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entitled A COMPARISON OF INTERPRETATIONS OF VIENNESE SYMPHONIES BY SELECTED CONDUCTORS BASED UPON RECORDINGS

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS IN ORCHESTRAL CONDUCTING

Approved by:

Samuel F. Pogg

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A COMPARISON OF INTERPRETATIONS OF VIENNESE SYMPHONIES BY SELECTED CONDUCTORS BASED UPON RECORDINGS

A thesis submitted to the

Division of Graduate Studies
of the University of Cincinnati

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requirements for the degree of

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by

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B.S., Pennsylvania State University, 1962
M.M., Indiana University, 1967

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Some of the inspiration for the subject of the thesis came from the influence of Dr. Richard Lert, whom the writer had the good fortune to study with during three consecutive summers. Dr. Lert made available several of his scores which contained markings copied from the scores of Nikisch, Strauss, and Furtwängler. This led to a considerable insight into the interpretations of these conductors, combined with concentrated observation of Dr. Lert.

The writer also was able to tape conversations with two other fine musicians who had first-hand experience with the conductors of the thesis at the time they were dominating the European musical scene. These

were Otto Fröhlich, conducting student of Klemens Krauss and active in Vienna from 1935 - 1938, and Hans Peter Busch, son of Fritz Busch and presently stage director for the Indiana University Opera Theater. These taped conversations also provided more perspective on the subject of the thesis.

Dr. Samuel Pogue acted as the thesis advisor, and was always encouraging throughout the long process. His many forms of assistance are gratefully acknowledged.

Finally, I wish to acknowledge the considerable assistance of my wife, Loyce, who typed the copy of the thesis and consistently applied the necessary pressure to assure its conclusion. In fact, this thesis is the result of the assistance of all of these people, and they will not be forgotten.

TABLE OF CONTENTS

INTRODUCTION

One of the fascinating aspects of the art of conducting involves the process of formulating an interpretation of a major work and then bringing it to life in performance. No two conductors understand a symphony in exactly the same way, and their performances display individual differences. It is equally fascinating that they arrive at their interpretations after beginning at the identical source -- study of the score.

The artist conductor has achieved his mature interpretation of a major work by performing it many times over a period of years. He has recognized his unique position as a reproductive artist, entrusted with the responsibility of recreating the beauty and content of the composer. In his youth he may have been influenced by some of the great conductors active at that time. Their influence combined with an inherent musicianship and intellect helped shape the forceful personality common to all of the great conductors. Now, as then, it remains an accumulative process of learning by doing.

For students of conducting there are some new sources of information available in the twentieth century. The ease of travel and communication have made it fashionable for major conductors to ply their skills on a world-wide basis. Books about and by conductors are being published at an accelerating rate. Perhaps the most important new source of information is the recorded sound. When Arthur Nikisch

recorded the complete Fifth Symphony of Beethoven in 1913, he began a practice that was to attract all subsequent conductors -- an opportunity to preserve their interpretations after their death. Recording technique has certainly improved since the Nikisch performance, but even that relatively primitive reproduction contains much of interest to conducting students and musicians in general.

The purpose of this thesis is to provide a comparison of interpretations based upon available recordings. While many recordings have been made since 1913, they are not conveniently accessible. A large number of recordings of historical interest can pose a stimulating comparative study of significant value to conductors. In this thesis the emphasis has been placed on conductors of German or Austrian background whose active careers included the first forty years of symphonic recording -- the period from 1915-1955.

The selection of the musical works to be compared was dictated in part by the availability of recordings, and a desire to study acknowledged masterworks. Movements of different symphonies were chosen rather than whole symphonies in order to compare more varied styles. The following works were finally selected:

Mozart	Symphony #39, K. 543	introduction to the first movement, third movement
Beethoven	Symphony #3, Op. 55	second movement
Beethoven	Symphony #5, Op. 67	first movement
Brahms	Symphony #2, Op. 73	second movement
Brahms	Symphony #4, Op. 98	fourth movement

All these symphonies are Viennese, and the conductors selected for comparison are also closely related to Vienna, either through birth or association in their careers. Even today, eighty years after the death of Brahms, the Viennese symphonies remain the largest single body of repertoire for the symphony orchestra. They were certainly the

favored works of the German and Austrian conductors, when those conductors were not in the pit.

A large part of the preliminary research involved the assembly of discographies for the conductors to be studied. With information from many sources, several factors became apparent. Perhaps foremost among these was the difficulty encountered in assembling a complete discography. With the exception of Karl Böhm, all the conductors included in the thesis are now dead, but in nearly every instance new recordings are released from tapes made even decades ago. Also, many conductors recorded the same works more than once in their careers. The reissuance of these recordings under new labels and numbers often obscures the date of the recording. Research has not compiled an exhaustive discography, but has assembled considerable information concerning the recorded output of the conductors which is included in the appendices.

Once the recordings had been obtained, often on a temporary basis, they were placed on tape. A Sony model TC-270 was used for this purpose. Then excerpts from the selected movements were converted to casettes, utilizing a Wollensak model 4350. Some fidelity was admittedly lost in the process, and the recordings themselves were often rather poor in quality of sound. However the taped excerpts were of sufficient quality to make objective comparisons concerning the conductors and their interpretations. Also, the additional value of listening to the excerpts as well as reading about them compensates in part for the uneven quality of the recorded sound. The excerpts from the full score are reproduced for convenient reference.

The object of the written discussion of the individual passages is to provide factual information concerning the various aspects of each version. The information is intended to illustrate points of similarity or contrast which can be confirmed by listening to the excerpts. Subjective comments are avoided although such value judgments occur naturally while listening. It is likely that the reader and listener will form subjective opinions concerning each interpretation.

While virtually all conductors were quick to avail themselves of opportunities to record masterworks, many of them expressed some aversion for the medium, feeling it lacked spontaneity and could not capture the spark of the concert hall. They were not evenly satisfied with their recordings and frequently withheld release of a disc which subsequently may have been released after their rights had expired. It is the position of the writer, however, that the recordings included represent these conductors interpreting symphonies of Mozart, Beethoven and Brahms, whether or not they were satisfied with the recordings as they were finally released.

It was not possible to obtain a copy of each symphony by all of the conductors in the study. In some instances the conductor did not record the work. While it is easier to imagine why Richard Strauss might choose not to record the symphonies of Brahms, it is apparently true that Erich Kleiber did not record them either. In Russell's biography of Kleiber, only four references are made to Brahms and only one large work is mentioned as being conducted by Kleiber — The Requiem.[1] So it would appear that Kleiber had no special affection for the symphonies of Brahms.

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[1]John Russell, Erich Kleiber (London: Andre Deutsch Limited, 1957), p. 104.

The inclusion of Arturo Toscanini and Sir Thomas Beecham along with the conductors of the German-Viennese tradition is intended to provide an outside viewpoint to these Viennese symphonies as they were conducted by distinguished contemporaries. Toscanini recorded extensively, particularly Brahms and Beethoven, and had conducted at Bayreuth and Salzburg. He shared the podium of the New York Philharmonic with Kleiber, Bruno Walter and Otto Klemperer. Beecham was closely associated with the music of Mozart during his career, and it is in that capacity that he has been included in the thesis. The recorded interpretations of the following conductors are used:

Sir Thomas Beecham
Karl Böhm
Wilhelm Furtwängler
Erich Kleiber
Otto Klemperer
Arthur Nikisch
Richard Strauss
Arturo Toscanini
Bruno Walter
Felix Weingartner

There were other distinguished contemporary conductors of German-Austrian background, but they could not be included due to the unavailability of their recordings. Among these are Fritz Busch, Robert Heger, Hans Knappertsbusch, Clemens Krauss and Willem Mengelberg.

Chapter I

Richard Wagner

Richard Wagner was probably the most influential musician whose lifetime was encompassed within the nineteenth century. He was unquestionably the most influential force in the development of the art of conducting. All the conductors whose names are mentioned in this thesis owed some part of their development to an examination of Wagner's music and musical thought. Some of them learned from him directly, but all were influenced by his long shadow.

In his essay, published in 1869, Wagner makes many observations on the state of musical performance and the competence of conductors in particular. The reason for the writing of his essay is perhaps illuminated in the following quotation:

> Composers cannot afford to be indifferent to the manner in which their works are presented to the public; and the public, naturally, cannot be expected to decide whether the performance of a piece of music is correct or faulty, since there are no data beyond the actual effect of the performance to judge by.[1]

Wagner devotes considerable space to a discussion of the transition from orchestras led by concertmasters to those conducted, a process completed in his lifetime. His own career as a conductor followed the traditional pattern of advancement through the European opera houses. He was consistently outspoken and dogmatic in his beliefs concerning the proper performance of music, and is credited with the description of his concept of melos.

> The right comprehension of the melos is the sole guide to the right tempo; these two things are inseparable -- the one implies and qualifies the other.[2]

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[1] Richard Wagner, On Conducting, Translated by Edward Dannreuther, (London: William Reeves, 1940), p. 1.

[2] Ibid., p. 19.

Melos is defined generally as melody in all its aspects, including the harmonic implications. The relationship between the melos and the tempo was the keystone of Wagner's approach to music-making, and its applications allowed for constant modifications of tempo that would permit the singing melody to come forth. He felt that too few conductors had any knowledge of singing, contributing to their inability to find the proper tempi.[3] There is hardly a German or Austrian conductor since Wagner who does not use the term melos as a part of his musical vocabulary. Naturally the applications in practice differ.

Wagner had considerable influence on the performance of the music of Beethoven, the composer whom Wagner most admired. He followed the practice of the time in assigning programs to the Beethoven symphonies. The following passage describes Wagner's imagined directives straight from the composer regarding the introduction of the Fifth Symphony:

> Hold my fermatas firmly, terribly! I did not write fermatas in jest, or because I was at a loss how to proceed; I indulge in the fullest, the most sustained tone to express emotions in my adagio; and I use this full and firm tone when I want it in a passionate allegro as a rapturous or terrible spasm.....[4]

Wagner's first conducting protege was Hans von Bülow, who was soon followed by other disciples, notably Hans Richter, Hermann Levi, Felix Mottl and Anton Seidl. The young Nikisch and Weingartner were greatly influenced by their early encounters with Wagner, the conductor. Gustav Mahler became one of Wagner's foremost interpretors during his brilliant conducting career. Of this distinguished group, von Bülow, Nikisch and Mahler were to exert considerable influence on the next generation of German and Austrian conductors -- one generation removed from Wagner's death.

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[3] Ibid., p. 19.

[4] Ibid., p. 31.

Arthur Nikisch

The first conductor to record a complete symphony was Arthur Nikisch, who recorded the Beethoven Fifth Symphony with the Berlin Philharmonic in 1913. As early as 1891, experiments in stereophonic recording were made in New York's Carnegie Hall, with von Bülow conducting portions of the Eroica Symphony. Weingartner and Beecham were among other conductors actively recording around 1910, and others were quick to follow.[5] The Beethoven Fifth was to remain the only symphony recorded by Nikisch, but its execution and concept provide some first-hand insight into the myriad of stories surrounding this legendary conductor. The following quotation from a letter written by Tchaikowsky describes something of the hypnotic powers seemingly possessed by Nikisch:

> His conducting has none of the showmanship — inimitable in its own way — of Mr. Hans von Bülow... it is calm, sparing of superfluous gesture, yet exhibiting extraordinary authority and a complete and compelling self-confidence. He does not conduct, but rather imparts a kind of hidden magic... This conductor is small of stature, a pallid young man of about thirty with magnificent eyes full of poetry...[6]

Nikisch was among the first of the virtuoso conductors, and was said by many observers to possess uncanny baton technique, economical of gesture, capable of eliciting strong responses from small gestures. He is described repeatedly as understanding the melos, an improvisor of genius, a conductor who reacted to his musical instincts, producing a different concept of a work upon each performance. He rarely raised his hands to the level of his face. He was a wrist conductor who used a long baton. His charm and courtesy with musicians seemed to draw the

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[5]Harold Schonberg, The Great Conductors, (New York: Simon and Schuster, 1967), pp. 204-205.

[6]David Wooldridge, Conductor's World, (New York: Praeger Publishers, 1970), p. 107.

best from them, leading Fritz Busch to describe Nikisch as "the born guest conductor, an improvisor of genius."[7]

Biographical Chronology -- Arthur Nikisch

1855	Born October 12, in Miklos, Hungary
1864	Debut as pianist prodigy
1866	Entered Vienna Conservatory as a pupil of Dessoff and Helmesberger, studied composition and violin
1872	Played violin in inaugural concert at Bayreuth under Wagner
1874	Graduated from Vienna Conservatory
1878	Made conducting debut at Leipzig Theater, conducting operetta, Jeanne, Jeannette, Jeanetton
1882-89	First conductor at Leipzig Theater
1889-93	Conductor of the Boston Symphony
1893-95	Conductor of Royal Opera in Budapest
1895-1922	Conductor of Gewandhaus Concerts in Leipzig, and Conductor of the Berlin Philharmonic
1902-07	Director of the Leipzig Conservatory
1912	Toured the United States with the London Philharmonic (Nikisch was an extensive guest conductor.)
1913	Conducted the recording of the first complete symphony with the Berlin Philharmonic
1922	Died, January 23
	Compositions: one symphony one cantata an orchestra fantasy

The progress of the conducting career of Nikisch is typical of all European conductors in the late nineteenth century -- an advancement

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[7]Schonberg, The Great Conductors, p. 208.

from an initial position as coach and chorusmaster of the opera in Leipzig. The first conducting assignments were operettas, followed by substitutions for senior conductors in the operatic repertoire. Nikisch conducted primarily from memory, although he invariably had the score before him.

Nikisch acknowledged Wagner as the most decisive influence during his youth, stating the following:

> I can say that Wagner's Eroica in Vienna, and then the Ninth at Bayreuth were an absolutely decisive influence, not only on my later grasp of Beethoven, but on my whole understanding of orchestral interpretation. To speak of only the obvious things: Wagner was certainly not what one might describe as a routine conductor -- his very gestures were music in themselves. I have said before that the conductor's baton technique -- if he is not just an uninspired time-beater -- is a language whose mastery enables the listener to penetrate the feelings of the artist, and helps his understanding of the work being played. This was Wagner through and through..."[8]

There probably exist more generally favorable quotations about Nikisch from his fellow conductors than for any other conductor. In this writer's experience at several conducting workshops directed by Richard Lert, Dr. Lert would invariably use Nikisch as a model for baton technique and control. Among the comments often repeated by Dr. Lert were two that seem to be substantiated in part by the writings of Nikisch: he (Nikisch) never spent his energy in building a crescendo until the orchestra thought they had spent all of theirs, and Nikisch never conducted a work twice with an identical interpretation. Nikisch wrote the following in 1919:

> The modern conductor must create anew, and therein lies the independent and creative nature of his art... Once when I was rehearsing a Brahms symphony in Leipzig in the composer's presence, he could hardly get over his surprise and became quite nervous, repeating over and over again: 'Is it possible? Did I really write that?'...but afterwards the

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[8]Quoted in Wooldridge, Conductor's World, p. 109.

