ADELE ADDISON

LUCINE AMARA

EILEEN FARRELL

Mezzo-Sopranos

LILI CHOOKASIAN

JENNIE TOUREL

SHIRLEY VERRETT-CARTER

Tenors

CHARLES BRESSLER

RICHARD TUCKER

JON VICKERS

Bass-Baritones

DONALD BELL

EZIO FLAGELLO

GEORGE LONDON

MAHLER *Symphony No. 8 in E-flat major, Part One*
(Veni Creator Spiritus)

ADELE ADDISON, Soprano

LUCINE AMARA, Soprano

LILI CHOOKASIAN, Mezzo-Soprano

JENNIE TOUREL, Mezzo-Soprano

RICHARD TUCKER, Tenor

EZIO FLAGELLO, Bass-Baritone

GEORGE LONDON, Bass-Baritone

SCHOLA CANTORUM of New York, HUGH ROSS, Director

JUILLIARD CHORUS, ABRAHAM KAPLAN, Director

COLUMBUS BOYCHOIR, DONALD BRYANT, Director

BRUCKNER'S WANT OF SUCCESS

By ERNST LEVY

Ever since its appearance, Bruckner's music has encountered great resistance from the many, and has aroused great love and fervor in a few. There is something puzzling in the fact. For, after all, here is music that appears to be written in the successful Wagnerian idiom. It is full of easy-to-grasp melody. Its orchestral garb is brilliant and impressive. In fact, should we find that the few shied away from this music while the many spared not their applause, we should not be too surprised. Yet it is the other way around, which shows that neither the many nor the few are fooled by those external appearances—a noteworthy fact.

How, then, are we to explain the Bruckner Puzzle?

I think that an explanation is to be sought in two mutually related aspects of Bruckner's work. One concerns Bruckner's spiritual attitude. The other involves the concept of the symphony.

We begin with the latter.

I remember attending a rehearsal of a Bruckner symphony one day, as a very young man. I was deeply moved, and turning to one of my teachers sitting behind me gave vent to my enthusiasm, whereupon my teacher said: "Yes, it is beautiful music—but it isn't a symphony!" At the time I did not see what this could possibly mean. I have understood it long since. For somebody reared in the Beethoven tradition, Bruckner's symphonies are, indeed, not good symphonies.

This remark will be the starting point of my argument.

The supreme musical achievement of the Nineteenth Century is the Monumental Symphony, as determined by the evolution of the so-called "sonata form." Now the idea behind the evolution of that form is a dialectic, a dramatic one. Again, that idea is centered in the concept of "thematic development" for which the analytic technique perfected by Beethoven became the almost exclusive standard. In due course of time the "development idea," which originally had been more or less confined to the central piece of the sonata form, the so-called "development section," spread not only over the whole sonata form, but eventually over the sonata as a whole. Liszt's B-minor Sonata may be considered a final stage in that line of evolution.

In comparison to the Liszt Sonata, a Bruckner symphony should be dubbed formally conservative. On the surface, it looks like an oversized Beethoven symphony. But, just as the Wagnerian appearance of Bruckner's work is deceptive, being no more than the costume of the period, so its formal aspect is equally deceiving. Actually, Bruckner's spirit is diametrically opposed to that of Wagner. And behind the conservative formal appearance of the work, an entirely different form principle is active. That statement implies a difficulty for us, the listen-

ers, and the imputation of a weakness to the composer. The fact cannot be denied that Bruckner's conservatism has prevented him from completely and clearly bringing into the open the principle of growth inherent in his particular inspiration. The reasons for this might perhaps be found in Bruckner's deep and childlike respect for tradition and authority as well as in his failure to perceive intelligently that principle of growth. Be that as it may, it is now our duty and our task to overlook the deceptive resemblances, and to increase our awareness of the really relevant forces.

To gain an insight into the principle of growth of Bruckner's music, consider for instance the first movement of the Seventh Symphony. Note that there is no "theme" in the Beethovenian sense. Instead, we hear a long melody, of hymnic character, ending very nearly in a full stop. It is followed by another section describable in similar terms. In fact, the whole first movement consists of a succession of such periods. The truth of the matter is that while the classical disposition is still present, yet it has become largely irrelevant. An impression of "development" now arises from the way the various periods follow each other. We are presented with a *strophical* rather than with a dialectal principle. The symphonic evolution is achieved through a succession of strophes which in themselves may be lyrical. The effect is comparable to that of a series of *terraces*. Obviously this is the adequate means of building a large form out of the specifically Brucknerian inspiration. Now we may also interpret the function of that typical Bruckner "Generalpause," which is not at all to be taken in a Beethovenian, dramatic sense. Its role is rather to separate the steps and terraces from each other, thus impressively punctuating the discourse.

Bruckner's inspiration is essentially lyrical, in contrast to the essentially dramatic inspiration of Beethoven. The sonata form is essentially dramatic; the strophic form, essentially lyrical. By the qualification "essential" I mean to imply that neither form excludes the effects of the other, but that the emphasis as well as the means are different. That is why the ancestry of both the Wagner-Liszt group and Brahms may be sought in Beethoven, while the immediate ancestry of Bruckner is to be found in Schubert. Among the many symptoms of kinship in the music of the two masters one may be pointed out here as being particularly relevant: Schubert's song cycles (*Die Winterreise*, *Die schöne Müllerin*) also achieve a "symphonic whole" through the terracing of a number of "strophes"—in this case the single *Lied*.

If it is difficult enough to discover for one's self a new structural principle hidden beneath the aspect of a Beethovenian symphony, it is an even more arduous task to approach a spirit so different from Wagner, hidden behind the Wagnerian sound.

That spirit is entirely contrary to the temper of our times. There is in Bruckner no "excitement" in the vulgar meaning of the word—the only one that seems to have currency today. Instead, the excitement to be found in Bruckner is that of *ecstasy*. The inherent dramaticism does not result so much from conflict, from dialectics, as from a TRAVERSAL OF STATES OF BEING, embodied in the succession of the strophes. That is the theme common to all the symphonies, so much so that it might be no mere jest to say that Bruckner wrote but one symphony in

nine versions. This again is a feature that will strike most people as a strange one—and that is no wonder in times like ours, when “new” automatically carries the connotation of “better,” when “better” can only be thought of as being also “new,” and when it has been almost forgotten that the essential inner experiences are always the same, and at the same time are always new. Bruckner’s music, however, is deeply traditional. His ways are much like those of the oriental artist who will paint the same subject over and over again, gradually approaching the Divine by drawing nothing else perhaps in all his life but bamboos.

Ever since its appearance, Bruckner’s music has encountered great resistance from the many, and has aroused great love and fervor in a few. Could it be otherwise? Let us hope that the times will change. But also, let us pray that Bruckner may never become fashionable.

KILENYI MAHLER MEDAL AWARDED TO JAMES DIXON

In appreciation of his efforts to create greater interest in and understanding of the works of Gustav Mahler, the Directors of the Bruckner Society of America, Inc., awarded to James Dixon the Mahler medal designed by Julio Kilenyi for the exclusive use of the Society. James Dixon, now conductor of the State University of Iowa Symphony Orchestra, has performed Mahler works with the University Orchestra, the New England Conservatory Orchestra, and the Minneapolis Symphony. Presentation of the award was made to Mr. Dixon by Professor Earl E. Harper, Director of the School of Fine Arts of the State University of Iowa, at an orchestral concert of the twenty-fifth Fine Arts Festival at the University, July 9, 1963.

MAHLER'S PLACE IN MUSICAL HISTORY

By JACK DIETHER

I

Woe says: "Begone!"
But all joy wants eternity,
Wants deep, deep eternity.
—FRIEDRICH NIETZSCHE

Let me make it clear at the outset that this essay is not designed to qualify for a place in *The Oxford History of Music*, or even in *Grove's Dictionary*. Such a piece under such a title, taken in an absolute historical sense, would certainly be premature. As a matter of fact, the *Oxford History* itself has been frequently criticized for entitling one of its earlier volumes *The Age of Bach and Handel* more than *two centuries* after the event. Not that there is much doubt at this date that Bach and Handel are indeed the greatest composers of their age. What is questioned is rather the naming of an entire age after anyone, with emphasis on the fact that the age in question would never have so recognized itself. J. S. Bach, for example, was then for purely local consumption, and his music was never honored in retrospect, on an international scale, until the time of Mendelssohn, close to a century after his death. In the latter half of his own century, and even later, Bach was considered to be what we today would probably call a conservative, or even a reactionary—at all events, *passé*. The recognition of Bach's individual greatness, in terms far transcending the original utilitarian value of his works in his own society, is a product of ages quite removed from his own.