> Master came to me, his face beaming with pleasure, and said: 'You have changed everthing. But you are right -- it must be like that.' It is only since Hans von Bülow that there have been conductors who understood their task in this way.[9]

Nikisch was universally admired as a conductor of operatic and symphonic repertorie. His concert programs with the Berlin Philharmonic reveal a conductor who enjoyed accompanying both vocalists and instrumental soloists. His favorite composers must have been Beethoven, Brahms and Wagner. It was not unusual for him to conduct two Beethoven symphonies on the same program.[10]

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[9] Ibid., p. 109

[10] Adolf Weissman, Arthur Nikisch und die Berliner Philharmoniker, NPND.

Felix Weingartner

Felix Weingartner was an intellectual with interests beyond the realm of music. In his youth he studied Latin, Greek and French in addition to showing potential musical talents. During his study at the Conservatory in Leipzig, he became attracted to the conducting classes, expressing it in these words:

> I soon saw that I was destined to earn my living as a conductor. I had not the slightest inclination to give music lessons. My talent for composition seemed to me a sacred thing and I felt that I ought not to compose for a living, but to wait until inspiration, maturity and joy in my work should combine to help me in accomplishing something worth while as a composer. I yearned to be free to create what I would, unconcerned with success of any kind, to give expression to my inspirations and to these alone. The art of conducting, for which I felt myself fitted, was to procure me an assured existence. With redoubled energy I began to study the scores of all the great works I could procure.[11]

Biographical Chronology -- Felix Weingartner

1863	Born June 2, Zara, Dalmatia
1868	Moved to Graz, studied piano with his mother
1881	Accepted into Leipzig Conservatory, student of W. A. Remy, received first royalties as a composer, won Mozart Prize
1882	Met Franz Liszt, became his student
1884	His first opera, Sakuntala, produced at Weimer, conducting debut at Graz, Il Trovatore
1884-89	Conducting posts at Konigsberg, Danzig, Hamburg
1889-91	Conductor at Mannheim
1891-97	Conductor of Berlin Opera House, symphonic concerts with Royal Orchestra
1898-1903	Conductor of Kaim Opera in Munich, performed in Europe as pianist with the Weingartner Trio, active as a composer

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[11]Felix Weingartner, Buffets and Rewards, Translated by Marguerite Wolff (London: Hutchinson & Co., 1937), pp. 59-60.

1905-06	American debut with New York Symphony
1908-11	Succeeded Mahler as Director of the Vienna Royal Opera, also conducting concerts with Vienna Philharmonic
1912-14	Conductor at the Hamburg Municipal Opera, also court-conductor at Darmstadt
1919-24	Director of Vienna Voksoper
1919-27	Director of Vienna Philharmonic
1928-35	Director of Basel Conservatory, conductor of orchestra there
1935-36	Director of Vienna Staatsoper
1936	Began teaching conducting classes at Interlaken, Switzerland
1942	Died, May 7

Compositions:	7 operas 7 symphonies 3 symphonic poems 2 concertos many other works in several mediums
Editions:	Berlioz, Musical Works Treatise on Orchestration for Full Orchestra Bach, Concerto C Dur Lully, Concerto for String Orchestra
Literary Works:	Doctrine of Reincarnation and the Musical Drama On Conducting Advice for the Performance of Classical Symphonies Memoirs collected essays 5 dramas fairy tales, essays and lectures Rearrangement of Goethe's Faust Revision of translation of Shakespeare's The Tempest

Weingartner was an excellent pianist, and had exposure to the greatest virtuosos alive during his youth, including Anton Rubinstein, Clara Schumann, Hans von Bülow, and Franz Liszt. He describes the visit of the Meiningen Court Orchestra to Leipzig under Bülow's direction in

the following manner:

> The precision of the small orchestra was astonishing — it gave the impression of a single instrument played by a master hand. I admired the technique of the reproductions, but my musical feelings rebelled against Bülow's capricious handling of the niceties of melody and tempo.[12]

This short quotation contains much of the substance of Weingartner's dislike for the considerable liberties apparently taken by Bülow in the performance of masterworks, and precedes in time the celebrated break with Bülow over the tempi in Carmen. In many places in his voluminous writings, however, Weingartner expresses admiration for Bülow.

The strongest youthful influences on Weingartner were Wagner and Liszt. Weingartner went to Bayreuth in 1882 for the new production of Parsifal. Upon being introduced, Weingartner reports Wagner as saying:

> 'Your heart is palpitating!' When I was silent in surprise and some confusion, he said in unadulterated Saxon dialect: 'Well, well, for a young man such as you are, the flower-girls are the principal attraction in Parsifal, but they mustn't make you lose your heart.'[13]

While the compositions of Wagner attracted the young Weingartner, it was Franz Liszt to whom he became closely attached. Liszt would hold classes in Weimar for young performers and composers. Often he would play for his students, which Weingartner describes:

> Whenever Liszt himself went to the piano if caused a sensation. He never played long pieces on these occasions, but even the short illustrations he gave were pearls presented by a prince. His touch was a thing of glory to dream about. If he played a melody it was as if flowers sprang to being under his fingers — in spite of the fact that he kept his arms and body so still that one formed the impression that he was not playing at all, but bringing forth sounds from the piano by magnetism.[14]

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[12] Ibid., p. 66.

[13] Ibid., p. 81.

[14] Ibid., p. 99.

One of the most striking interests outside of music for Weingartner was the field of astrology. He describes at length the occasion of having his hand read by a fortune teller in Berlin in 1885:

> 'You were born in a seaside city (Zara) and will soon be going again to a city near the sea'.... 'After that you will again be in a town near the sea' (Hamburg). 'A few years after that you will return here to Berlin in an exulted (sic) position, but with many enemies.' (This too was fulfilled.) 'A very famous old gentleman is your patron' (Liszt). 'He will die next year.'.... Thus speaking now of the past, now of the future, she discoursed for a fairly long time without being mistaken either in the past or, as I learnt later, in the future. That woman must have had true second sight.[15]

Weingartner felt that his conducting style had been influenced by Hermann Levi, one of Wagner's disciples. He admired Levi's capacity to master a widely varying repertoire, and the spiritual nature of his interpretations. Levi apparently used small, characteristic gestures which Weingartner adopted for his own method.[16] Weingartner's treatise on conducting has become standard reading material for all young conductors. The treatise again reveals Weingartner as a perceptive intellectual with a scholarly approach to his writings. His influence on the present generation of conductors may be greater than it was on his contemporaries, who were often critical of his abilities as an opera conductor. He made many enemies and was often the center of public controversy. He published the following considerations for conductors in his treatise:

> The conductor must before all things be sincere towards the work he is to produce, towards himself, and towards the public. He must not think, when he takes the score in hand, 'What can I make out of this work?' but, 'What has the composer wanted to say in it?'

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[15] Ibid., p. 128.

[16] Ibid., p. 135

> He should know it so thoroughly that during the performance the score is merely a support for his memory, not a fetter on his thought.
>
> If his study of a work has given him a conception of his own of it, he must reproduce this conception in its homogeneity, not cut up into pieces.
>
> He must always bear in mind that the conductor is the most important, most responsible personality in the musical world. By good, stylistic performances he can educate the public and promote a general purification of artistic perception; by bad performances, that merely indulge his own vanity, he can only create an atmosphere unfavourable to genuine art.
>
> To have given a fine performance of a fine work should be his greatest triumph, and the legitimate success of the composer is his own.[17]

Weingartner felt that his conducting treatise served as an adjunct to that of Wagner. While Wagner showed the importance of tempo modifications, Weingartner endeavored to prevent the exaggeration of Wagner's principles, once they had come to be accepted.[18]

Weingartner was the earliest conductor to make extensive use of the recording medium. He is known to have recorded a movement of Tchaikowsky's Pathetique in 1913. He made several recordings with the Vienna Philharmonic in the 1930's[19] and also made many recordings with the London Philharmonic. His legacy of recordings is probably second only to Toscanini in quantity for a conductor born in the 1860's.

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[17]Felix Weingartner, On Conducting, Translated by Ernest Newman (New York: Dover Publications, 1969), p. 34.

[18]Ibid., p. 33.

[19]Wooldridge, Conductor's World, p. 346.

Richard Strauss

Richard Strauss was one of the dominant figures of the conducting world, a protege of Hans von Bülow and his successor as the conductor of the Meiningen orchestra in 1885. Strauss remained active as a conductor until about 1930, by which time he was universally recognized as a major composer. The extent of his output in both facets of his artistic career was prodigious. He remained a devoted believer in the artistry of Bülow, describing him in these words in 1919:

> He who heard him play Beethoven or conduct Wagner, or attended his piano classes or listened to him at an orchestra rehearsal, will have found in him the model of all the shining virtues of the interpretive artist.... On 1 October, 1885, I began my new apprenticeship, and a more interesting, more meaningful and more amusing one cannot be imagined. His memorable rehearsals -- such as only Bülow could hold -- took place daily from 9 until 12. The impression of those works which he rehearses at that time -- always from memory -- has ever since remained indelibly imprinted on my mind. The way in which he used to draw out the poetic content, particularly of the works of Beethoven and Wagner, was absolutely convincing. Here there was not a trace of willfulness -- everything sprang from a compelling necessity of the form and content of the works themselves.... His dictum -- 'First learn to read the score of a Beethoven symphony accurately, and you will already have the key to its interpretation' -- might well be writ large over the doors of every conservatoire...'[20]

Biographical Chronology -- Richard Strauss

1864	Born June 11, in Munich -- son of Franz Strauss
1868	Composed a polka, studied with father and W. Meyer
1874-82	Gymnasium student
1881	First symphony conducted by Levi, Serenade for 13 Winds conducted by Bülow, became assistant conductor to Bülow

[20] Ibid., pp. 85-86.

1885	Succeeded Bülow as court-conductor at Meiningen
1886-89	Third conductor of court opera in Munich
1889-94	Court conductor at Weimar
1894	Succeeded Bülow as conductor of Berlin Philharmonic, also conducted opera in Munich
1889-1918	Conductor of Berlin Royal Opera, extensive guest conductor, often of his own music, U.S. debut in 1904
1919-24	Co-director, with Franz Schalk, of the Vienna Staatsoper
1921	Conducted a cycle of his works in New York with Philadelphia Orchestra
1933-35	President of Reich Music Chamber in Germany
1949	Died, September 8

A major composer, active throughout his life -- among his works:

15 operas
3 symphonies
7 symphonic poems
concertos for piano, violin, oboe, horn

Revised and completed Berlioz's treatise on instrumentation

Strauss the composer and Strauss the conductor presented rather different personalities to the music world. As a composer Strauss was a Romantic, relying heavily on programs to inspire his writing. He was a genius in the art of orchestration, often writing for extremely large wind sections, seemingly capable of imitating anything imaginable. As a well-educated and well-travelled man, Strauss was attracted to the exotic and allowed his imagination to run with the colorful elements of any story, bringing them to life through orchestration.

As a conductor, Strauss preached and practiced extreme moderation, using restrained gestures and a tiny beat. According to George Szell, Strauss worked hard to achieve precision, feeling that use of shorter motions from the wrist would lead to more precise

execution.[21] With his typical dry humor, Strauss described the function of the left hand in conducting:

> The left hand has nothing to do with conducting. Its proper place is in the waistcoat pocket, from which it should emerge to restrain, or to make some minor gesture -- for which in any case a scarcely perceptible glance should suffice.[22]

Strauss, like Weingartner, had made the acquaintance of Gustav Mahler in the mid 1880's and had been favorably impressed, describing the meeting in a letter to Bülow:

> I made a new and very attractive acquaintance in Herr Mahler, who seemed to me a highly intelligent musician and conductor -- one of the few modern conductors who knows about tempo rubato, and expressed splendid ideas generally, particularly about Wagner's tempi....[23]

Strauss and Mahler had conflicting opinions of each other in later life, Strauss praising Mahler's conducting and not many of his compositions, and Mahler seeing Strauss as an excellent composer but a dull conductor. Strauss' lack of fuss and his emotional detachment were certainly a break from his early training with Bülow. He had more to say about the practice of tempo modification in 1934:

> In their painstaking study of rhythmic details it is just the 'subaltern-conductors' who miss the sensitive and urgent conception of the entire phrase, the compelling melos of the singing line, which in its broad outlines must be grasped as a complete idea by the listener. Any variation of the tempo which is demanded by the character of a phrase must be accomplished imperceptively, so that one is never aware of a disturbance of the fundamental tempo...[24]

Strauss published his Ten Golden Rules for the album of the young conductor about 1922. They are an interesting combination of humor

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[21] Schonberg, The Great Conductors, p. 237

[22] Ibid., loc. cit.

[23] Wooldridge, Conductor's World, p. 87

[24] Ibid., p. 93

and content, and some of them are reprinted here:

> You should not perspire when conducting: only the audience should get warm.
>
> Never look encouragingly at the brass, except with a brief glance to give an important cue.
>
> But never let the horns and woodwinds out of your sight. If you can hear them at all they are still too strong.
>
> It is not enough that you yourself should hear every word the soloist sings. You should know it by heart anyway. The audience must be able to follow without effort. If they do not understand the words they will go to sleep.[25]

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[25]Quoted in Schonberg, The Great Conductors, p. 239.

Bruno Walter

The early conducting career of Bruno Walter found its inspiration in his close association with Gustav Mahler. His relationship with Mahler began in Hamburg in 1894, when Walter became a rehearsal pianist and vocal coach. The relationship continued through Mahler's tenure with the Vienna Staatsoper, ending in 1908. Walter conducted the premieres of two of Mahler's latest works, Das Lied von der Erde and the Ninth Symphony. In his book on Mahler, Walter states the following:

> He (Mahler) rendered strict obedience to the musical score, to the value of its notes, and to its directions concerning time, delivery and dynamics, and demanded it of all his co-workers... His insistence upon absolute musical clearness was commensurate with the clearness of his conducting and the exemplary beat of his baton, the distinctness of which was not impaired by even the most violent emotion.[26]

Walter also provides a description of Mahler's conducting gestures which apparently underwent considerable change during his tenure in Vienna:

> The visible picture of Mahler's conducting became very considerably simplified in the course of years. Boehler's excellent silhouette caricatures show the violent and drastic nature of his motions during his first years in Vienna. As time went on, his attitude and gestures became quieter... In his last years, his conducting presented a picture of almost uncanny quiet, although the intensity of expression did not suffer by it.[27]

Biographical Chronology -- Bruno Walter

1876	Born Bruno Schlesinger, September 15, in Berlin
1885	Entered the Stern Conservatory in Berlin, studied piano with Radeke, Ehrlich, Bussler

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[26] Bruno Walter, Gustav Mahler, Translated by James Galston (New York: The Greystone Press, 1941), p. 79.

[27] Ibid., pp. 85-86.