I would not, then, be so foolhardy as to attempt to speak in advance for any future time with any degree of certainty, either in terms of years, decades, or generations. If the world of a century hence, *e.g.*, does have the same historical appreciation of music as we have (which itself is by no means certain), it is theoretically quite possible that an *Oxford History* of that time (to draw an analogy to what happened with Bach) will publish a volume describing the late 19th and early 20th centuries as "the age" of someone of whom many of us have never even heard! I say "theoretically" in the awareness, of course, that our much-improved dissemination of music makes such a turn of events more unlikely now than in Bach's time. And obviously this Elfelddasen Zyboogiew, or whoever he might be, would have to be someone with virtually no influence on other music *now*—simply very great in his own right, and an inspiration to *future* times.

But it's still a possibility, and that is the point I am trying to make. I am not trying to place Gustav Mahler in the stream of history *absolutely*, since the history involved is still being written, and no one knows just where it will lead us. I am writing instead about how it looks, at

this juncture, to a person extremely sympathetic to Mahler's musical personality and artistic creed. From what we know about Mahler's considerable influence to date, and from the present manifestations of how musical history seems to be shaping up, I shall try to extrapolate some conclusions that are possible, and which seem to me probable. You may call it an essay in fantasy, if you like, or musical science-fiction, but at any rate I shall present my point of view about music as cogently and persuasively as I can, and the reader may accept it, reject it, or substitute his own in whole or in part.

Now some of our leading critics still refuse to recognize in Mahler anything more than a would-be world-shaker, a "shot heard round the immediate vicinity." Or they may even claim that he was an important but very *bad* influence, as some of them also claim Wagner to have been. This latter outlook is really quite significant from a subjective point of view, and should be carefully scrutinized by anyone who would understand the esthetics of modern music more clearly. It reveals just as much about Mahler's place as the tributes do, if analysed correctly. The people who deplore Wagner's influence, however, are generally rational enough to admit that such influence could be exerted only by someone who was a unique genius in his own right. It was left for Mahler's music to create such hysteria in those who reject it that they are frequently goaded into arguing both propositions at the same time: that he wasn't much of a composer, and that his music has been a powerful *subversive* influence in modern music. Such a reaction can really be understood only in esthetic terms probing downward into the psychological—and our psychological inquiries into music are still so naive that one can do little more than *suggest* what a profoundly controversial figure Mahler really is, under the surface of the platitudes about him that are still offered in high places.

The main points of the numerous writings by composers and musicologists, acknowledging and describing Mahler's widespread influence, have been well summed up by Howard Shanet in the program notes of the recent New York Philharmonic Mahler Festival, as reprinted in the 1960 CHORD AND DISCORD. They are so provocative that I would like to summarize them again here. "What is so special about Mahler?", Mr. Shanet asks himself. "Why is it that half a century after his death his public continues to grow, and even the most sophisticated listeners find his music more and more intriguing, while the compositions of many of his turn-of-the-century colleagues seem embarrassingly dated?" And why, in particular, does his music survive so well "in an age when its style is not even considered to be *in good taste*?" (my emphasis). To answer these questions, Shanet proceeds to consider (1) Mahler's artistic integrity, (2) his total dedication to his art, (3) his technical perfection in all branches of musical composition, (4) the prophetic quality of his individual musical traits, and finally (5) the "unique poignancy" of his music.

The individual traits mentioned are of a widely varied nature, and each one is tabulated to show its relationship to a corresponding trait of the "new Viennese school (Schoenberg, Berg, Webern, and their successors)". They have to do with melody, thematic construction, orchestration, and the specifically subjective nature of the music (morbidly and

the "expressionistic" devices in particular). The "unique poignancy" of Mahler is attributed to "what might be called a musical 'montage' effect: starting with musical fragments that are familiar and even old-fashioned (children's songs and marches, folk tunes and dances, bird songs and bugle calls), he puts them all together, but without adding any story or program to connect them with each other. That is precisely why they are so touching—no longer allowed their old meanings, they seem to be trying to say something to us, something which trembles precariously on the brink of conscious understanding."

The latter point, as so eloquently expressed by Mr. Shanet, is extremely important. Taken in connection with the other points, it all adds up to one overwhelming impression: that of artistic totality. Note these points well: Mahler's *unswerving* integrity, his *total* dedication, his technical perfection in *all* branches of composition—and all this applied to a musical content which utilizes *all* of the experiences residing in what might be called our "collective musical unconscious." To himself, more profoundly perhaps than to others, Mahler was referring when he wrote: "By making music one expresses only the integral (*i.e.*, the feeling, thinking, breathing, suffering) human being." (letter of 1906 to Bruno Walter).¹ Mahler was indeed, as I have pointed out earlier, "the first musical existentialist,"² and perhaps the only total one to date.³ In his music we truly hear, in Nietzsche's expression, "the bowels of existence" speaking to us.

No wonder the reactions of the musically sensitive to this music are equally intense, whether positive or negative. For notice, the full effect of Shanet's "montage" phenomenon is not lost upon those who dislike Mahler intensely, any more than on those who love him. It's simply a matter of concept and terminology. For Shanet, who loves Mahler, the "something" which his music seems to be trying to say to us is "something which trembles precariously on the brink of conscious understanding"—a beautiful expression which goes about as far as one can at present in defining its unparalleled power of communication. To Paul Rosenfeld, the great critic of a past generation, that same undefinable "something" is experienced in these terms: "It seems to be begging something of us, entreating us to do something. But what it is it demands of us we do not know, or, if we guess, do not know at all how to

¹ Trans. Ernst J. M. Lert, CHORD AND DISCORD, Vol. I, No. 9 (1938) p. 11.

² *New York Times*, Sunday, March 13, 1960. For this analogy I am indebted to Alexander L. Ringer.

³ Cf. *Gustav Mahler* by Bruno Walter, translated by James Galston (New York: Greystone Press, 1941) p. 128: "How dark is the foundation upon which our life rests," he once said to me with deep emotion, while his troubled look gave evidence of the convulsion of his soul from which he had just freed himself. And, haltingly, he continued, speaking of the problems of human existence: "Whence do we come? Whither does our road take us? Have I really willed this life, as Schopenhauer thinks, before I even was conceived? Why am I made to feel that I am free, while yet I am constrained within my character, as in a prison? What is the object of toil and sorrow? How am I to understand the cruelty and malice in the creations of a kind God? Will the meaning of life be finally revealed by death? In such and similar words laments, astonishment, and horror would pour from him as from a gushing spring. Fundamentally, there never was relief for him from the sorrowful struggle to fathom the meaning of human existence."

meet and gratify it."⁴ But this feeling is rejected by Rosenfeld, and so he speaks of Mahler's "failed endeavors," with their "heaped banalities," their "false Beethoven and conscious naivetés and unfresh lyricism." At the same time they conjure up for him "torture-masses devised by the imagination of a ferocious medieval god for the punishment of transgressors against him . . . the blocks of ice in the circle of traitors in the Inferno that contains each its wretched congealed soul . . . a caked and buried face . . . parched lips and cracked laryngeal chords straining to frame speech . . .", etc. Has anyone who rejected Mahler so vehemently reacted to his music more morbidly than this? Today, with our supposedly greater tolerance of expressionism in all its forms, we may fairly ask: If Mahler's works could do all this for Mr. Rosenfeld and be "failed endeavors," what would he have done if he had succeeded?

But it is something other than expressionism that is suggested by Shanet's poignant "montages" of familiar fragments, "trembling precariously on the brink," especially if we juxtapose them with the nightmares which other features of Mahler's music so readily conjure up. What else is this but surrealism?—the surrealism of Hieronymus Bosch, or of Jacques Callot, one of whose fantastic engravings (*Des Jaegers Leichenbegaengnis*) was in fact a directly acknowledged inspiration to Mahler. Salvador Dali dissolves the reality into the dream when he takes a chest of drawers, familiar as your nose, and places it out in the middle of a desert such as only your sleeping brain could conjure up at will. Does not Mahler do as much when he takes a children's march and places it in a *Walpurgisnacht*, or in the black chill of outer space? The true visionary is he who can see "infinity in a grain of sand, and eternity in an hour." Visionary surrealism of this sort has simply not been cultivated in music at large, at least not in the music we hear in concert today. And since music critics are unfortunately inclined to be more conservative, more humorless, and less imaginatively free than critics of the other arts, is it any wonder that the adjectives "trite," "banal," "derivative," etc., flow so readily to their pens the moment they hear something familiar in Mahler, without their listening to consider how it is being used or what is being said—without trying to comprehend the work as a whole?⁵

Although one has to turn from music in order to find suitable analogies for Mahler's use of "musical montage," painting is not the only other art where such analogies are to be found. If Mahler's existentialism can be paralleled in the literary arts, so can his surrealism.⁶ And if

⁴ *The Tragedy of Gustav Mahler*, reprinted in *Musical Chronicle (1917-1923)*, (New York: Harcourt, Brace & Co., 1923) p. 238.

⁵ As Schoenberg said: "One must use the most ordinary words to say the most extraordinary things." [Essay on Mahler from *Style and Idea* (New York: Philosophical Library, 1950), p. 18.]

⁶ We even find a penchant for surrealism in some of Mahler's own early letters. Consider the following passage: "From the grey sea emerge two friendly names—Morawan, Ronow. And I see gardens filled with friendly people and a tree on which is engraved the name Pauline. A blue-eyed maiden curtsies and smiles and brings me a cluster of grapes. My cheeks redden again at the recollection. I see those eyes which once made me a thief—and again everything disappears. Nothing! Now there rises up the fateful umbrella; from its ribs and entrails I hear prophetic voices pre-

one has any doubt that musical criticism is esthetically naive and backward compared to literary criticism of corresponding repute, nothing can dispel such doubts more readily than to examine, by way of comparison, a few of the penetrating analyses of Mahler's analogues in literature and poetry. I offer in evidence the following extract by Philip Rahv concerning the writings of Kafka:

"A master of narrative tone, of a subtle, judicious and ironically conservative style, Kafka combines within one framework the recognizable and mysterious, extreme subjectivity of content with forms rigorously objective, a lovingly exact portrayal of the factual world with a magical and dreamlike dissolution of it. By unifying these contrary elements he was able to achieve no less than a new mutation in the art of prose fiction. . . . Thus it is clear that if Kafka so compellingly arouses in us a sense of immediate relatedness, of strong even if uneasy identification, it is because of the profound quality of his feeling for the experience of human loss, estrangement, guilt and anxiety—an experience increasingly dominant in the modern age. . . . There can be little doubt any longer of his stature as an artist in the metaphysical mode, whose concern is with the ultimate structure of human existence, or of his surpassing originality as an innovator in creative method. Like Rilke in the *Duino Elegies* he asked the supreme question: *Was war wirklich im All?* ('What was real in the world?')."⁷

It is evident that, with the substitution of a few phrases like "symphonic music" for "prose fiction," this entire quotation could apply equally well to the Mahler we have just been discussing. But where is the comprehension of Mahler in our critical press to equal this comprehension of Kafka? How often do the "banalities" of Mahler evoke in our critics "a sense of immediate relatedness," of "uneasy identification," rather than hoots of derision and a scramble to heave the whole thing overboard as quickly as possible? How often do we hear of "his feeling for the experience of human loss, estrangement, guilt and anxiety," instead of "his exuding of self-pity"? Why this critical lag in the musical world?

Perhaps it is because, as is increasingly known, the emotional impact of music is more direct, basic, and "visceral" than in the other arts. For

dicting misfortune for me like a Roman augur. Suddenly a table rises up from the ground and a spectral form completely clothed in blue clouds is seated at it. It is Melion, who is celebrating in song the Holy Spirit, and he offers incense to it with real *Dreikoenig*. We sit there like two sacristans officiating for the first time at a holy mass. Behind us a hobgoblin hovers sneeringly; he is dressed in playing-cards and his face is that of Buxbaum. In a fearful voice he calls to us in the melody of the *Bertinischen Etueden*: 'Humble yourselves! This glory, too, will disappear!' A stream of clouds from Melion enfolds the scene, and the clouds grow thicker and thicker." [Letter of 1879 to Josef Steiner, trans. Gertrude Norman & Miriam Lubell Shrifte, in *Letters of Composers* (New York: Alfred A. Knopf, 1946), p. 295.]

We remember Mahler's love of the fantastic in literature, such as the tales of E. T. A. Hoffmann, and others mentioned by Walter. The close interconnection of the arts in Mahler's mind has also been pointed out in numerous regards. *E.g.* Dika Newlin rightly suggests that the phrasing of the title *Gestrandet—Ein Totenmarsch in Callots Manier*, originally applied to the third movement of the *First Symphony*, might have been suggested to him by Hoffmann's *Fantasietuecke in Callots Manier*.

⁷ Introduction to *Selected Short Stories of Franz Kafka* (New York: Random House, 1952), p. viii.

it follows that if the "identification" referred to is stronger, the uneasiness itself will be greater; thus the "experience of human loss," etc., will be even more intense. In that case, it is Mahler's expressive power, rather than his lack of it, that lands him in trouble with his detractors. As Sir Donald F. Tovey wrote early in our century (suggesting a field of inquiry that has never been surveyed to this day): "What we find so disconcerting about Mahler is that every aspect of his work shows all the advantages of an unchecked facility and none of the disadvantages. It has us beaten at every point, and leaves us no resource but to sit upright in our dignity as men of taste and say, 'This will never do.'"⁸ And that, apparently, is how it comes about that a style "not even considered to be in good taste" continues to become more and more intriguing to sophisticated listeners with the passage of time.

As applied to Mahler, Rahv's term "ironically conservative" would of course characterize the "reminiscent" qualities which the critics who were the real conservatives affected to find "trite," "banal," etc. As with Kafka, however, what really disturbed were the outrageous uses to which Mahler put his "familiar" language. When Bruno Walter recalls the "shout of indignation" that went through the musical press in 1894 over the "sterility," "triviality," and "accumulation of extravagances" they found in Mahler's *First Symphony*, he adds: "It was, above all, the *Funeral March in the Manner of Callot* which was rejected with anger and scorn."⁹ Could anyone with a drop of musical humor in his veins react with anger and scorn to such a delightfully macabre jest?

Again, Rahv writes of Kafka: ". . . The creative writer is the last person we may look to if our concern is with drawing a line between the normal and the abnormal. For whatever the practicing psychologist may make of that crude though useful distinction, the artist cannot attend to it without inhibiting his sense of life in its full concreteness and complexity." Mahler had indeed that sense of life, and was able to express it fully in musical terms. To deny the greatness of such an artist because one doesn't happen to like what he has to say, or because one may in fact be altogether revolted by it, is actually to bring one's frustrated wrath down on Mahler's head because he possessed such a gift, and used it to unburden himself of his own symphonies instead of the critic's.

II

What is it, after all, that thinks
within us? And what acts within us?
—GUSTAV MAHLER

How future times will view Mahler is, as I have said, very problematical, especially since the general state of music has been extremely turbulent since Mahler's death, and since there is a continuing estrangement between modern music and the wider public. Until we can discern "the main stream of music" in the first half of our century and later with

⁸ *Essays in Musical Analysis* (London: Oxford University Press, 1952), VI, p. 75.

⁹ *Op. cit.*, p. 3.

some degree of certainty, and know where it is leading, we can only conjecture about Mahler's ultimate place in it. There is even some disagreement over Mahler's true esthetic relationship to his immediate successors in Vienna, the afore-mentioned Schoenberg, Berg and Webern. I have already outlined this controversy in my essay, "Mahler and Atonality,"¹⁰ but since that article is out of print, it might be useful to restate the argument briefly.

"The question," I wrote then, "of whether or not Mahler's last symphonies show an increasing tendency toward atonality is one that can be and has been argued in more ways than one. Ernst Krenek, for instance, points out that if a man continues to wade deeper and deeper into the water, pretty soon he is going to have to start swimming,¹¹ and he more than implies that Mahler was about ready to 'swim.' And from the opposing camp, so to speak, Dr. Robert Simpson states: 'It really cannot be asserted convincingly that Mahler in any respect anticipates "atonality," which is a purely intellectual pastime. If he writes harmonies that seem to be uncertain in their key, it is because, like Beethoven or Mozart, he does not at that moment want the hearer to know what key is coming next. It may be these transitional passages that have influenced Schoenberg (some parts of Mahler's *Ninth* come to mind); but an art that is all transition is as bad as one that is all introduction or all peroration.' He also criticizes Dika Newlin for saying that Mahler's use of progressive tonality (the device of beginning a piece in one key and ending in another) is 'the first step in the dissolution of tonality into "pantonicity" that made the system of the twelve-tone scale possible,' and he remarks: 'In these symphonies Mahler is deliberately making strong and dramatic contrasts of key; this would be impossible were his key-sense in any way tending to become "dissolved" into anything else. Mahler is not undermining old facts: he is simply taking advantage of their verity in a new way.'¹²

In these arguments, we can see in embryo the whole modern controversy over the correct relationship between chromaticism and diatonicism, dissonance and consonance, tension and relaxation. I can remember an analogy being made between harmonic tension and a rubber band. If the point of complete harmonic resolution (the tonic chord) in a piece of music be likened to the rubber band in its ordinary tensionless state, then the gradual stretching of the band will obviously correspond to the gradual increasing of harmonic tension in the music, by the superimposing of chromatic and dissonant effects which take it further and further away from that point of repose. But sooner or later a rubber band will snap if outward pressure continues to be applied to it, and then it is again *without* tension. So also in music: if there is no point of repose, i.e., no tonality heard or implied, then there can obviously be no feeling of harmonic distance from it; the tonally oriented mind simply drowns in an uncharted sea, and the *new* chart provided by the twelve-tone system makes no impression on the primitive *emotional* responses. It is an esthetic and psychological problem pure and simple.