1889	Piano soloist with Berlin Philharmonic, decided to become a conductor after hearing Bülow conduct
1892	Won a trip to the Bayreuth Festival, furthered his aspirations to conduct opera
1894	Conducting debut in his first position as chorusmaster of the Cologne Opera (Der Waffenschmied, by Lortzing). The same year, went to Hamburg as vocal coach, rehearsal pianist and assistant to Gustav Mahler
1896	Second conductor in Breslau
1897	Leading conductor at Pressburg
1898	Musical Director in Riga
1900	Conductor with Berlin State Opera, along with Muck, Strauss, Weingartner. Conducted complete "Ring" Cycle
1901-12	Vienna State Opera, as second conductor to Mahler and Weingartner. Conducted premieres of Mahler's Das Lied von der Erde and Ninth Symphony
1913-22	Succeeded Mottl as Generalmusikdirector in Munich, beginning of engagements as guest conductor
1923	Guest conductor, New York Orchestra
1925-29	Music Director of Berlin Municipal Opera
1929-33	Conductor of Gewandhaus Orchestra in Leipzig
1934-36	Guest conducting at Covent Garden, Salzburg, Paris, Vienna, Amsterdam, New York Philharmonic
1936-38	Co-director of Vienna State Opera and Vienna Philharmonic, Lucerne Festival
1939	Moved to London
1941	Regular appearances with Metropolitan Opera, U.S. citizenship
1947-49	Musical advisor to New York Philharmonic
1956-62	Recording contract with Columbia Records and the Columbia Symphony
1962	Died, February 17

Compositions:
2 symphonies
1 string quartet
1 piano quintet
1 piano trio
albums of songs

Books:
Gustav Mahler
Autobiography -- Theme and Variations
Of Music and Music-Making

Walter, like Weingartner and Strauss, was preoccupied with the application of Wagner's melos, and concerned about its abuse through overindulgence. He quotes Wagner at length on the principle of melos, then complains that the following generation of conductors exaggerated the modification of tempo to the point of restlessness and arbitrariness.[28] Walter's solution is to think in terms of one basic tempo, which he expresses in this way.

> Let us therefore state that the notion of the right tempo for a piece is relative, not unlike that of the right clothes for a journey which will depend on the weather and other circumstances. All the same, our problem remains that of tempo, not tempi. For the well-constructed piece of music in organic form -- which alone concerns us here -- is defined by one main tempo which, though it may change in the course of a composition, maintains a continuity that accords with the symphonic continuity of the composition.... The right delivery, which is to be made feasible by the choice of the right tempo, demands a flexible continuity of tempo -- let us call it 'apparent continuity'. So much is implied in Wagner's teaching, and it is in this direction, above all, that the trend of my own considerations moves....[29]

In a signicant discourse, Walter reveals his feelings that clarity must be achieved by searching out the principal line:

> ...I wish to stress once again the great importance of clarity for every reproductive musician, and to express my conviction that clarity is the basis of musical interpretation, and must precede any attempt at emotional eloquence.[30]

In a later part of his book, Walter contends that the emphasis on emotion in music becomes a symbol of decadence only if it is excessive, or as Walter contends, the emotive significance of a piece outweighs its musical one.[31] In his speaking of expression, Walter attempts to embrace all manner of expressive elements, not only the lyric. He includes the

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[28]Bruno Walter, Of Music and Music-Making, Translated by Paul Hamburger (New York: W. W. Norton & Company, 1961), p. 30.

[29]Ibid., p. 31.

[30]Ibid., p. 65.

[31]Ibid., p. 69.

tragic, gay, grotesque, etc., as expressive elements that stir the human mind. His short personality pictures of Bruckner as sublimely religious, or Mahler's creativeness prompted by a subjective, confessional urge reveal a man intent on Romantic imagery, yet wishing to be able to observe such expressions with objectivity. At the time of his writing (1961), Walter felt there was a prevailing tendency away from the emotional, back towards objectivity, likening the tide to an emotional recession. As he put it:

> Perhaps the soul of the contemporary musician has been seized by a desire for greater stillness.[32]

Walter considered his background as a performing pianist to have been invaluable to his conducting career, particularly his participation in chamber music and the accompaniment of vocalists. In his rather large disography are included instances of Walter performing a piano concerto by Mozart, or the accompaniment to a song cycle of Schumann. He did not learn to play any other orchestral instrument, although he advised young conductors to do this.

Walter was very courteous to his orchestra, addressing them formally, maintaining an even temperament. Portions of his rehearsals have occasionally been released, which give insight to his rehearsal techniques in later life. His comments (if such releases are representative) tended to be strictly musical, without reference to a romantic program or image.

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[32] Ibid., p. 71.

Otto Klemperer

Otto Klemperer's long career was frequently interrupted by physical ailments and disabilities. He suffered broken bones caused by serious accidents, missed several years while recovering from an operation for a brain tumor, was incapacitated for a long time by a stroke. As a Jew, Klemperer was among the many conductors who left Europe during the 1930's. He was a very large man, given to few words and a serious attitude towards his work that apparently caused occasional outbursts of temper. In later life he retired from public performances, conducting only to make recordings. By this time he had to sit in a chair to conduct, and did not use a baton.

Biographical Chronology -- Otto Klemperer

1885	Born May 14 in Breslau, grew up in Hamburg
	Studied at the Frankfurt Conservatory, later at the Stern Conservatory. Studied conducting with Pfitzner.
1907	Concert tour as pianist with cellist Jacques Van Lier, appointed Conductor at Prague Opera, on recommendation of Gustav Mahler
1910-12	Conductor with Hamburg Opera, conducts first "Ring" cycle
1913	Conductor in Barmen
1914	Conductor in Strasbourg as deputy to Pfitzner
1917-24	Conductor with Cologne Opera
1924-27	Generalmusikdirector at Wiesbaden
1925-26	First guest appearances with New York Symphony
1927-31	Chief Conductor of the Kroll Theater in Berlin, conducted premieres of Oedipus Rex, Cardillac, Die Gluckliche Hand.
1931-33	Conductor with the Staatsoper in Berlin
1932	Received the Goethe Medal

1934-35	Led part of the season with the New York Philharmonic, appointed Music Director of Los Angeles Philharmonic, other guest conducting
1938	Reorganized and conducted the Pittsburgh Symphony
1939-46	Break in career caused by illness
1946	Resumed career as guest conductor in Milan, Rome, Amsterdam, Vienna
1947	Became Musical Director of Budapest Opera, resigned
1951-73	Appointed lifetime Conductor of the newly created Philharmonia Orchestra, made many recordings
1961-63	Conducted opera at Covent Garden
1973	Died, July 9
	Compositions: 3 operas some choral music

Klemperer, like Walter was greatly influenced by Gustav Mahler in his youth. He describes his early meetings with Mahler, the arranging of Mahler's Second Symphony for piano and playing a portion of it in Mahler's presence. He assisted Mahler in many ways and finally received a recommendation as a conductor which read:

> Gustav Mahler recommends Herr Klemperer as an eminently good and, despite his youth, experienced musician who is predestined for a conductor's career. He vouches for the successful outcome of any trial with him as Kapellmeister, and will gladly supply further information about him in person.[33]

Klemperer also noted a change in Mahler's conducting style, describing it in these words:

> Mahler's conducting, which was almost tempestuous in his youth, became increasingly economical. A doctor foolishly told him that he had a weak heart, and from then onwards he husbanded his strength. He wanted to live, and live for a long time.[34]

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[33]Otto Klemperer, Minor Recollections, Translated by J. Maxwell Brownjohn (London: Dennis Dobson, 1964), p. 16.

[34]Ibid., p. 36.

Klemperer's first conducting positions were obtained with Mahler's assistance, and Mahler remained his best remembrance of his early days. Through Mahler, Klemperer met Schoenberg, whose works he was to promote as conductor of the Kroll Theater in Berlin. Klemperer finally condensed some of his feelings about Mahler in the following paragraph:

> For all his spirituality, Mahler was a thoroughly realistic and cheerful person, energetic, vigorous, kindly, helpful, and well aware of what to expect from 'the world'. He always said: 'My time will come after my death' -- and he was right.[35]

Klemperer's repertoire was wide and diverse, including considerable experience as both an operatic and a symphonic conductor. By the time of his recording career with Angel Records, most of his time was given to the Viennese repertoire from Mozart through Mahler. He always intended to conduct competently in all styles, writing:

> I have often encountered conductors who give an excellent reading (as I think) of a contemporary work followed by an entirely unimpressive reading of a classical or romantic work. The answer to this apparent inconsistency is not hard to find: the reading of the modern work was equally bad, but the conductor's shortcomings were disguised by the complex tonality, the orchestra's brilliant playing, or the unverifiable nature of the whole. There are no specialists in the field of music. Here, as elsewhere, the maxim is 'all or nothing'.[36]

Klemperer remained active as a composer throughout his life, though his total output was small. He composed three operas and a number of choral works, some of which were published.

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[35] Ibid., p.

[36] Ibid., p.

Wilhelm Furtwängler

Furtwängler, who was a frustrated composer, had a special regard for Beethoven. He considered Beethoven's symphonies as the works that did the most to create the concept of a concert audience.[37] Furtwängler continues this line of reasoning into an area of special interest to him, the composer of substance versus the composer of effects. He considered Beethoven to have been a composer whose effects had causes, while many of the effects written by composers since Liszt and Wagner did not trace back to a substantial cause.[38]

Biographical Chronology -- Wilhelm Furtwängler

1886	Born January 25, Berlin
	Student of Beer-Walbrunn, Rheinberger and Schillings Studied in Munich as assistant to Mottl Early conducting engagements in Zurich, Strasbourg, Lübeck
1915	Succeeded Bodanzky at Mannheim Opera
1919	Conductor of the Vienna Tonkunstler Orchestra
1920	Conducted Berlin Opera and Symphony engagements
1922-54	Succeeded Nikisch as conductor of the Berlin Philharmonic and Leipzig Gewandhaus (tenure interrupted 1935-47)
1925-26	Guest Conductor of New York Philharmonic
1935	Invited to become Conductor of New York Philharmonic, but withdraws from the post
1947	Conducting career resumed after the war
1950	Appointed Music Director of the Vienna Philharmonic
1954	Died, November 30
	Compositions: 2 symphonies a piano concerto TeDeum some chamber music
	Published a monograph: Johannes Brahms and Anton Bruckner

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[37] Wilhelm Furtwängler, Concerning Music, Translated by L. J. Lawrence (London: Boosey & Hawkes Ltd., 1953), pp. 13-14.

[38] Ibid., pp. 14-15.

Furtwängler wrote the following discourse on substance and effect:

> It is just such a phenomenon as Beethoven that offers the best examples of genuine, of legitimate effect. His works make their impression precisely and exclusively because of what they are, and not because of what they seem; by their character, and not by their facade. But that Beethoven's effects are what they are is thanks to the clarity with which he says what he has to say. The greatest possible clarity of expression is thus the way -- the only way -- in which the composer can take into account the existence of the audience.[39]

Again and again Furtwängler would return to Beethoven to make his point about the values expressed by a composer who could combine substance and effect:

> It is true that certain of Beethoven's subjects (e.g., the first subject of the Eroica or the Fifth Symphony) cannot be considered as particularly brilliant. But Beethoven's genius consists in surrounding every subject with an appropriate aura, an appropriate 'climate'; and secondly -- and this is the most important point -- in managing to find for every subject the very companions which enable its possibilities to be developed to the fullest extent.... Beethoven's subjects develop in mutual interaction like the characters in a play. In every single subject of every Beethoven work, a destiny is unfolded.[40]

These two quotations tend to reveal the thought process of Furtwängler, a complex pattern of related concepts brought together into a unified conclusion, all accomplished with about the same effort involved as in giving birth.

Opinions on Furtwängler's abilities as a conductor were rather sharply divided. He was certainly not a virtuoso in the matter of baton technique, as stories abound concerning his difficulty in giving a decisive downbeat. Yet many considered Furtwängler to be the greatest conductor of his time, possessing a mystical quality of great

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[39] Ibid., p. 15.

[40] Ibid., pp. 30-31.

impact on his audience.[41] He was considered a capable operatic conductor, especially with Wagner, but much of his experience was on the concert podium.

Furtwängler shared a basic notion with Strauss that the preparation of the beat was the great secret of conducting, more important than the beat itself. The preparation was essential to the creation of a unified sound from the orchestra. He cited Nikisch as the example of a conductor who achieved this unified sound.[42]

Furtwängler was quick to defend the importance of improvisation in the performance of living masterpieces, relating the process to the rehearsals and the following performance:

> The number of rehearsals a conductor needs, provided he has an orchestra of the quality of our Philharmonic, depends on the kind of artist he is, i.e., it depends, partly, on his interpretation of the work -- which can differ considerably from one person to another -- and partly on his ability to transmit his intentions to the orchestra. ....Rehearsal and performance belong together and can be properly understood and appreciated only in interdependence.... Of course, the rehearsal must fulfill its function as a preparation, i.e., there should be no more improvisation in the actual performance than is absolutely necessary. But there should not be less, either -- a point which deserves special emphasis.[43]

Improvisation implies a subjective style of interpretation, and Furtwängler's performances always contained elements of instinct present in higher amounts than in some of his contemporaries. Furtwängler believed in being completely immersed in the work and following the direction of his musical instincts, much in the manner of Nikisch, but with his own results.

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[41]Schonberg, The Great Conductors, p. 270.

[42]Ibid., pp. 272-273.

[43]Furtwangler, Concerning Music, pp. 46-47.

At another point in speaking of improvisation he writes:

> The law of improvisation, which we have described as the condition precedent for the evolution of all true form, demands that the artist should identify himself completely with a work and its growth.[44]

It is a sort of improvisation with honor that Furtwängler writes about, coming from a complete identification with the score, and preventing the retreat into a routine performance of any masterwork.

Furtwängler was an accomplished pianist who played no other orchestral instrument and did not come up through the ranks of the orchestral musician. He, like Weingartner, was very serious about his his compositions but his works have never achieved popularity. His legacy of recordings is large with many concert performances still being pressed and offered as new releases. Almost all of Furtwängler's recordings are straight-through performances made with live audiences, and are of the pre-stereo vintage. Furtwängler's long tenures with the Berlin and Vienna Philharmonic Orchestras were exceeded in Europe only by Mengelberg's forty-three years with the Amsterdam Concertgebouw.[45]

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[44] Ibid., p. 51.

[45] Wooldridge, Conductor's World, p. 180.

Erich Kleiber

While Kleiber was born in Vienna and influenced in his youth by the conducting of Mahler at the Vienna Staatsoper, his closest professional association was with the city of Berlin. His engagements with Vienna's musical ensembles were sporadic, picking up momentum only at the end of his life when he was scheduled to take the Vienna Philharmonic on a tour of North America and to continue a series of recordings with that orchestra. He also had a long association with South America, particularly Buenos Aires where he conducted opera and symphonic programs for nearly thirty years.