¹⁰ *Music Review*, Vol. 17, No. 2 (1956).

¹¹ *Music Here and Now* (New York: W. W. Norton & Co., 1939).

¹² *Music-Survey*, Winter, 1948.

An amusing variant of this rubber-band analogy is implied by Strauss in the Introduction to his *Don Quixote* Variations of 1897, more than a decade before Schoenberg's introduction of atonality. In this work, the key of D major is associated with "home" in three different senses: it is (1) the home tonic (*i.e.*, the key first established, from which the music departs and to which it returns), it is associated (2) with Don Quixote's geographical home (from which *he* departs on his odyssey, and to which he eventually returns), and also (3) with his psychological home (*i.e.*, his psychic orientation, his sanity, which he first loses in the grip of obsessive delusions and then regains). The Introduction simply illustrates the process by which he loses that sanity. First he is depicted, in his normal D major, as of sound mind but flighty imagination—and we also hear themes representing the chivalric figments of that imagination. All very clear and orderly, and quite charming. But as these figments gradually take possession of him, forcing out sober reality altogether and putting themselves *in its place*, the music wanders further and further from "home," becoming increasingly wild and disordered, with ever-increasing dissonance and chromatic distortion of the musical ideas. Finally, his mind simply snaps, and the solo cello calmly proceeds to play the original *Quixote* theme in its *alter ego* of D minor—more fantastic now, but completely recognizable. He is the same person, *except* that his fantasy life, in the form of hallucinations, has now become indistinguishable from the real world: the true clinical picture of psychosis, as re-created by the youthful genius of Strauss.

Now modern psychology teaches us that the subconscious mind is primitive, unsubtle, intellectually moronic. Like all our greatest human achievements, our musical edifices, straining toward the clouds, are built up slowly and painfully out of the common mud we all inherit. No one knows why some reach the highest creative achievement and not others—least of all the musical genius himself. The achievement can be seen and heard by all; the explanation lies buried somewhere within that great unknown primitive morass we call the unconscious. As children we all respond to musical and other sound stimuli in one way or another. If we grow up with musical inclinations, we form strong likes and dislikes, but we cannot really explain these likes and dislikes in a rational way, except in the broadest and crudest terms. We know that they lead us whither they will, but we never really know *why* they do. If we are psychologically oriented, we suspect that our private responses are formed by early experiences and identifications, perhaps by accidental sound connotations both musical and extra-musical, and we may even deliberately set out to explore this ground; but we seldom get very far, for we are floundering about in the dark.

But if our individual experience of music is essentially mysterious, at least we have our common musical language to fall back on. What links us to the musical experience of others is generally more comprehensible than what separates us. We know how music evolved in history better than how it evolved in our individual selves, causally speaking. If we love Mahler, for example, we are aware that he represents a culminating point in the growth of what we call symphonic music, and beyond that, of all Western tonal music: *i.e.*, music built on the tonic and dominant chords, on the other related chords, and on the diatonic

and chromatic scales. And about the time of Mahler's death, we know, atonal music was introduced into the world, seeking to replace that tonal system with a new, complete autonomy of each individual component of the chromatic scale. After that, causation in musical history seems to become as inexplicable, and as unpredictable, as esthetic causation in our own instinctual selves. It is at this point that the thread of esthetic or emotional cause-and-effect in the evolution of music seems to snap, leaving us with seemingly arbitrary choices of syntax—sometimes strangely persuasive, sometimes merely mystifying, irritating, or dull. Of course the same phenomena emerge simultaneously in all the arts; but again we see how the stronger, more purely instinctual responses to music create stronger reactions to this mystification, both *pro* and *con*. Even as passive consumers, we cannot intellectualize music as glibly as painting or sculpture: it gets inside us and wrenches us more.

It is quite fitting, in a way, that the role of Mahler, the most ambiguous of all composers, should be so ambiguously interpreted by the exponents of those opposing camps of modern music. He is increasingly claimed by *both* as their champion or prophet. Krenek claims that Mahler, with his increasing chromaticism in his later works, was wading deeper and deeper into the waters of atonality. Simpson claims, on the contrary, that he was strengthening and widening the expressive realm of tonality in these very same works. This confusion is part and parcel of our larger confusion about the relationship of tonal and atonal music. It is due, I believe, to our greater proficiency in technical analysis than insight into musical esthetics and psychology.

To Dr. Simpson, hearing all music from a tonal plane of reference, atonal music is simply music which is "all transition": *i.e.*, an unwarranted elevation of a specific, functional aspect of tonal music into an autonomous and absolute principle. This is borne out by the experience of those who hear atonal music as music which seems to be trying to "go somewhere," but never arrives; to whom any passage from an atonal work suddenly "tuned in on" seems more impressive than what follows it, forming a spiral of diminishing return as their expectation is repeatedly frustrated. What distinguishes an atonal-sounding passage in Mahler from a similar-looking and similar-sounding passage from an actual atonal work of Schoenberg, then, may be its context more than the isolated passage itself. The tonalist can take this as an inspiration for the transition and development sections in his own works. Equally, the atonalist can take it as an inspiration for the main body of *his* works. In either case, whether Mahler was weakening or strengthening the tonal idiom is a purely subjective opinion. The tonalist chooses to view it functionally, the atonalist merely texturally. (Even modernist composers freely agree to characterize pre-atonal and post-atonal harmony respectively as "functional" and "non-functional," as I noticed in a recent radio debate on "Mahler's Influence on Contemporary Music," which included Roger Sessions and Gunther Schuller.)

I made the following analogy in my above-mentioned article of 1956: "It is rather like the case of a fine novelist who uses the theme of sexual promiscuity to create tension in his stories inspiring a writer of another generation to proclaim sexual freedom as the natural and desirable condition of man." I still think that analogy will serve, though I believe that

Mahler's approach was too subjective, too instinctual, for him to go about deliberately "creating tension." Mahler did not "use" themes, as much as they used him; or as he himself expressed it: "One does not compose—one is composed." So, whether he realized it or not, his work is a catalyst helping to give birth to a new musical language—or a Frankenstein spawning a monster, depending on how you choose to look at it. Then again, one may like a good deal of this new music, yet deplore the tons of technical explanation and analysis designed to achieve, by sheer weight, volume, and erudition, a public acceptance that can never be achieved except through the senses and the emotions. Above all, it is quite likely the idea that the twelve-tone system has "evolved naturally" from chromatic tonal music that is responsible for much of our present confusion about music.

As I wrote in 1956: "To argue that Schoenberg was still following the old 'laws' of musical construction in his atonal works and later would deny him the status of a genuinely revolutionary composer. Not only that, it contradicts the whole meaning of the first fourteen years of our century. It is scarcely possible for us to realize fully today the intolerable tension of that period, the tension that *had* to find release. To be then a contemporary artist in the true sense was in itself a disturbing and iconoclastic experience; if Schoenberg really believed he was a traditionalist through it all, then I think he was deceiving himself. For I simply cannot go along with that school of thought which claims to demonstrate an orderly connective evolution in the emergence of twelve-tone music. Nor can I feel or understand it as a repetition of the tonal system on a higher plane, as it is sometimes represented. To me that is plainly a rationalization, because psychologically there was and is no emotional integration or stability that would allow such a process to take place. On the superficial level one can point to any number of convenient parallels, but the underlying spirit is more significant. The 'tonal system' is simply an arbitrary but highly developed system representing the slow conditioning of centuries of European culture. To throw it out and try to supplant it overnight with something equally arbitrary and with *no* conditioning behind it was basically a revolutionary act, a conscious or involuntary rejection of that culture and all it represented. It was necessary not from the standpoint of any evolutionary inevitability within the tonal system, but because of psychological forces with a strong destructive component."