Kleiber's career featured a fine balance of both operatic and symphonic fare, traditional and modern repertoire. In addition to Mahler, he was influenced by the conducting of Nikisch whom he observed several times as a guest conductor in Darmstadt, where Kleiber was third conductor. Kleiber said of Nikisch:

> And a strange thing: with every step forward that I take in my career, my respect and veneration for Nikisch grow deeper and stronger.[46]

Biographical Chronology -- Erich Kleiber

1890	Born August 5, Vienna
1896	Moved to Prague, both parents dead
1900	Moved back to Vienna, attended the Gymnasium, studied violin and composition
1906	Determined to become a conductor after observing Mahler
1908-12	Attended the University of Prague as music student
1911	Began taking chorus rehearsals in Prague Theater under Nuemann Made conducting debut with Nestroy's comedy, Einen Jux will er sich machen

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[46]John Russell, Erich Kleiber, (London: Andre Deutsch Limited, 1957), 49.

1912-19	Third conductor at Darmstadt
1919-23	First conductor at Barmen-Elberfeld
1921	First conductor in Dusseldorf
1922	First conductor in Mannheim
1923-35	Generalmusikdirector at Berlin Staatsoper, working with Max von Schillings. Among premieres were Wozzeck, Jenufa, Christophe Colomb, Symphonic Suite from Lulu
1925	Toured Germany with Vienna Philharmonic
1926	Began conducting in Buenos Aires
1930-33	Guest conductor of New York Philharmonic
1935	Resigned Berlin post, moved to Mondsee, conducted German opera at La Scala
1935-39	Guest conductor in Europe
1939-45	Guest conductor in South America
1946-53	Guest conductor in Europe, particularly at Covent Garden
1951-55	Reengaged as Director of the Staatsoper in East Berlin, barred from conducting in West Germany
1951-56	Recording contracts with Amsterdam, Vienna orchestras
1955	Resigned from Staatsoper, refused to conduct in West Berlin
1956	Died, January 27

Compositions: Violin Concerto
Piano Concerto
Orchestral variations
Capriccio for orchestra
Overture

Kleiber described in colorful words the first time Nikisch conducted in his presence:

> One of his orchestral rehearsals of Tristan was a lesson that I shall never forget.... The Isolde was not present, and Nikisch rehearsed the "Liebestod" with orchestra alone. Our orchestra suddenly seemed transformed. We could none of us understand how Nikisch, with a single rehearsal, could draw from them such beauty of sound and such ecstatic

> depth of feeling.... Absolutely uncanny were the mighty crescendos: where other conductors flail away with arms, Nikisch just slowly raised his left hand till the orchestra roared about him like the sea! Yet the melodic parts were never obscured; it was an effect of art such as only he and Richard Strauss, as I was later to realise, could produce with the last pages of Tristan.[47]

Kleiber, in his position as director of the Berlin Staatsoper, was responsible for several historical premieres. His production of Wozzeck was accomplished with the assistance of a large number of rehearsals, and is considered to have been one of the highest accomplishments of its kind. He was acknowledged as a hard worker, preferring to go over details of even the standard operatic repertoire. He was quoted as saying:

> A conductor must never go slack — he must live in his theater like a lion with its claws deep in its prey.[48]

Eleiber's repertoire was wide in span and scope. He was as conscientious with the works of young composers as with the classical masters, and was as careful and sympathetic in his preparation of Viennese waltzes as with the major operas. He prepared relatively obscure works of Mozart and Beethoven.

Kleiber was a central figure in a remarkable era -- that of Berlin in the 1920's and early 1930's. Rehearsal time was virtually unlimited in those days, and the resident conductor was perhaps a more powerful influence on a community than he is at the present time. Kleiber was an authoritarian figure who had near-absolute control over his theater. He welcomed excellent guest conductors to Berlin, and was an extensive guest conductor himself. He did not have the best relations with critics but was considered a good psychologist in his dealings with orchestra personnel.

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[47]Ibid, p. 48.

[48]Ibid., p. 16.

Kleiber's personal life was carefully ordered. He would rise early, do Yoga exercises, have the identical breakfast, even wear about the same clothes to rehearsals. He tended to study his scores by taking walks, preferably outdoors. He arrived early for rehearsals and checked on everything. He considered it a courtesy to the composer and the orchestra tc have the score in his memory.[49] On the plaque marking his grave in Zurich is a sentence he used frequently:

> Routine and improvisation are two mortal enemies of art.[50]

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[49] Ibid., pp. 150-151.

[50] Ibid., p. 246.

Karl Böhm

Böhm is the youngest of the German-Austrian group of conductors included in this thesis, and the only conductor still alive and active. He succeeded Fritz Busch as director of the Dresden Theater, and has remained active as a conductor with the Metropolitan Opera and the Salzburg Festival. He served a short term as director of the Vienna State Opera, but declined to continue that post in favor of more guest conducting. He is considered in some quarters to be the outstanding interpretor of the operas of Strauss, and is also partial to the music of Mozart.[51]

Biographical Chronology -- Karl Böhm

1894	Born August 28, in Graz
	Pupil of Mandyczewski in Vienna
1917	Conductor at Graz
1921	Conductor at Munich Staatsoper
1927	Conductor at Darmstadt
1931	Conductor at Hamburg
1933-43	Director of Dresden State Opera
1943-45	Conductor at Vienna State Opera
1945-54	Guest Conductor in European opera houses
1954-56	Director of Vienna State Opera
1956	American conducting debut with Chicago Symphony
Presently	Conductor at Metropolitan Opera, Salzburg Festival

There is no known extended volume published on Böhm. He is known to have advanced from position to position through the European Opera Houses in the traditional manner. His recording of the Mozart Symphony #39 is his only work being utilized in this thesis.

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[51] Schonberg, The Great Conductors, p. 323.

Arturo Toscanini

Toscanini's long and brilliant conducting career of seventy years was initially as an opera conductor. He conducted the Italian premieres of several standard German operas, and was universally considered to be an excellent interpretor of Wagner. However his background contained very little of the influence of Wagner's melos, whether or not he actually applied it in performance.

Biographical Chronology — Arturo Toscanini

1867	Born March 25, in Parma
1876-85	Student at Royal School of Music in Parma. Graduated with highest honors in cello, piano and composition
1886	Cellist and assistant chorus master with opera company in Brazil. Conducting debut June 30, Aida, in Rio de Janeiro
1886-98	Conductor in various Italian opera hourse. Among premieres were I Pagliacci, La Boheme, Die Gotterdammerung (first Italian performance)
1896	Debut as symphonic conductor in Turin
1898-1903, 1906-08	Musical Director at La Scala
1908-15	Conductor at Metropolitan Opera
1913	First symphonic concert in New York
1915-19	Semi-retirement in Milan
1920-21	North American tour with LaScala Orchestra
1921-29	Musical Director at La Scala
1926-27	Guest conductor with New York Philharmonic
1927-36	Conductor of New York Philharmonic. Invited Mengelberg, Kleiber, Walter, Klemperer, Rodzinski, Beecham and others to conduct
1930	European tour with New York Philharmonic

1930-31	Conducted at Bayreuth
1934-37	Conducted at Salzburg Festival
1935-39	Conducted London concerts with B.B.C. Symphony
1937-54	Conductor of N.B.C. Symphony Orchestra
1938-39	Conducted at Lucerne Festival
1940	Toured South America with N.B.C. Symphony
1950	Toured United States with N.B.C. Symphony
1954	Retired
1957	Died, January 16

While Toscanini shared his podium with the German conductors he did not often have a good word for them, feeling they took too many liberties with the printed score. Perhaps an exception was his feeling for Nikisch who was invited to La Scala to conduct. After Nikisch complimented Toscanini on the quality of his orchestra, Toscanini replied:

> My dear, I happen to know this orchestra very well. I am the conductor of this orchestra. It is a bad orchestra. You are a good conductor.[52]

Toscanini's manner with the orchestra was possibly in direct contrast to Nikisch. While Nikisch charmed his orchestra, Toscanini placed demands on it, and was known to have a frightful temper. Toscanini used a forceful baton style that left little doubt concerning the ictus of the beat. Due to poor eyesight he always conducted from memory.

Toscanini's repertoire was not large by contemporary standards, but he frequently conducted the symphonies of Beethoven and Brahms and the orchestral music of Wagner. Even yet new recordings are occasionally

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[52]Schonberg, The Great Conductors, p. 213.

released from among the tapes made with the N.B.C. and B.B.C. Symphonies.

Toscanini's way of playing music had in it the elements of the bel canto manner. Such a style lays great stress on the melody line and the clarity of the texture surrounding it. He always felt the style of individual composers could be found in careful attention to the markings in the score. He disliked the practice of reorchestrating passages to modernize their sound.[53] Some of his tendency to literalism can be summed up in the following quotation concerning Beethoven's Eroica:

> Some say this is Napoleon, some Hitler, some Mussolini. For me it is simply allegro con brio.[54]

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[53]Robert Charles Marsh, Toscanini and the Art of Conducting, (New York: Collier Books, 1962), pp. 88-90.

[54]Schonberg, The Great Conductors, p. 254.

Sir Thomas Beecham

Sir Thomas Beecham's father had made millions with the sale of his patented pills, and as a result of this vast fortune, Beecham was able to acquire conducting experience by simply creating an orchestra and paying its expenses. Like many fine conductors, Beecham had an excellent memory, and conducted almost exclusively from memory. He had a wide repertoire and was especially interested in the music of Mozart and Delius. He had little interest in the later works of the twentieth century. Though apparently not a composer, Beecham reorchestrated some of the works of Handel for large orchestra. He was very experienced in conducting both operatic and symphonic repertoire.

Biographical Chronology -- Sir Thomas Beecham

1879	Born April 29, at St. Helena
	Educated at Rossall School, also at Oxford, Studied with Dr. Sweeting, Varley Roberts
1899	Founded and led amateur orchestra society at Huyton
1905	Engaged members of the Queen's Hall Orchestra for his first London concert
1906-08	Founded the New Symphony Orchestra in London
1909	Founded the Beecham Symphony Orchestra
1910-15	Organized and conducted opera at Covent Garden, producing 120 operas, 60 of which were either new to England or revived
1916	Knighted
1916-18	Led his own orchestra, conducted promenade concerts at Albert Hall. Organized the Sir Thomas Beecham Opera Company, nearly went bankrupt
1920-32	Active as a guest conductor
1929	Organized and conducted Delius Festival in London

1932	Instrumental in the formation of the London Philharmonic
1936	Toured Germany with London Philharmonic
1939-44	Went to the United States, conducted a large number of American orchestras as guest (Metropolitan Opera, New York Philharmonic, Philadelphia, Seattle
1943	Wrote autobiography, A Mingled Chime
1944	Created the Royal Philharmonic
1950	Toured the United States with the Royal Philharmonic
	Most of the last years as guest conductor, or on tours
1961	Died, March 8

Beecham's witticisms have been widely published, and provide a rather humorous contrast to the weighty pronouncements of his German contemporaries. His education and tastes were wide, showing interest in many pursuits other than music. His earliest experiments in recording date back to around 1910. His discography is fairly large, and favors the music of Mozart and Delius.

CHAPTER II

In this chapter, various segments of five different symphonies are examined for their differences, as those differences are revealed in recordings made by the conductors in the study. The segments have been placed on cassette so that the reader may listen as well as read about the differences and similarities. The portions of score are provided for easy reference.

The segments of score vary in length in order that they may illustrate as clearly as possible the element of interpretation contained. The treatment of tempo within these segments is one of the most interesting points of comparison, and requires an appropriate amount of elapsed time to be put into clear perspective. The segments have been selected primarily for their value to other conductors.

Beethoven: Symphony #5, First Movement

Segment #1: M. 1 - 25

Otto Klemperer, conducting. Klemperer's basic tempo is MM. 88. There is very little fluctuation in this tempo, as the opening eighth-notes are the same tempo as those found at M. 6 or M. 25. While the second fermata is longer than the first, neither fermata is particularly long. There is a consistent short gap from the release of the fermata to the next measure. The style of the eighth-notes is moderately detached, using off-the-string bowing.

The sustained g'' in M. 21 is of high intensity. M. 22 is definitely louder than the dynamic level of the opening. The crescendo begins in M. 18. Klemperer stresses the sonority at M. 20. The opening balance favors the strings, but the wind parts are clear. Bassoon and cello are in equal balance at M. 6.

Beethovens Werke.

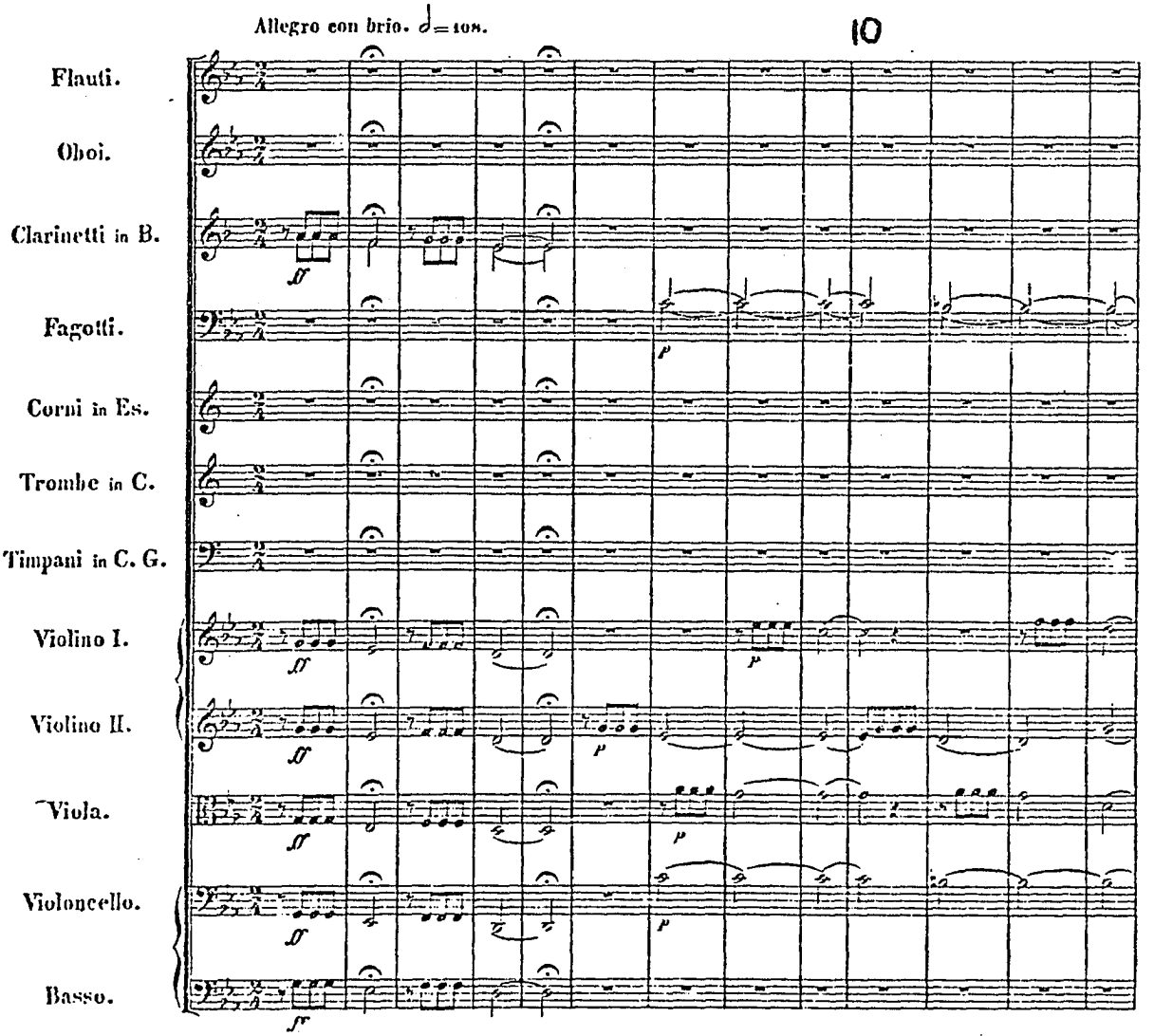
FÜNFTE SYMPHONIE

von

L. van BEETHOVEN.

Dem Fürsten von Lobkowitz und dem Grafen Rasoumoffsky gewidmet.

Op. 67.



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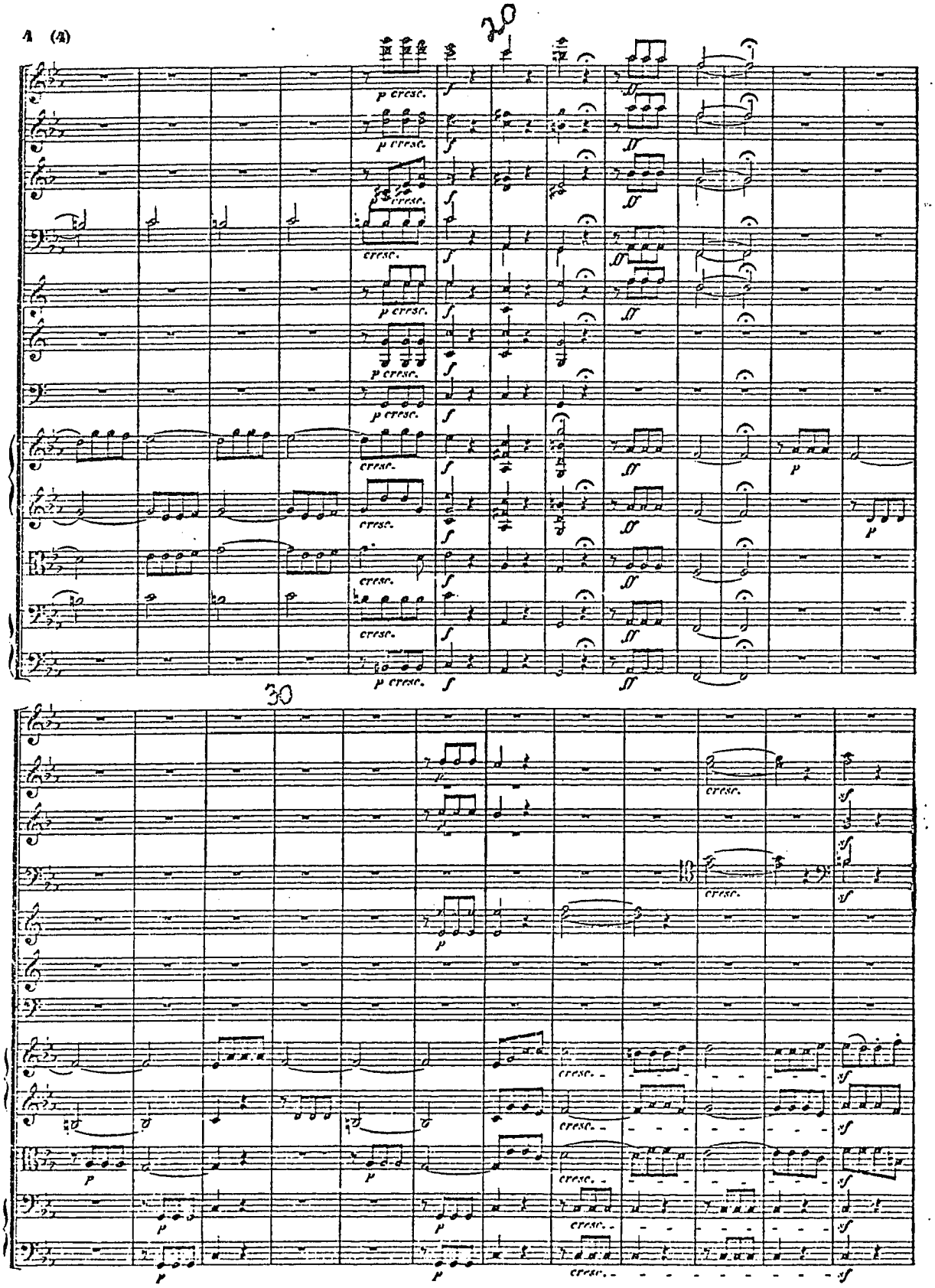


Wilhelm Furtwängler, conducting. The basic tempo of MM. 88 is not established until M. 6. The opening is slower, as are all fragments containing fermatas, underscoring them. The fermatas have the lengths indicated by their notation and are fairly long, having a small gap from their release to the next measure. The eighth-notes are played off-the-string, medium detached.

The long g'' in M. 21 has a surge at the end, suggesting an up-bow release. M. 22 is about the same dynamic level as the opening. Furtwängler's dynamic level at M. 6 is not as soft, relatively, as some of the other versions. The crescendo begins in M. 18, but there is some surge in the violin part at M. 16. The overall balance favors the strings as the winds are less clear. Cello is more prominent than bassoon in M. 6.

Erich Kleiber, conducting. Kleiber's basic tempo is MM. 100. The fermatas are all about the same length (four counts in tempo). The short gap to the next measure suggests both the release and the subsequent attack come from one conducting gesture. The effect is one of heightened forward motion.

The short, crisp eighth-notes are noticeable even at the faster tempo when compared to most others. There is no broadening at M. 19 or 20 -- the quarter-notes push ahead, if anything.

A bow change (or splice) is audible in M. 21 on the g''. The crescendo begins in M. 18 and is not telegraphed. M. 22 is somewhat louder than the opening. M. 6 and M. 25 create sharp contrast to the fortissimo level. The recording has good clarity for monaural sound and the balance is a good blend of winds and strings. The timpani sound "rumbles" at times.

Richard Strauss, conducting. The basic tempo of the movement is MM. 112. There is considerable fluctuation in the tempo of the movement. There exists the same underscoring of the fermata passages as with Furtwängler, except it is even more pronounced because of Strauss' return to a much faster tempo. The first fermata is very long, the second even longer. Strauss pushes the tempo toward focal points. The eighth-notes are off-the-string.

The dynamic contrasts are sharp. M. 6 is quite soft, the crescendo begins in M. 18 and M. 22 is louder than the opening. The balance on this older recording favors the strings. The g'' in M. 21 has a strong, surging release.

Bruno Walter, conducting. The basic tempo is MM. 96. The opening eighth-notes are in this tempo. The fermatas are long, all of the same length. Walter counts eight measures and releases the fermata on the seventh count. The treatment of the eighth-notes is short and off-the-string, but with a "prettier" sound. The quarter-notes are also short with a more refined sound.

The g'' in M. 21 is long and has a strong surge. The dynamic level at M. 6 presents a sharp contrast to the opening. M. 22 is a bit louder than the opening. The crescendo begins in M. 18. The balance favors the strings in presence and the recorded sound is of high quality.

M. 19 and 20 are more deliberate, underscored. Walter underscores with minute hesitations or by lengthening, possibly by lifting his arms and using their weight. His underscoring is more subtle than that of Furtwängler or Strauss.

Arthur Nikisch, conducting. Nikisch's basic tempo is MM. 92. There is perceptible surge and relaxation in this average tempo. The

fermatas are fairly long, with comparatively longer silences before the next entrance. The fermatas are each of about the same length. M. 22 is underscored by a slight hesitation. The eighth-notes are short and off-the-string.

M. 6 is in sharp contrast to the dynamic level of the opening. The crescendo is placed at M. 18, but is telegraphed. M. 22 is louder than the opening. Balance is difficult to judge on this very early recording. The pickup of the winds is strong.

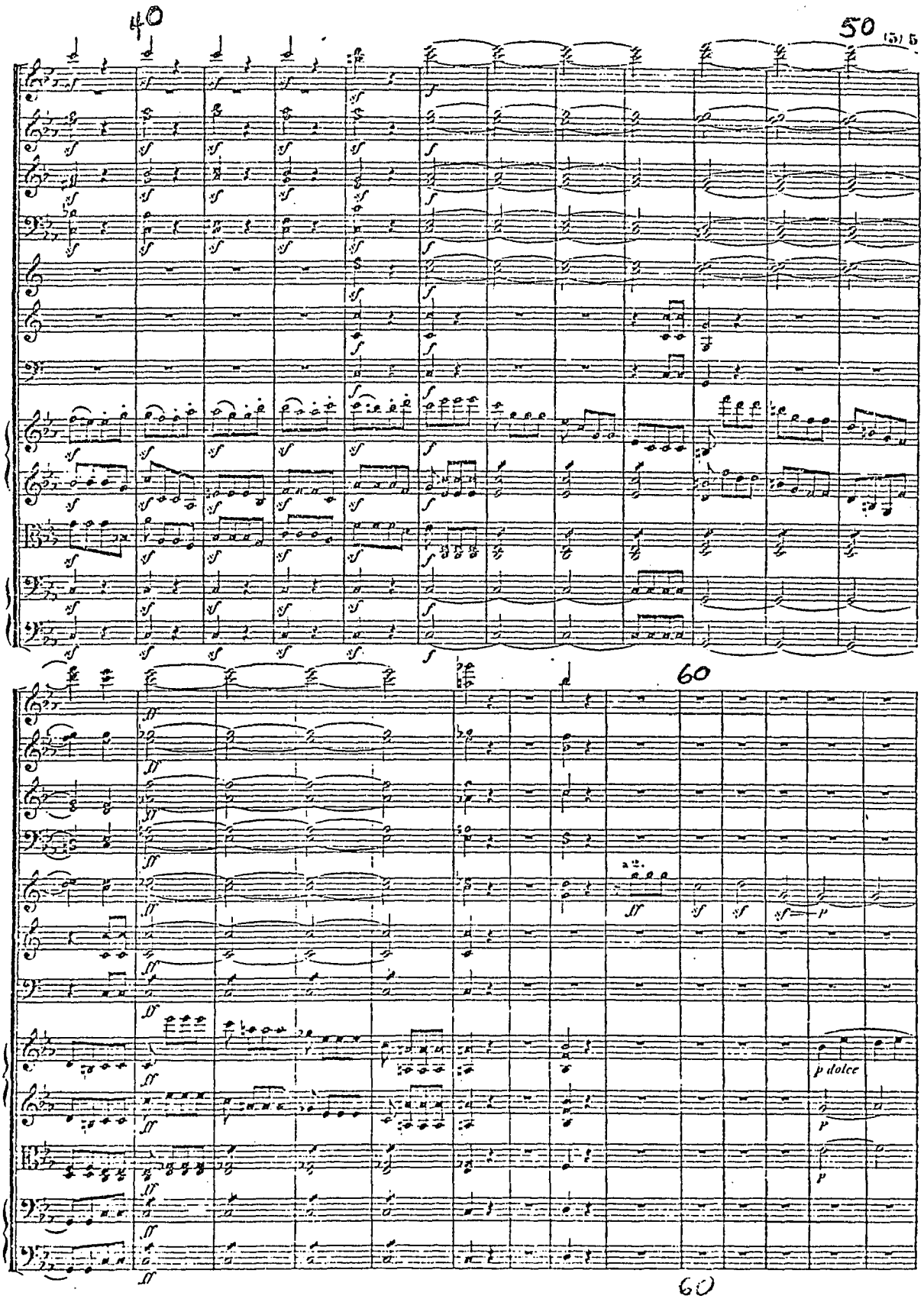
Arturo Toscanini, conducting. Toscanini's basic tempo is MM. 108. The fermatas are of different lengths with the same gap to the next measure. The g'' in M. 21 is held at a steady forte without surge. The eighth-notes are short and "not pretty." The quarter notes are even shorter and push forward.

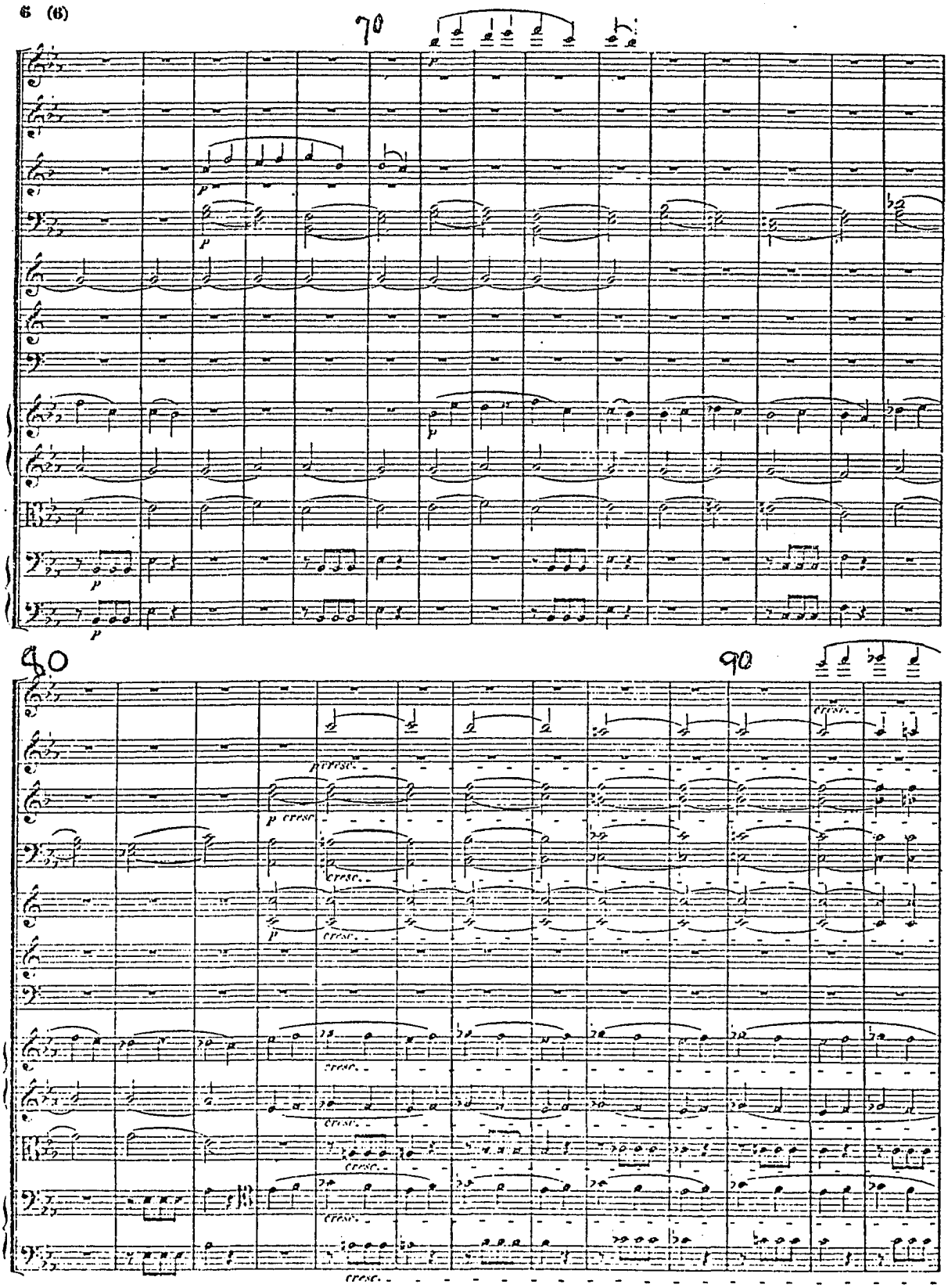
The dynamics are sharp and clear. The crescendo at M. 18 is telegraphed slightly. M. 22 is louder than the opening. The winds are clear, although the strings are somewhat more prominent. The approach to the score is literal and there is not much underscoring. The intensity factor is high in comparison with most of the other versions.