The same forces could be observed in each of the arts, each in its own characteristic manner. The longing to be internally free is at the heart of all external revolutions, but most of all in this emergent age of depth psychology. And in music it was Mahler, I concluded, who "helped to awaken that modern longing for freedom."

III

It will forever remain a secret of Nature how it could have created and made capable of living a man with such violent inner conflicts as Mahler.

—BRUNO WALTER

I hope that by now it will be clear why I have stressed, in connection with Mahler, the analogous developments in the allied arts which we

call by the names of surrealism, expressionism, etc. The chronic over-concentration on technical problems and innovations in music (in part a reaction to the simplified, pretty-pretty "appreciation" school of thought) has blinded us to the deeper, esthetic implications of what is taking place, and led us to false rationalizations which have served only to further mystify an already mystifying process. The fact that the "psychological forces with a strong destructive component" mentioned above are already present and very prominent in Mahler will have occurred to anyone who fully responds to his music, and probably to many who respond negatively. The apocalyptic urge to "upset the apple cart" on a cosmic scale is already inherent in the libretto which Mahler composed for his cantata *Das klagende Lied* before he was twenty, and continues to wax throughout his turbulent career. Mahler is, in this sense, as truly a revolutionary artist as Schoenberg himself. Also, both are true romantics in the Beethovenian and Berliozian sense. But in Mahler, the feeling of "all against all," of the irresistible force against the immovable obstacle, is manifested in the cataclysmic confrontation of musical order and "logic" (the tonal system) with the anarchy and nihilism suggested by its imminent destruction. He seems to be pulling himself back from an abyss, fighting off destruction by his sheer power of will. Thus, in the first movement of the *Ninth Symphony*, for example, plain D major is "home" in all the same ways as it is in Strauss' *Don Quixote*—but the struggle to assert and reassert it is far more Promethean. The rational, "tonal" Mahler has to contend with a daemonic, nihilistic Mahler which Bruno Walter identifies with Mahler's favorite character Roquairol.¹⁸

Schoenberg puts the matter on an altogether different plane. He simply rejects the old order, and sets out to establish a new one. For him the beginning is obscure and painful. There is again the youthful defiance, in *Gurre-Lieder* just as in Mahler's *Klagende Lied*:

Du strenger Richter droben,
Du lachst meiner Schmerzen,
Doch dereinst, beim Auferstehn des Gebeins,
Nimm es dir wohl zu Herzen.

This seems to be Mahler all over again. But Schoenberg cannot live forever on the edge of an abyss. He feels Mahler's conflict intensely, but he is not imprisoned in the "all against all." So, like his fellow revolutionaries in the other arts, he forcibly "emancipates" himself from his oppressions by crashing through the "barrier" and making himself a more comfortable place on the other side. He shows us that the abyss is not an abyss after all, if we will it otherwise, but only another plateau. He does not accomplish this in one step. At first he uses the atonal language altogether expressionistically, as in the *Five Pieces for Orchestra* (1908) and *Pierrot Lunaire* (1912). He extends the listener an invitation to accompany him into yet another strange world—a bit morbid, perhaps, but fascinating. This is not the real world, but an expressionist, a stylized one. But stylization is difficult to maintain, with such freedom of choice as atonality affords. The real world keeps breaking

¹⁸ *Op. cit.*, p. 137. How this is linked to deep sexual apprehensions will be evident to any practicing psychologist.

through in a rather literal way, in the form of tonal elements and tonal habits of thought, and this is felt to inject a stylistic confusion. So Schoenberg is silent for several years, as though perplexed. Finally he brings forth, fully developed, his twelve-tone technique of composition. The new world of sound has been officially tamed, the dissonance wholly emancipated. The listener will no longer be tempted to find tonal frames of reference where none are intended: the new method provides a guarantee of putting them just where they are wanted or eliminating them altogether, depending on the tone-row selected. Thus expressionism passes over into abstraction, as cubism in art passes into abstraction.

For the modern artist, this is the progressive means of escape from the existentialist questioning, the self-torturing problems of a Mahler. It answers all of the purely musical problems of the day, though none of the philosophical questions. But the mere listener is not interested in musical problems in the abstract. Music is not his way of life, it is simply one of the things that help to make his life more bearable, or more interesting, or more fulfilled. He is not caught up in the inexorable demands of musical progress; he is free to choose what he wants or needs from the whole complex of musical history, and all the intellectualizing in the world will not persuade him to the contrary. The twelve-tone composer who believes that Wagner, Bruckner, Mahler and Strauss have paved the way for him to be accepted by the public, because the textbook musical theorists tell him so, may be in for a long and painful process of disillusionment. His world may simply not be their world, surface appearances to the contrary. If he is a real composer, he will go his way regardless. As for those who "practise" the twelve-tone technique simply to be "in," they will be "out" sooner than they imagined possible.

Of course not every follower of Schoenberg's innovation has rejected the old order and embraced the new with single-minded enthusiasm comparable to his. Alban Berg is the first and chief of these anomalies. Whereas Mahler is now apt to be claimed, as I have said, by both the opposing modern "camps," poor Berg is frequently rejected by both. He is of course too modern for the traditionalists, while the "pure" dodecaphonists have been heard to say that his writing is really too old-fashioned and sentimental for their taste. Mahler said that he did not understand his young friend Schoenberg (after stoutly defending him from public rage); I am not so sure he would not have understood Berg, whose *Wozzeck*, dedicated in 1921 to Alma Mahler, is not only one of the most profound works in the free atonal idiom, but a true expressionist masterpiece. Berg, as is well known, regarded Mahler's *Ninth* as one of the most beautiful compositions in existence, and I am inclined to believe that Mahler would have paid *Wozzeck* the same compliment, either in part or in sum, if he had lived to make its acquaintance.

Though all of Berg's mature works following *Wozzeck* (and there are not so many) are in the twelve-tone idiom, he is one composer working *in* that idiom who, I think, convinces us that Mahler's abyss is still there, and that he, Berg, can still see into it from his new encampment. His twelve-tone *magnum opus*, the *Violin Concerto*, dedicated to the memory of Frau Mahler's daughter Manon Gropius, almost reconciles the tonal and twelve-tone camps through the inspired selection of its

tone-row, and its superimposed variations on Bach's *Es ist genug*. The fact that its construction is sometimes criticized by the orthodox twelve-tone theorists, despite the fact that it offers about the only true artistic example of the "evolutionary" linkage which by laborious theorizing they claim to exist, only illustrates how far from reality such abstract theorizing can lead one.

And finally, how might Mahler's place in musical history have been modified or extended if he had lived longer? Those of the "wading deeper" persuasion will of course maintain that he would sooner or later have become an atonalist. Others cannot conceive of his continuing at all. They find a complete statement and rounding-out in his existing works, ending with his "farewell to life." They think of his death as an involuntary suicide, coinciding with the real completion of his artistic life-work.

I do not think that either of these views is wholly convincing. To take the latter point first, it is indeed difficult to imagine where Mahler might have turned after the Dantesque visions and apotheosis of the *Tenth Symphony*. But the same would certainly be said of the *Ninth*, and with strong internal justification, if we had never seen the *Tenth*. And equally would it have been said of *Das Lied von der Erde*, had there been no *Ninth*. So we must conclude that Mahler had an immeasurable and unpredictable faculty for renewing himself and pushing on. Every Mahler symphony is really a "final summing-up"—of the Mahler of *that* period: this is one of the things that make his work so engrossing. No two symphonies are anywhere nearly alike, for the simple reason that each one utterly exhausted and consumed *that* Mahler, and out of the ashes rose a new one, thus forming an ever-evolving but continuous creative "stream-of-consciousness." We cannot imagine where it would have led next, for the very good reason that the only brain in which it could conceivably be imagined perished on May 18, 1911.

I think too that this word "evolving" is the key to a correct appreciation of the former controversy: *was* Mahler heading toward atonality, and would he have arrived? I have indicated my belief that it is possible for one to be a "tonally-centered atonalist," and that Alban Berg was one—certainly in *Wozzeck*. The great D-minor "Interlude" with which *Wozzeck* virtually ends is the apotheosis and emotional resolution of the entire opera, as if the main body of the work were some gigantic, perpetually deferred cadence—a work, in other words, that is tonal in the breach rather than the observance. To a work of this sort, perhaps, Dr. Simpson's strictures about being "all transition" might justifiably apply, though sublimely so. Dramatically, *Wozzeck* is such a tremendous work because of the deep compassion that underlies its expressionist distortion of reality. Harmonically, it is tremendous because its atonality is not felt simply as an *absence* of tonality, but as a continuous *forcing out* of tonality. When the dam that is holding it back finally crumbles, it pours over us in a flood of life-feeling as irresistible as the best of Mahler.