Segment #2: M. 59 - 75

Otto Klemperer, conducting. The tempo here remains MM. 88, although the horn call is underscored by being a bit slower. With the theme the tempo is regained. The sforzando marking of the horns is placed in a fortissimo context by Klemperer, and the tone quality is brassy. The last sforzando at M. 62 is somewhat softer than the others and the diminuendo is carried out more gradually than notated.

The melodic shape has a slight surge towards the top note (f''). The character is sostenuto. There is very little emphasis on the repeated note. The intonation of the clarient seems to be flat. The bass line is





very softly played. The flute is favored over the violins in the octave passage. The bassoons are audible and in good balance. The second violins and violas follow the marked phrasing.

Klemperer appears to pair structural sonorities and underscore them. Examples occur in the pair at M. 20 and 21, and again at M. 56 and 58. The quarter-notes are drawn rather broadly.

Wilhelm Furtwängler, conducting. The tempo here is MM. 80, the change coming with the horn call. The horn tone is much more covered and the diminuendo is completed more quickly than in the Klemperer recording.

The theme has a smooth character with a full, but soft sound. There is a slight swell to fit the rise and fall of the line. No special emphasis is placed on the repeated note.

The bass punctuation is prominent in this version and the treatment is secco in contrast to the theme. The flute and violin octaves are in rather equal balance. The bassoons are more distant. There is at least an inference that Furtwängler applies the "dolce" to the horn call as well as the ensuing theme.

Erich Kleiber, conducting. The tempo is MM. 100. The horns are fairly brassy, but smoother than the other calls in the movement. The theme itself has a dolce character. The theme has a smooth shape in a piano dynamic contest, without much dynamic inflection. The diminuendo in the horns is very extended.

The basses are very soft and the bassoons, second violins and violas are also very soft. The flute is a bit louder than the violins. Kleiber seems to bring the melody into higher focus. He maintains a rhythmic drive and meticulous attention to the markings. The technical performance of the orchestra is of a high order.

Richard Strauss, conducting. The tempo descends to MM. 92 in two steps:

1. M. 58 is delayed and the horns take this tempo.

2. M. 62 is slowed even more. The tempo surges back to the basic MM. 112 with the crescendo.

On the last sforzando, the horns pull back very quickly, maintaining a very soft horn point. The melodic shape is smooth. The second violins, violas and bassons swell slightly up and down in four-measure groups. The basses are prominent.

Bruno Walter, conducting. The tempo broadens to MM. 88 after the horn call. The three sforzandi each recede a bit dynamically and the diminuendo is stretched out. The horn quality is not very brassy, but still a focal point.

In the theme, the third note has the most weight, with little or no stress on the repeated note. There is minimal dynamic expression to the theme, which is very smooth and sustained. The clarinet and flute both stand out clearly. The second violins swell a bit as described in some previous versions. The basses seem softer in M. 69 than in M. 65. They are less prominent than in some other versions. The bassoons are audible.

Walter's quarter-notes are full value at M. 56 and 58, not at all secco. He may be pulling the tempo back.

Arthur Nikisch, conducting. The tempo of the theme is MM. 84, but the preceding horn call is remarkably slower, very deliberate. The tempo ascends to MM. 84

There are two places of weight in the theme:

sol do ti do re la la sol

There is an obvious portamento from the f'' down to the c''. The second violins swell a bit as described in other versions. The melody instruments are in pretty good balance. The basses are fairly prominent.

Arturo Toscanini, conducting. The tempo of MM. 96 is set with the horn call. M. 58 is softer than M. 56. The diminuendo in the horn call is faster, more subito, like Strauss.

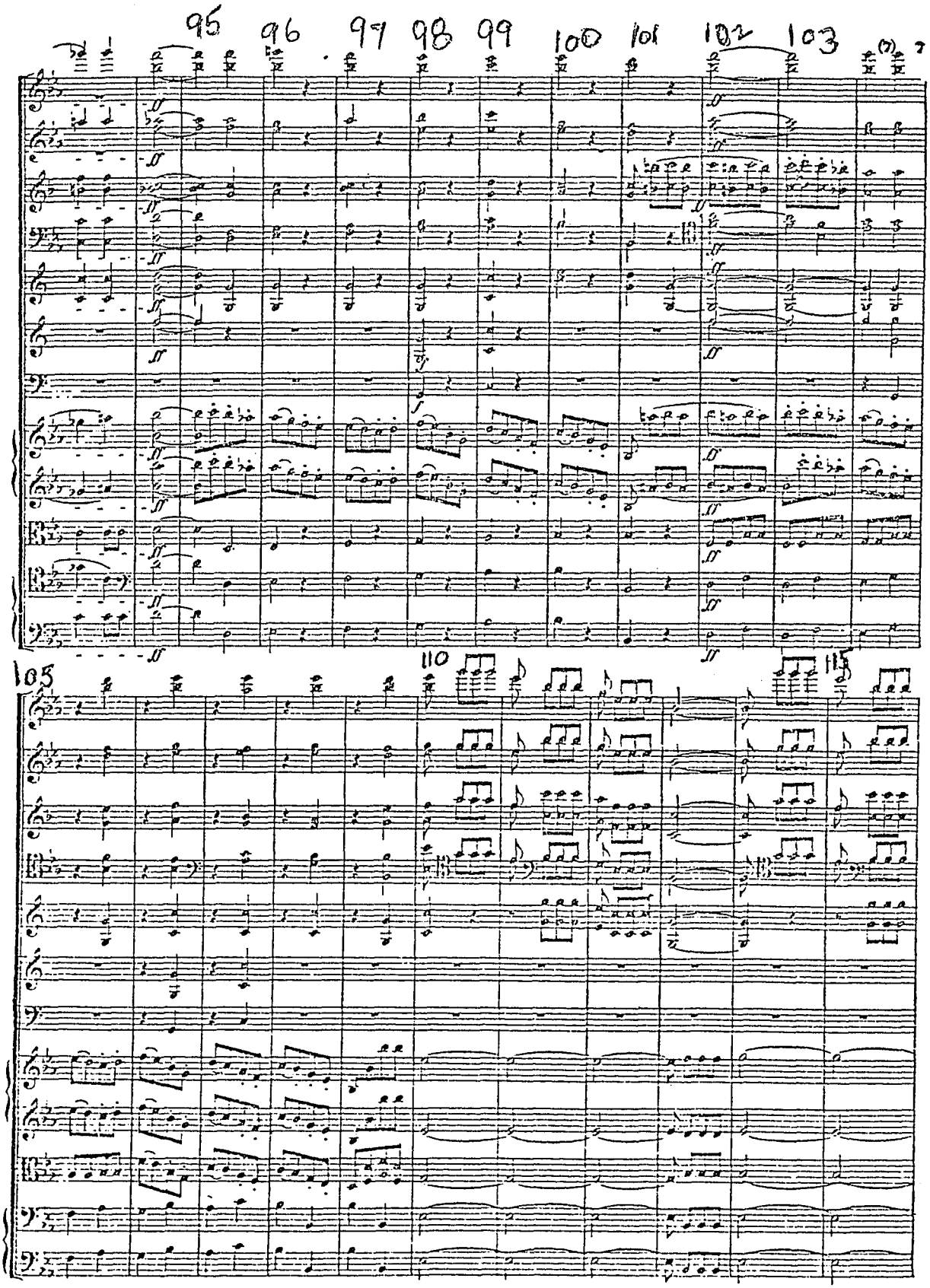
There is more than average emphasis on the third melodic note and some peaking on the top note, with no special emphasis on the repeated note. The melodic shape is supported by the second violins and violas, with the violas more audible than most versions. The accompaniment is kept in paired measures against the longer line of the theme. The quality of sound is rather hard and metallic. The basses are kept soft and dry.

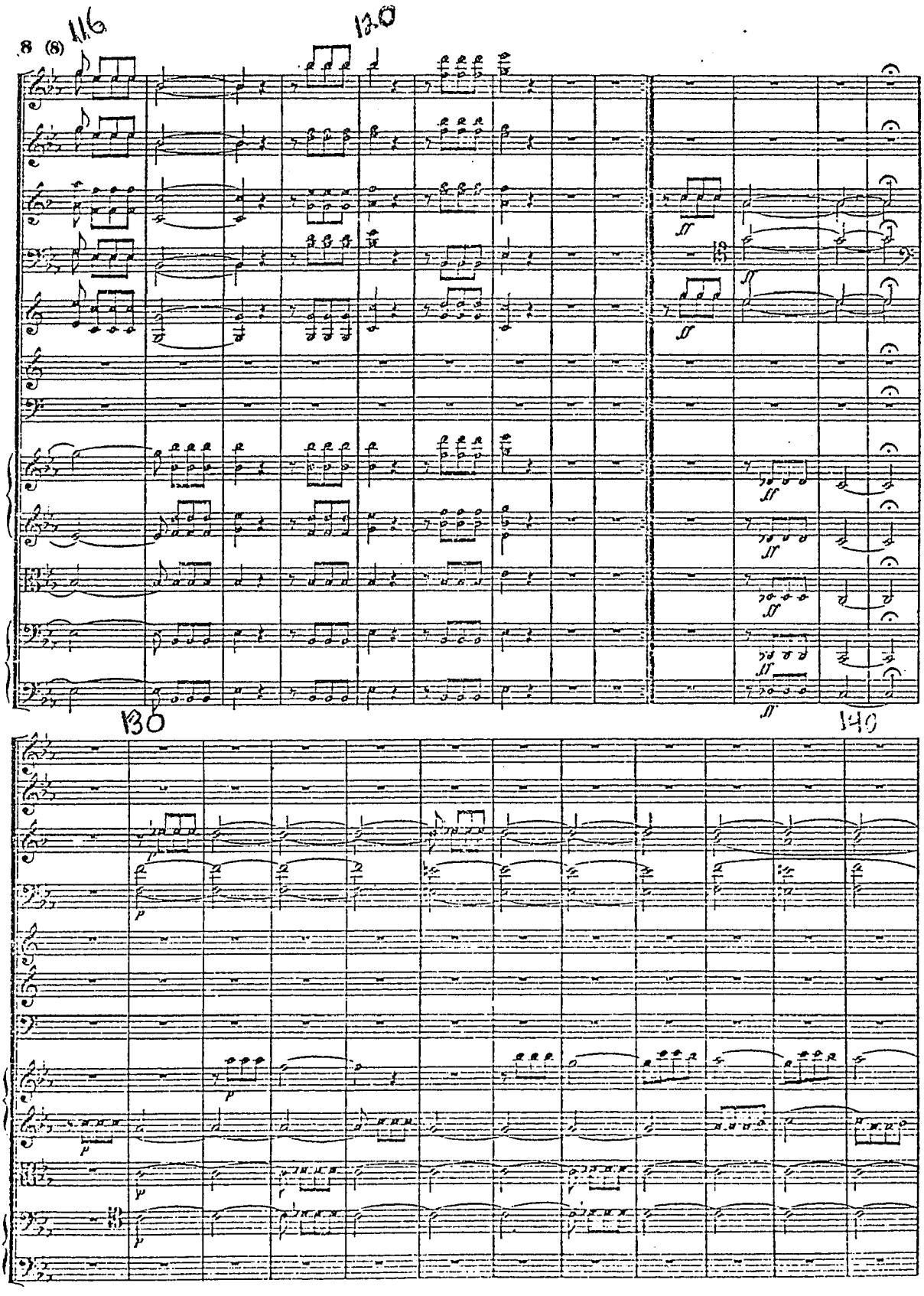
Segment #3: M. 94 - 124

Otto Klemperer, conducting. The tempo is MM. 88. The phrasings are generally played as marked in the score. The staccato eighth-notes seem sharper here, and the quarter-notes are kept short. There is a bow change in M. 102, and probably a double up-bow for the two quarter notes in M. 93. The bar line accents are fairly strong. The wind line beginning at M. 110 is balanced to create a solid line of equal intensity.

Wilhelm Furtwängler, conducting. The tempo is MM. 88. The articulation is relatively smooth, as it generally appears in Furtwangler's recording. M. 93 has the same double up-bow and M. 102 the same change of bow. The winds are again balanced fairly well in the descending line at M. 110. The change to second beat quarter-notes by the winds at M. 105 is more pronounced. The timpani reverberation is audible.

Erich Kleiber, conducting. The tempo is MM. 100. The phrasing is similar to the previous versions. The double up-bow at M. 93 is prominent. At M. 96 the violins become very intense. There is again the change of bow in M. 102. While the eighth-notes are not quite as short as those of Klemperer, those in M. 109 are quite short. The





technique throughout is off-the-string. In the wind line beginning in M. 110, the horns are louder, not balanced with the others. The violin stops are more audible at the end of the exposition than in most other versions, where they may be taken divisi. The momentum is strong.

Richard Strauss, conducting. The tempo is MM. 112, with phrasings and details similar to the others. The double up-bow at M. 93 is relatively smooth and the bow change in M. 102 is audible. This is the most rapid tempo of the versions studied.