I can conceive of Mahler as an "atonalist" in that specific sense, as one who could further integrate the suspension of tonality into the modulatory symphonic principle which he had already extended further than anyone else. But I think the emphasis would be on the word "integrate."

Schoenberg himself, writing of Mahler's symphonies, says: "Anyone who can write such scores has one of those minds in which perfection automatically originates."¹⁴ Berg, on the other hand, was a man with something of Mahler's inner vision or "inner ear," of his "sense of life in its full concreteness and complexity"—yet lacking the comparable equipment, the artistic *totality*, the sheer musical genius to find exactly the right vehicle for transmitting a full measure of that vision to the outer world. I *cannot* see Mahler consciously striving to hold a work together by an arbitrary series of classical devices and structures, as Berg did in *Wozzeck*—not that this is any deficiency in the ordinary sense. Still less can I imagine him concerning himself with serial methods of construction on a rational, *a priori* basis, as all his Viennese successors were later to do. I do believe he would probably have done more, esthetically speaking, with those expressive features which Shanet enumerates as linking him with his successors than either he *had* done or they *were* to do.

Thus I am inclined to think that Mahler, if he had or could have survived the terrible emotional crisis of 1910-1911 and continued his work, would probably have written powerful works capable of further altering and deepening the course of musical history itself, by probing further into the things that artists were half-eager and half-afraid to explore. The same Schoenberg who could write so lucidly about Mahler's gift could also (in the same essay, in fact) write more superstitiously than Mahler himself about the nomenclature of symphonies: "It seems that the Ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for which we are not as yet ready. Those who have written a Ninth stood too near to the hereafter. Perhaps the riddles of this world would be solved, if one of those who knew them were to write a Tenth. And that is probably not to take place."¹⁵

Here is that fear of revelation, combined with the longing for it, perfectly expressed. Taken literally, this passage is superstitious nonsense, of course. Taken as a parable, it is pregnant with subjective meaning, which is the essence of musical creation. It is the instinctual understanding of one who had to find a way *out* of the intolerable dilemma into which Mahler's daemon had finally plunged musical esthetics—and the twelve-tone system was the way chosen. After Mahler, either human reason or musical syntax had to snap, and Schoenberg instinctively chose syntax. Like the Moses whose agony he was later to celebrate, Schoenberg led the exodus, to give music a fresh start in a new promised land.¹⁶ This, as I have said, was a psychological necessity, not an evolutionary inevitability. The greater world little understands or cares. Strictly speaking, "the emancipation of the dissonance" means its proposed defunctionalization as dissonance, and the attempt to make it

¹⁴ *Op. cit.*, p. 20.

¹⁵ *Op. cit.*, p. 34. This was written before the publication of the Mahler *Tenth* sketches in 1924, and remains unchanged in the English translation published much later.

¹⁶ One of Mahler's favorite sayings was: "Who hath brought me into this land?" Thus did he gibe at his own creative daemon.

function henceforth as consonance by replacing it.¹⁷ This is no mere intellectual pastime, as Simpson claims: it is more akin to an exorcising of evil spirits.¹⁸

But Schoenberg continues: "We are still to remain in a darkness which will be illuminated only fitfully by the light of genius.¹⁹ We are to continue to battle and struggle, to yearn and desire. . . . We are to remain blind until we have acquired eyes. Eyes that see the future. Eyes that penetrate more than the sensual, which is only a likeness; that penetrate the supersensual. . . . Mahler was allowed to reveal just so much of this future; when he wanted to say more, he was called away."²⁰ If we conjure up Mahler as he so tempestuously lived, we realize that he is like the children of whom Gibran tells us in *The Prophet*: "You may house their bodies, but not their souls, for their souls dwell in the house of tomorrow, which you cannot visit, not even in your dreams." Thus, Mahler's ultimate place is intimately bound up with our universal fate. And we are not prophets.

Has Mahler's time now come? Comparing the public attitude of today with that of only a generation ago, we are inclined to think that it has—but perhaps we are as yet only dimly aware of him. Perhaps only the future will scale the full heights and depths of his works in its fuller imagination, and, echoing the words of Gibran back to the ghost of Mahler himself, will really *know* whereof they speak when they point with astonishment to his compositions and tell him: "Your children are not your children; they are the product of life's longing for itself." Mahler brought both real and artistic children into the world, yet his unbounded spirit remained tortured to the end by all temporal limitations. His final agony of self-recrimination was that "my life has been all paper;" his final bliss was "Mozart!" We should not wonder at the agony—we should marvel rather that "he heard the bowels of existence speaking," and unlike Nietzsche did *not* go mad.

¹⁷ I realize that there may be as many attitudes toward this as there are dodecaphonists; but many of the latter seem to be not at all clear about the larger distinction.

¹⁸ In a similar manner, the sudden burgeoning of electronic music since World War II may represent a subconscious obsession with the chaining of the man-controlled "natural" forces which now threaten to destroy or contaminate the world. Such obsessions would not make either electronic or twelve-tone music any less valid as art.

¹⁹ "I had plenty of opportunity to admire the capability for psychological understanding of this man of genius. No light fell at the time on the symptomatic facade of his obsessional neurosis. It was as if you would dig a single shaft through a mysterious building." [Letter of Sigmund Freud to his colleague Theodor Reik, quoted in Reik's *The Haunting Melody*, Chapter 23, "Freud and Mahler," p. 343 (New York: Farrar, Straus & Cudahy, 1953). For further comments on this chapter, see my essay "Mahler and Psychoanalysis," in *Psychoanalysis & the Psychoanalytic Review*, New York, Winter, 1958-1959, and Robert Sull's "Gustav Mahler and Psychoanalysis," *The American Imago*, Fall, 1960.]

²⁰ *Op. cit.*, p. 34.

GUSTAV MAHLER'S PIANO QUARTET IN A MINOR (1876)

by DIKA NEWLIN

Through the courtesy of Mme. Alma Mahler Werfel and the assistance of staff members of Radio Station WBAI, New York, I have been enabled to study this work and to transcribe the somewhat untidy manuscript into performable condition. As of this writing (February 1963) a public performance has not yet taken place but it is hoped that this may still be possible within the 1962-63 concert season.

Mahler wrote the single movement of this Quartet in his sixteenth year. Donald Mitchell (in *Gustav Mahler: the Early Years*) believes that it was the composition which won him a prize at the Vienna Music Academy in July, 1876. The records show that the prize was awarded for a Quintet movement, but, as no trace of such a movement has ever come to light, it seems likely that the records are in error. On September 12, 1876, Mahler and some of his friends from the Academy organized a concert in his home-town of Jihlava (Iglau) in which this composition figured, with the composer at the piano. On this occasion, a violin sonata by Mahler was also performed, and the youthful composer-pianist distinguished himself as a soloist as well — notably, in Schubert's *Wanderer Fantasy* (which he began to play in the wrong key and transposed to the end of the piece!) It would seem that this was the first public appearance of any of Mahler's music.

Since that day, the work has (presumably) gone unperformed. Mitchell, in his meritorious book, gave a brief description of it, without music examples but with a facsimile page of the manuscript. However, with the ever-increasing interest in all facets of Mahler's art it seems time to give this composition more detailed consideration. In the following paragraphs I shall attempt to present a few of its highlights.

The tempo is *Nicht zu schnell*, the meter ϕ . After two introductory measures of quarter-note triplets on A-C, the left hand of the piano announces the germ-motif of the work:

Ex. 1



We recognize this at once as a motif common to many Mahler symphonies. Of course, its most striking appearance is in the first movement of the Sixth Symphony, which shares the Quartet's key of A minor:

Ex. 2



but we find its traces also in the Fourth Symphony and—more highly transformed—in *Das Lied von der Erde*:

Ex. 3 a and b



The interval of a sixth expands to a seventh, the bass continues downward in a scale-line, and we arrive at an F major chord, at which point the strings (first the 'cello, then the violin, followed by the viola) enter *mit Leidenschaft*. At measure 14, all the strings participate in the germ-motif, with which the left hand of the piano also continues; meantime the throbbing triplets continue in the right hand. The emotional tone continues intense; at m.26, we have the indication *Sehr leidenschaftlich* (very passionately). In measures 32-33, a new motif sounds forth in the violin:

Ex. 4



The foreshadowing of the Sixth Symphony is again plain (see first measure of Ex.2).

Ex. 5



It leads us towards the relative major. Then, at measure 54, to the accompaniment of flowing eighth-note triplets in the piano, the motif of Ex.4 now appears in the guise of a *cantabile* secondary theme:

Ex. 6



Surging through all the string parts in conjunction with the original germ-motif, it brings us to the end of the exposition (measure 66). This exposition is marked for formal repetition—a prescription which, in my opinion, should be followed in present-day performance.

Now the *Durchführung* sets in. The initial germ-motif appears in diminution (dotted quarter, eighth-note, half-note); the throbbing triplets in the piano are now eighths rather than quarters. The motif of Ex.4 is also much in evidence. In measures 86 ff., it appears in *stretto* in violin and viola (the latter partially doubled by the top voice of the piano). Finally, in a stirring climax, a new transformation of the germ-motif (the initial sixth now widened to an octave) is accompanied by rushing sixteenth-notes in the piano:

Ex. 7



Thundering octaves in the piano usher in a D minor setting of this new transformation, with full piano chords.

At measure 102, an even more drastic diminution of the germ-motif occurs; now it is dotted eighth-note, sixteenth-note, quarter-note, and appears four times in a measure. Upward-moving sequences give a sense of urgency, as do cascading thirty-second-note passages in the piano. From this dynamic high point (measures 110 ff.) the music gradually subsides: then there is a new spurt of energy culminating in a new climax in D minor (measure 132). From this, a *diminuendo* and composed *ritardando* (in which Mahler's use of a quasi-orchestral tremolo on an octave D in the left hand of the piano is noteworthy) leads to a haunting retransitional passage with muted violin and viola (the 'cello, which plays the motif of Ex. 4, is not muted).

At measure 151, the recapitulation begins. Very smooth is the transition from eighth-note triplets (in the last two measures of the retransition) to the quarter-note ones which we recall from the beginning. For a while, the recapitulation proceeds much as the beginning, but, at measure 174, there is an unexpected turn to F sharp minor. In the first violin, the motif of Ex.4 is sounded, with the germ-motif in the 'cello; the piano has the sixteenth-note broken chords which we first met in measure 92. By measure 182, we are back to the tonic of A minor again (with the same complex of motifs as just described). Measure 90 brings a transformation of the *Entschlossen* motif of Ex.5. This leads to the recapitulation of Ex.6, now, of course, in A major. Here

(measures 202-215) Mahler did not bother to write out the piano part; however, it is easy enough to reconstruct what he intended from the parallel passage in the exposition.

Measure 216 brings back (now in A minor) the full chords with octave-leap which originally occurred as a variant of Ex.7. This time, the passage is interrupted by a short violin cadenza, marked by Mahler *ungemein rubato und leidenschaftlich*. After it, we hear once more the combination of the germ-motif, the motif of Ex.4, and the sixteenth-notes in the piano. Gradually all this fades away (*morendo*) over a *tremolo* pedal point on A in the left hand of the piano. In a striking ending, the piano brings the germ-motif one last time, over *pizzicato* chords in the strings.

Subjective in feeling, lucid in form, this movement is a more than creditable achievement for a youngster of sixteen. And it must fascinate us because of its motivic foreshadowings of the mature Mahler. Its performance and (we hope) eventual publication can only add to our appreciation of an increasingly beloved composer.

JASCHA HORENSTEIN AWARDED KILENYI MAHLER MEDAL

Jascha Horenstein has for many years been active on behalf of the works of Gustav Mahler. In England he included on his programs Mahler's First, Fourth, Fifth, Ninth, the Adagio of the Tenth as well as Mahler's songs. During the Mahler Centennial he gave a transcendent performance of Mahler's monumental Eighth. This performance with introductory comments by Deryck Cooke was broadcast by the British Broadcasting Corporation.

In appreciation of Mr. Horenstein's efforts to create a better understanding of Mahler's music in England the Directors of *The Bruckner Society of America* awarded to him the Mahler medal designed by the late Julio Kilenyi for the exclusive use of the *Society*.

"VENI CREATOR SPIRITUS"

MAHLER'S EIGHTH SYMPHONY UNDER MITROPOULOS IN SALZBURG
ON AUGUST 28, 1960

by HERMAN WEISS

May it be said at the beginning: Ours was a sentimental journey to Salzburg, or, more to the point, to hear Mahler's Eighth Symphony as the crowning experience of the Mahler Centennial. And may it be said that we do not try to hide the emotional feelings in this report.

We do not intend to analyze the music. It has been discussed often and extensively. We are aware of a few problems. However, they are rather irrelevant if one realizes Mahler's genius in the conception, execution and instrumentation of this overdimensional work: the first movement, *Veni Creator Spiritus*, the old hymn with its overflowing sonority, the final movement, the last scene of Goethe's *Faust* (2nd part) with its expression of belief, love and exaltation.

Hardly a more appropriate environment could have been found for this mysterious symphony than the *Felsenreitschule* in Salzburg,—mystic and weird in itself. Whereas the auditorium has a permanent ceiling, the tremendous stage with its rock wall as background is only loosely covered by a canvas, permitting the sun to illumine the performers. A living tree growing high up in the rocks had a symbolic meaning for this performance. Niches hewn into the upper part of the rock wall gave the second brass chorus an imposing place for its jubilant overpowering intonation at the end of both movements. Altogether the placement of the huge chorus (Vienna Opera Chorus, *Singverein der Musikfreunde Wien*) was a happy one. In their midst stood the outstanding solo septet: Mimi Coertse and Hilde Zadek (Sopranos), Lucretia West (USA) and Ira Malamiak (Contraltos), Giuseppe Zampieri (Tenor), Hermann Prey (Baritone) and Otto Edelmann (Bass) who discharged their extremely difficult duties with precision, beauty and devotion. Placed above the soloists were the *Wiener Saengerknaben* with their angelic voices, sometimes a bit overpowered by the augmented Vienna Philharmonic with its well known mellowness and yet outstanding power that has made it rightly one of the great orchestras of the world. But this was Dimitri Mitropoulos' day.

Many composers' works were not readily established. Eventually they either found their place in the repertoire or fell into oblivion. Even the famous Brahms (Hanslick)-Wagner feud was settled satisfactorily. Not so in Mahler's case. It has remained a "case" even 50 years after the master's death. Temperaments are still flying high, especially among the American critics. Purposely avoiding the expression "Program Music," we consider that Mahler's music is probably some of the

most subjective ever written. It is as if one's own feelings and experiences have been described. No wonder then that words like banal and trivial are often found in the write-ups. Are some of the critics really such philistines that they do not realize that our lives do not contain beauty and exaltation only! The centennial celebration has shown that Mahler's music is firmly established in the cultured world. This might have been quite different if not for the courageous, unselfish and devoted work of many conductors. However, with the exception of Bruno Walter we do not know of anyone who has done more for this cause than Maestro Mitropoulos.

We remember Mitropoulos' earlier remark to us: “When you conduct Mahler you feel sometimes quite lonely up there on the stage.” In Salzburg surrounded by an enthusiastic audience joined by all performers he certainly realized the great appreciation of the work as well as the feelings of love and gratefulness towards him. It is hardly necessary to mention that he conducted the gigantic work by heart (he did not need any help even for the cues during the rehearsals). Under his loving, understanding and inspiring hands the performance became a true celebration, a deeply moving unforgettable experience. Was it a coincidence that just when jubilant music pronounced the eternal truth the rays of the sun illuminated the heads of the boy singers? Our thoughts were wandering to the distant past when Mahler himself conducted the very first performance of the Eighth in Munich back in 1910. The emotional impact at that time was not greater.

It is fortunate that the human mind often tends to absent itself from the sad truth. In spite of the knowledge of distressing facts, no one that morning in the *Felsenreitschule* had any forebodings that Mahlers' Eighth would be the Maestro's requiem. We bow our heads in gratitude for the *Erlebnis*, Dimitri Mitropoulos.

A NEW BRUCKNER BIOGRAPHY

Erwin Doernberg: *The Life and Symphonies of Anton Bruckner*. With a foreword by Robert Simpson, illustrations and music examples. xii, 232 pp. (London: Barrie and Rockliff, 1960). (Distributed in U.S. by W. S. Heinman, 400 East 72nd Street, New York 21, N. Y.)