Bruno Walter, conducting. The tempo is MM. 96. There is a hesitation before dropping into M. 94 that is probably not a splice. The phrasings and details are similar to the others. The wind backbeats with the basses at M. 105 are kept in the background compared to their prominence in the Furtwangler version. The horns in M. 111 are somewhat louder than the other winds. The recorded sound is of high quality.

Arthur Nikisch, conducting. The tempo is MM. 92, with similar phrasing to the other versions. The double up-bow at M. 93 is less audible. The backbeats are prominent in M. 105 (Furtwangler was a protege of Nikisch and succeeded him). The last note of the exposition is lengthened slightly.

Arturo Toscanini, conducting. The tempo is MM. 108, with similarities again in the phrasing at M. 93 and M. 102. The staccato violin notes are sometimes lost in the balance and the bass seems heavy. The winds are a balanced line at M. 110. The quarter-notes are very short and crisp, particularly at M. 118, 120 and 122. The momentum is very strong, as with the Kleiber recording.

Segment #4: M. 178 - 220

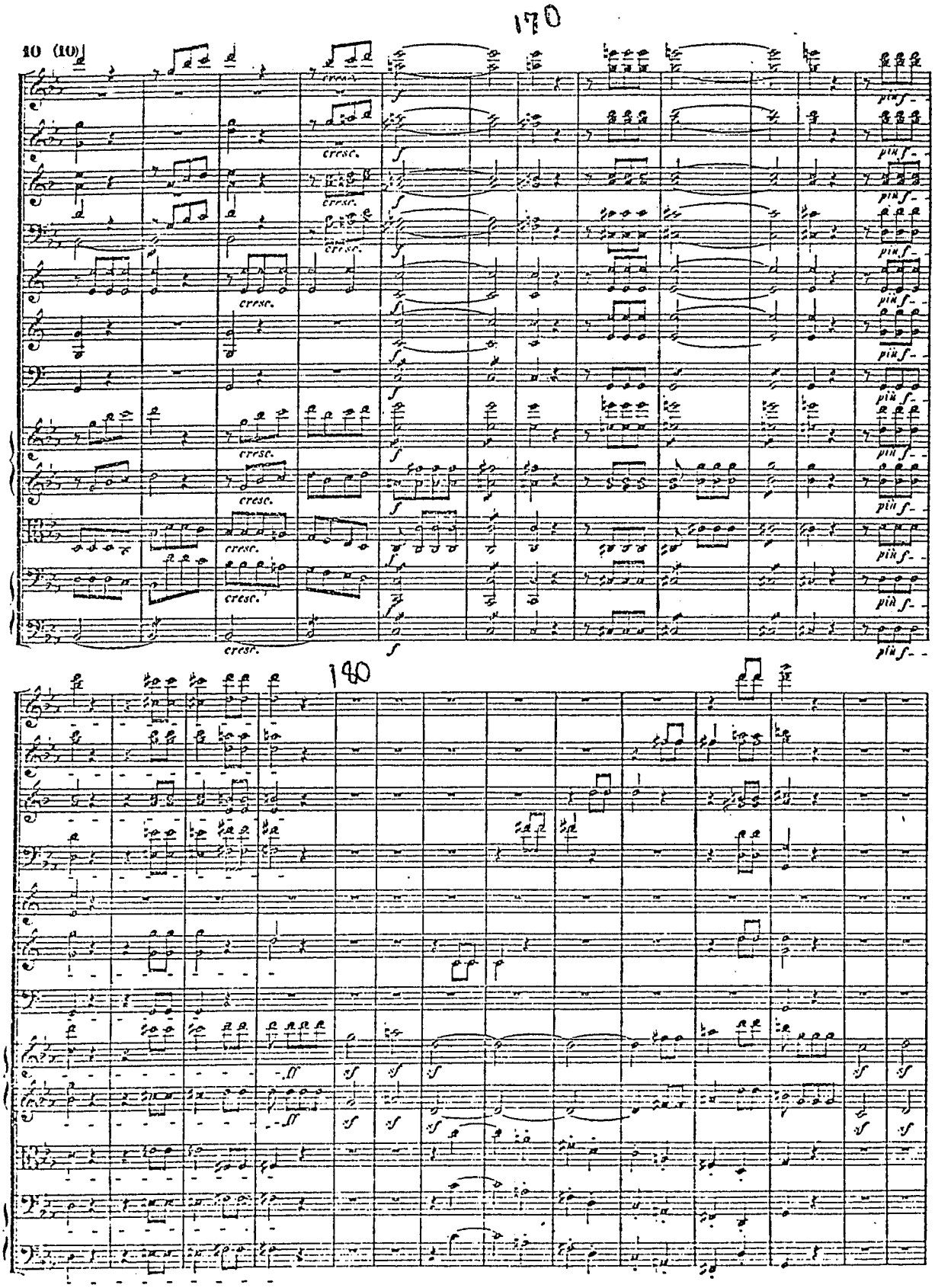
Otto Klemperer, conducting. The tempo is MM. 88, or slightly faster. The sforzandi are given full value and much weight. The tempo is held steady through the passage. The descending bass line in quarter-notes features relatively long notes. At M. 196, Klemperer pairs the notes and uses a slight break to set off the alternation of the instruments. The diminuendo begins in M. 210 and the tempo holds steady.

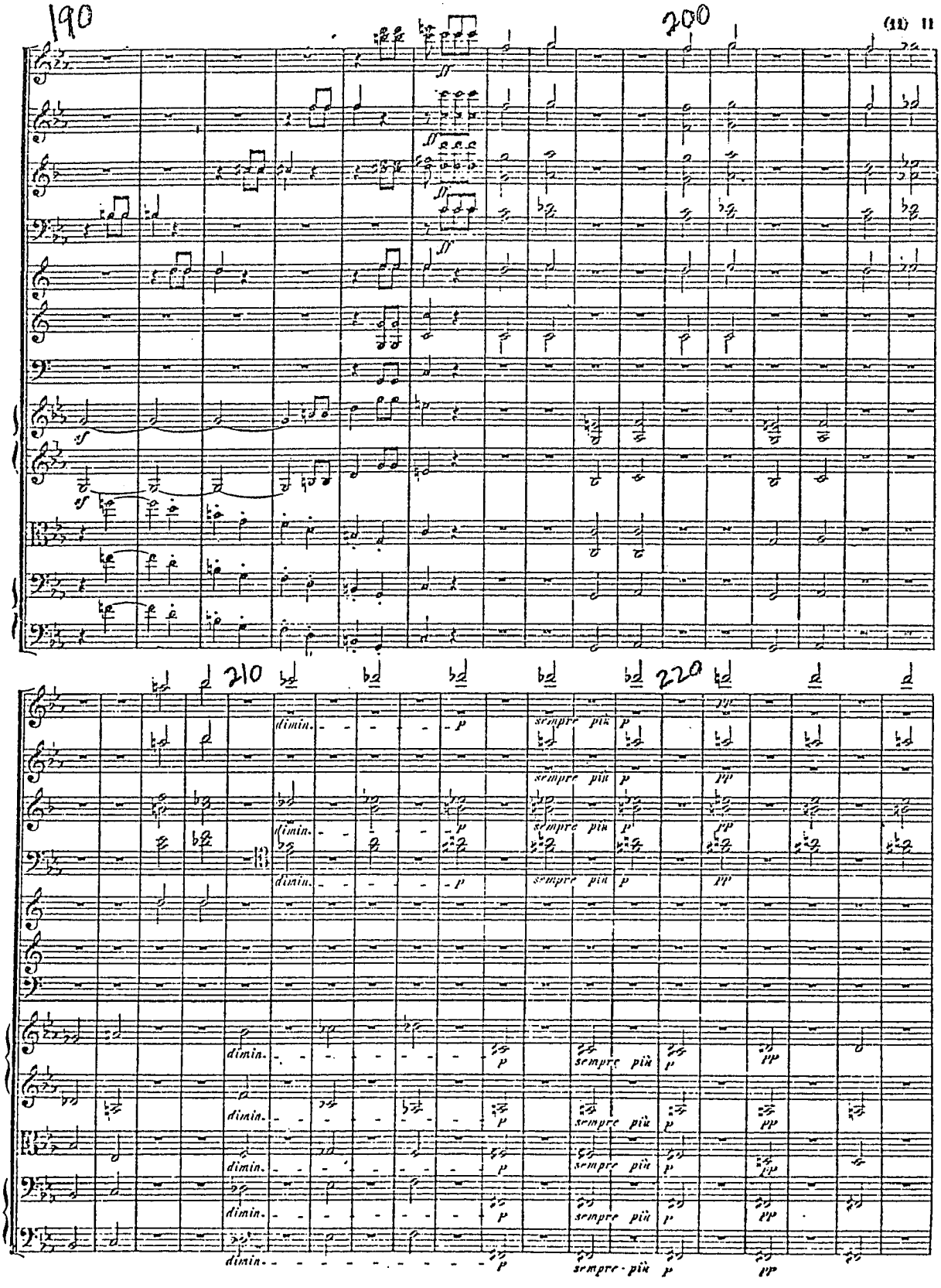
Wilhelm Furtwängler, conducting. The tempo is MM. 88, with the sforzandi solid, but detached. The same style is applied at M. 196. The diminuendo begins in M. 210, but is telegraphed slightly. At M. 221, the winds do not become much softer, but the strings do.

Erich Kleiber, conducting. The tempo is MM. 100, with the sforzandi loud and detached. At M. 196 the winds play detached notes while the strings are molto sostenuto, very contrasting. The diminuendo begins in M. 210 and is continuous, becoming quite soft. The tempo is steady.

Richard Strauss, conducting. The tempo is MM. 112. The sforzandi are very full and stay in tempo. At M. 196 the winds and strings are about the same length with some separation between them. The trumpet part is prominent. The diminuendo begins in M. 204, and is very continuous.

Bruno Walter, conducting. The tempo is MM. 96. The sforzandi are very full, a more weighty string tone than usual for Walter. The bass line is short and punchy in contrast. M. 196 is full, but separated. There is an audible lift to the strings to separate the paired half-notes. The diminuendo begins in M. 210, but is telegraphed. There is not as much relative diminuendo to M. 220 as in some other versions. The tempo is maintained.





Arthur Nikisch, conducting. The tempo at M. 180 is MM. 96. The tempo at M. 196 is MM. 84. The sforzandi are punchy, and feature a good balance of first and second violins. The bass notes are very short. At M. 196 with the slower tempo, the character is very sustained and paired. The diminuendo at M. 210 is telegraphed, but highly effective.

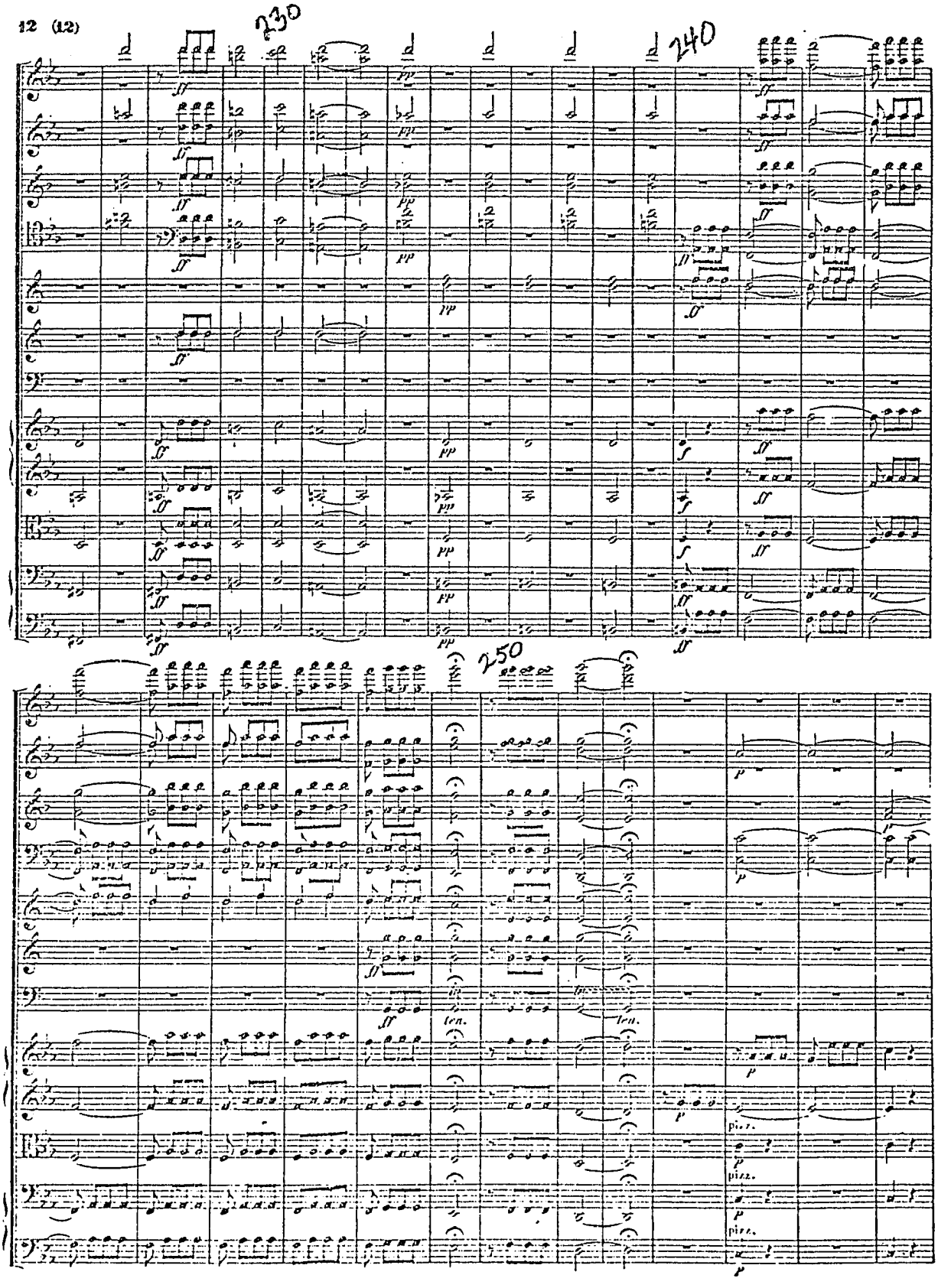
Arturo Toscanini, conducting. The tempo is MM. 108. The sforzandi are full value while the basses play very short quarter notes. At M. 196 the winds are detached but the strings are very sustained. The tempo is the same, but the strings seem to hold it back. The diminuendo is begun at M. 210, rather abruptly when compared to the others. There is no more lessening of tone at M. 221. The sound quality of this recording is definitely inferior (rather hard) for this recording date (1952).