Surprisingly enough, this is the first full-length study of Bruckner alone to be published in Britain. (It is, of course, not, as some publicity material has stated, "the first book devoted wholly to Bruckner in English"; that honor belongs to Engel's book of 1931.) Therefore, it is certainly deserving of our attention here. Designed for the general musical reader, it does not present highly detailed symphonic analyses, but, rather, guideposts to the works, illustrated with pertinent brief musical examples. There is also a section of general background to Bruckner, followed by eighty pages of biographical sketch. The work is completed by a calendar of composition and revision of the symphonies, a complete list of works, and a select bibliography. There is no discography, but Doernberg comments on current recordings, usually disparagingly (he finds the only extant recording of the Sixth quite inadequate, and criticizes various details of Jochum's Fifth and van Beinum's Seventh).

Taking a stand (as every Bruckner biographer must do) on the vexed question of Bruckner's texts, Doernberg expresses a strong preference for the versions prepared by Robert Haas as compared to the later editions of Leopold Nowak. (The old Schalk and Loewe versions, of course, are completely discredited.) In general he is not chary of criticizing other writers on Bruckner. He frequently disagrees with H. F. Redlich (*Bruckner and Mahler*, 1957) on points of fact (the specifications of the organ at St. Florian) or of stylistic interpretation (the presence or absence of a Wagnerian reminiscence in the Scherzo of the Sixth). He dislikes the "obvious pedantry" of Schwanzara (transcriber of Bruckner's harmony lectures at the University of Vienna). He takes exception to the present writer's belief that the "third theme" of Bruckner's sonata form grows out of classical precedents, preferring rather to consider it a "characteristic innovation." He finds words of praise, on the other hand, for Canon Dr. F. Linninger of St. Florian, whose investigations have corrected a number of Bruckner dates previously wrongly given.

In contradistinction to many other biographers, Doernberg definitely plays down the Bruckner-Mahler relationship. This is clearly seen in a passage concerning the Adagio of the Sixth. "The theme . . . is the kind of music which Mahler wished and attempted to achieve with his typical conscious exertion from time to time which, therefore, has led some critics to the profound observation that occasionally Bruckner anticipates Mahler." We regret this seemingly negative attitude towards Mahler but subscribe completely to Doernberg's words of affection for his great subject: "Bruckner's music is elemental, but not simple; deeply felt but not sentimental; complex but not sophisticated; thought-stirring but not intellectual. To understand and to love Bruckner is one single mental process—a rich and rewarding experience."

—DIKA NEWLIN

NOTES ON CONTRIBUTORS

DERYCK COOKE, who was born in Leicester, England, in 1919, studied English Literature and Music at Cambridge University, where he obtained the degrees of Master of Arts and Bachelor of Music. In London he won the diplomas of Associate of the Royal College of Organists and Associate of the Royal College of Music, for organ and piano playing respectively.

He originally intended to become a concert pianist, but after five years of war service in the Middle East with the British Royal Artillery, he became more interested in the wider aspects of music theory and aesthetics. From 1947 to 1959, he worked in the Music Division of the BBC, as writer of scripts for music broadcasts, musical advisor to *Radio Times*, and programme-producer; but since 1959 he has been working as free-lance author, journalist, musicologist, and critic. Has been music critic of the *New Statesman*, writes record reviews for *The Gramophone*, and broadcasts regularly on musical subjects on the BBC.

Author of a controversial book on musical expression, *The Language of Music* (Oxford University Press, 1959), and of "Gustav Mahler 1860-1911," a booklet issued by the BBC as a companion to their Mahler Centenary celebrations of 1960, he is at present working on contributions to the New Oxford History of Music, and on a study of Wagner and his times. His setting of Burns's *Tam o' Shanter*, for tenor, male chorus, strings and piano, has been broadcast by the BBC.

JACK DIETHER is a writer on music and drama who, among other duties, does all the Bruckner, Mahler, and Shakespeare record reviews appearing in *The American Record Guide*. Because of his detailed coverage, that publication during the Mahler centennial year devoted more pages to Mahler than to any other single composer.

PARKS GRANT has contributed frequently to CHORD AND DISCORD since the issue of March, 1934. At present he is Associate Professor of Music at the University of Mississippi at Oxford, Mississippi. He is a composer of note as well as a writer on music.

EDWARD F. KRAVITT is a member of the music department at Hunter College and received his A.B., A.M., and Ph.D. degrees from New York University. He has contributed to *The British Journal of Aesthetics*, *Acta Musicologica*, *Notes* (Music Library Journal), *The Journal of Aesthetics and Art Criticism*. He was awarded a Fulbright grant and extension for study in Germany and the George N. Shuster faculty (Hunter College) fellowship.

ERNEST LEVY was born in Switzerland in 1895. He has taught and lectured at the Basle Conservatory, Westminster Choir College in Princeton, New England Conservatory, Bennington College, University of Chicago, and Massachusetts Institute of Technology; at present he is Professor of Music at Brooklyn College. He has written thirteen symphonies and works in other forms; a number of his compositions have been published and performed; his Eleventh Symphony won the Fromm Music Foundation Award, his cello concerto the prize of the City of Basle.

DONALD MITCHELL, born in 1925, was editor of *Music Survey* from 1947 to 1952 (from 1949 in collaboration with Hans Keller). He was London music critic for the *Musical Times* for the years 1953-1957. In 1957 he was appointed assistant editor of *Tempo* and in 1958 he became editor. In 1958 appointed music editor and adviser to Faber & Faber, Ltd. From 1957-1959 contributed regular music criticism to *The Times*. Joined the music staff of *The Daily Telegraph* in 1959. His chief publications are: *Benjamin Britten* (ed. with Hans Keller), 1952; *The Mozart Companion* (ed. with H. C. Robbins Landon), 1956; *Gustav Mahler, The Early Years*, 1958.

DIKA NEWLIN holds degrees from Michigan State University, University of California, and Columbia University. Her work in California included three years of

study with Schoenberg. At present Miss Newlin is Professor of Music at Drew University. While her greatest enthusiasm is composing, and her compositions have won equal success with her writing, Miss Newlin is best known for her book, *Bruckner-Mahler-Schoenberg*. She has translated Leibowitz's *Schoenberg and His School* and Schoenberg's *Style and Idea*. She has written for many periodicals.

STANLEY POPE, born in London in 1916, was educated at the Conservatoire in Vienna and studied with Richard Stöhr. Later he studied with the Swiss composer, Frank Martin. His associations with Felix Weingartner and later with Paul Kletzki in Switzerland, as also with Carl Schuricht, with whom he worked as assistant, played an important role in his musical outlook. In his early thirties he had already established his reputation conducting in Paris, Vienna, Copenhagen and many other European cities. Since 1952 he has been artistic director of the Symphonia Concerts Society in London.

JACQUES POSELL, first double bass player of the Cleveland Orchestra and instructor at Oberlin Conservatory, is a philatelist of long standing. He has formed an outstanding collection of "Music on Stamps," portions of which have been exhibited at different times in Cleveland including several exhibits at Severance Hall. He has also written articles on this subject for philatelic magazines including two articles for the Cleveland Orchestra program book in connection with his exhibits for the Orchestra.

ROBERT SIMPSON, born in London, 1921, originally intended to study medicine. After two years of medical studies, he decided to study music and received a Doctor of Music degree from the University of Durham. He is a composer, writer and lecturer. Among his compositions are three symphonies, a violin concerto, three string quartets, etc. He has written and lectured extensively on Bruckner in England. In 1956 he was awarded the Carl Nielsen Medal by the Danish Society. Since 1952 he has been a member of the music division of the British Broadcasting Corporation.

WARREN STOREY SMITH, born in Brookline, Mass., succeeded Olin Downes as Music Editor of the *Boston Post*, now discontinued. He has been a member of the faculty of the New England Conservatory since 1922 where he teaches the history and theory of music.

HERMAN WEISS, born in Frankfurt/Main, Germany, was graduated from the Medical School of the Johann Wolfgang Goethe University, Frankfurt, in 1923. He studied music at the Hoch Conservatory in Frankfurt, from 1921 to 1923 was Assistant Correpetitor Opera Munich, from 1929 to 1936 Medical Director Sanatorium Buehlerhoehe, Baden-Baden, from 1939 to 1948 Medical Director Aurora Institute, Morristown, N. J., and since 1948 Medical Director Royal Oaks Nursing Home, Madison, N. J.

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 Charles L. Eble, President, Box 246, Iowa City, Iowa.

All contributions are deductible for income tax purposes.

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