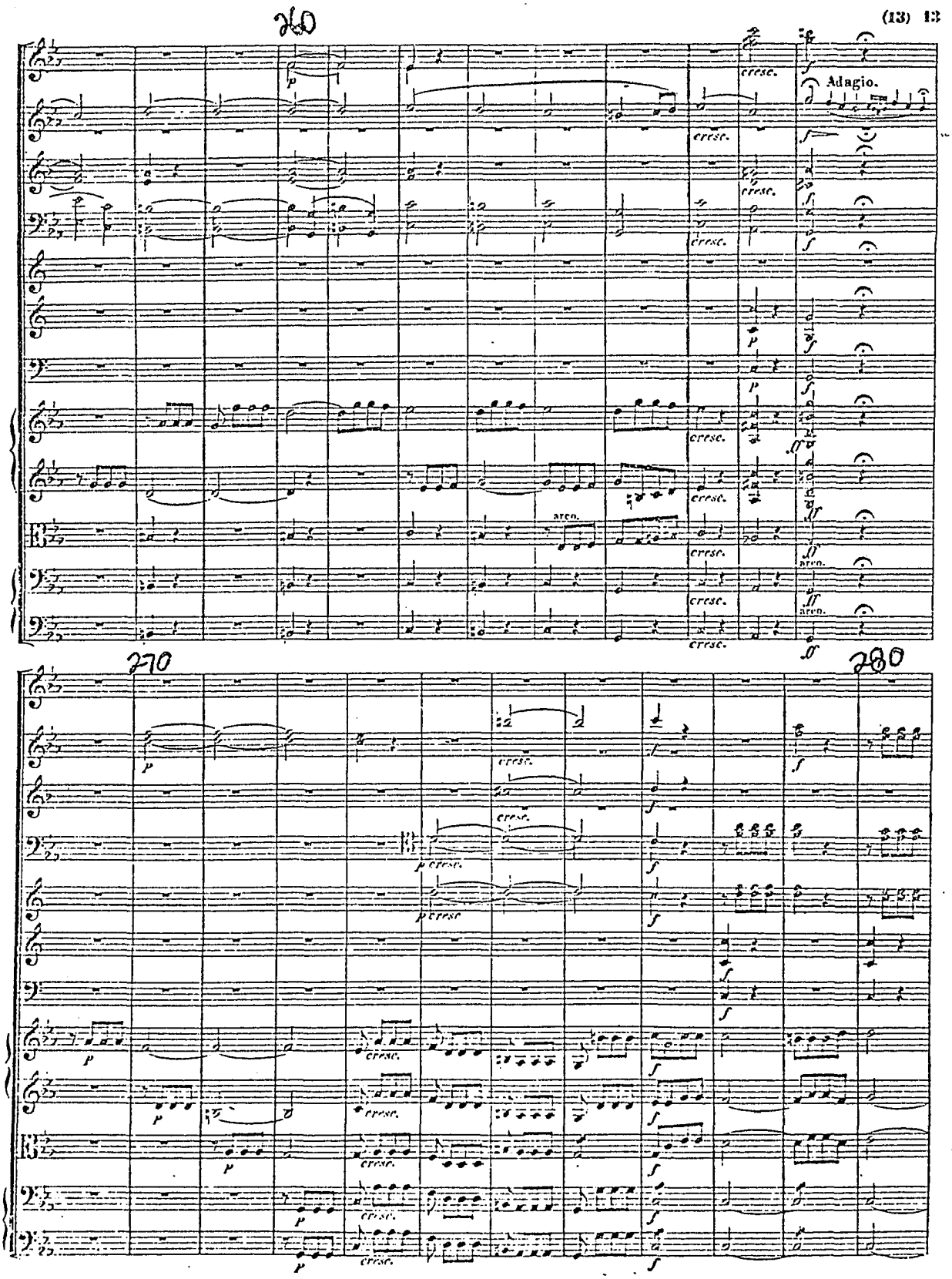
Segment #5: M. 253 - 268

Otto Klemperer, conducting. Klemperer maintains a careful balance of the bassoon octaves. All of the winds are audible. The oboe is not made prominent until M. 268. There is a broadening in M. 266 and 267. The dynamic level at M. 268 is hardly fortissimo. (Please refer to the cassette to hear the cadenza.)

Wilhelm Furtwängler, conducting. The second bassoon is more prominent than the first bassoon. The pizzicato is very sharp. The tempo broadens into M. 268. The stopped notes in the strings are played rather openly. The oboe is made prominent from the beginning. There is no noticeable crescendo in the winds in M. 267.

Erich Kleiber, conducting. The oboe is made prominent immediately, louder than the bassoons. Kleiber maintains the tempo, and even the cadenza has a fast pace. The fortissimo is rather dolce, rounded off. The low





strings seem to be arco at M. 267. Throughout the movement the horns play with a fairly big sound, probably deliberate on Kleiber's part.

Richard Strauss, conducting. The first bassoon is very prominent. There is a rush towards M. 268. The quarter-note at M. 268 is secco, followed by a leisurely cadenza featuring a straighter tone than most other versions.

Bruno Walter, conducting. The oboe part is buried until M. 266, while the bassoons are fairly prominent. The tempo broadens into M. 268, where the fortissimo is not secco, but more founded.

Arthur Nikisch, conducting. The outstanding feature of this version is the broad ritardando which begins in M. 262, followed by a very slowly paced cadenza. The winds in M. 267 hang on, except for the bassoons who release early. The fortissimo is strong.

Arturo Toscanini, conducting. The oboe part is prominent above everything else. The first bassoon is much stronger than the second bassoon part. The tempo is maintained and the fortissimo is secco. The cadenza is paced faster than most.

Summary

The basic tempo for the movement varied from a low of MM. 88 for Klemperer and Furtwängler to MM. 112 for Strauss, with Toscanini at MM. 108. Furtwängler underscored the opeing motif strongly, while Toscanini, Kleiber and Klemperer did not underscore it at all. While Kleiber held the fermatas for very short durations, both Walter and Strauss used very long fermatas throughout the movement. The fluctuation in tempo for the movement as a whole was considerable for Strauss, Nikisch and Furtwängler, moderate for Walter and Toscanini, and very little for Klemperer and Kleiber.

Five of the conductors (Furtwängler, Strauss, Walter, Nikisch and Toscanini) used a slower tempo for the second theme of the movement, while Klemperer and Kleiber performed the second theme at the same tempo as their basic tempo for the movement. Both Klemperer and Nikisch, however, used a slower tempo for the horn call preceding the theme than for the theme itself. The cadenza was paced very slowly by Nikisch and Strauss, and quickly by Kleiber and Toscanini.

The melody line was consistently prominent in the performances of Toscanini and Kleiber, when related to the balance as a whole. The basses and timpani came out more strongly in the recordings of Furtwängler, Nikisch and Strauss. The clarity of the winds was the highest in the Klemperer performance, while the overall string articulation was sharpest in the performances of Kleiber and Toscanini. Kleiber also brought out the horn parts many times, moreso than the other winds. The technical level of recording quality could have had much to do with the balances for each segment, particularly the heavier bass of the Furtwängler, Nikisch and Strauss performances. The most notable aspect of the Walter performance was its overall equilibrium in the handling of both tempo and balance considerations. The quality of recorded sound was poor for Nikisch and Strauss, only fair for Furtwängler and Toscanini, and good or excellent for Kleiber, Walter and Klemperer.

Mozart: Symphony #39

Segment #1: First Movement, M. 1 - 40

Sir Thomas Beecham, conducting. Beecham's tempo is MM. 84, using the eighth note as the beat unit. Beecham allows some diminuendo on the half notes in the string parts in M. 2, 4 and 6. In the same measures, the violin scales are played without dynamic change. In M. 7 there is an obvious use of the open e string by the first violins. In M. 10 the flute plays each note the exact length that is notated.

Beecham builds a crescendo of intensity in M. 15. In M. 16 the violas and basses sustain the forte throughout the half-note. In M. 19 the timpani plays the last three notes stronger, pushing the intensity into the next measure. The balance in M. 18 favors the first violins. Beecham plays M. 22 - 25 somewhat more broad, with a luftpause before the downbeat of M. 25.

Beecham's tempo at the Allegro is MM. 144. He apparently has the basses play pizzicato at M. 26 and 30, changing to arco at M. 33.

Otto Klemperer, conducting. Klemperer's basic tempo for the introduction is MM. 84, but the opening is a bit slower. In the first measure the timpani part is played very precisely and clearly. The first clarinet part seems to be overly prominent throughout the introduction, overshadowing the flute part except for the solo passage beginning in M. 10. From its first occurrence in M. 9, Klemperer keeps the sixteenth-note well separated from the following note. In M. 7 and 8 the tempo picks up slightly, but relaxes again in M. 9. From M. 10 the dynamic level of the scales is kept under the flute.

In M. 16 the violas and bases diminuendo on the half-note. The balance in M. 18 and 19 favors the second violin part. At the Allegro, Klemperer establishes a tempo of MM. 172.

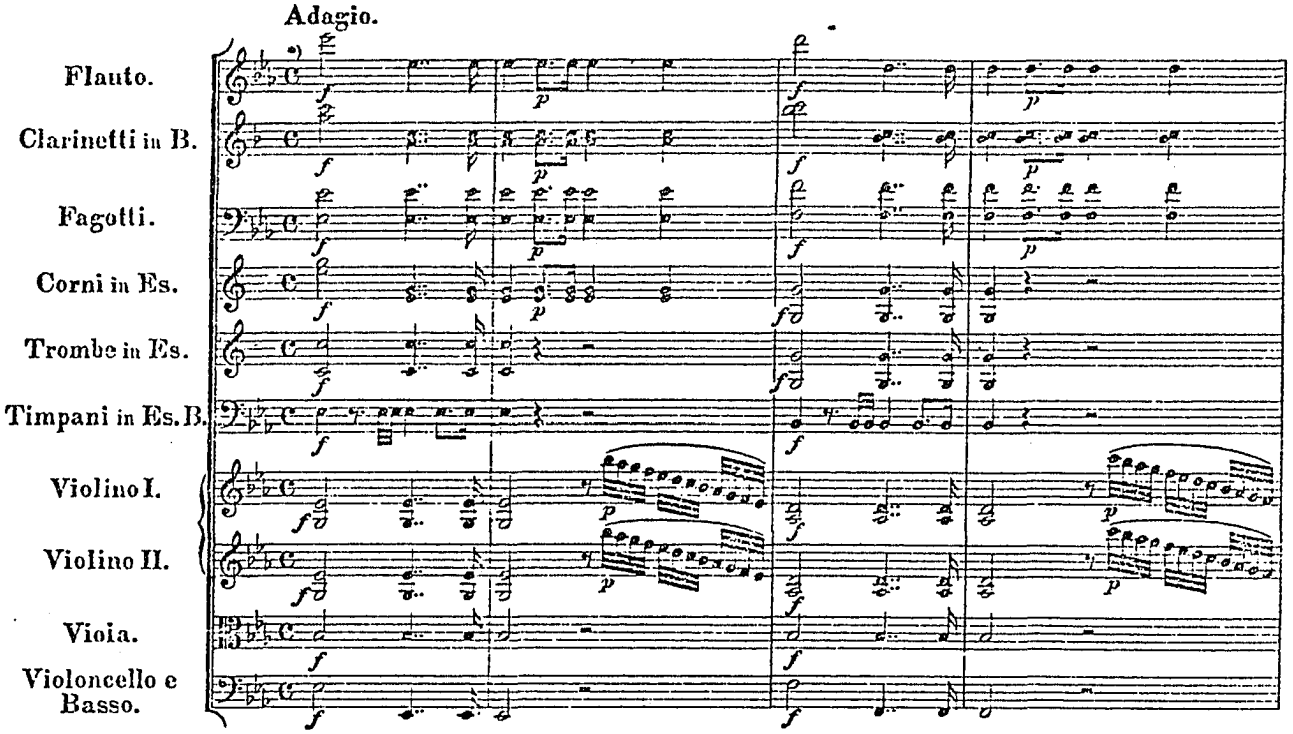
SYMPHONIE No. 39

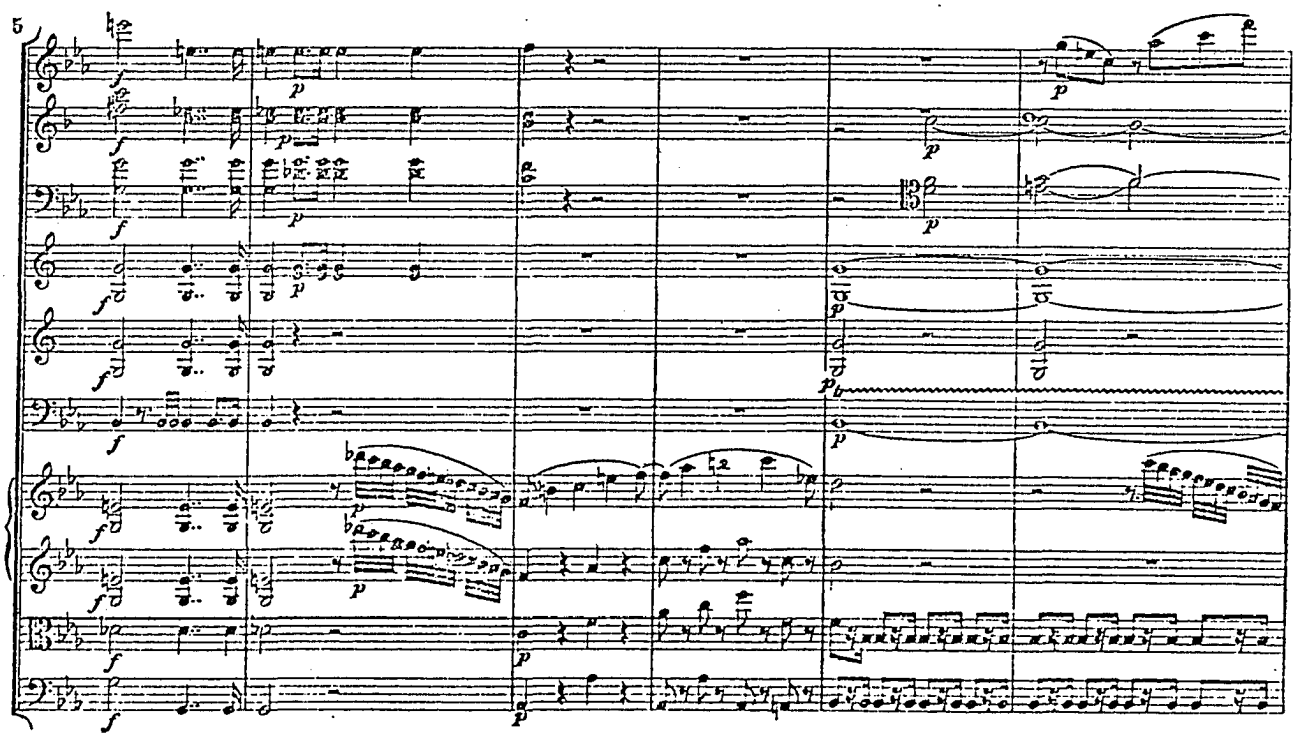
von

W. A. MOZART.

Köch. Verz. No. 543.

Adagio.





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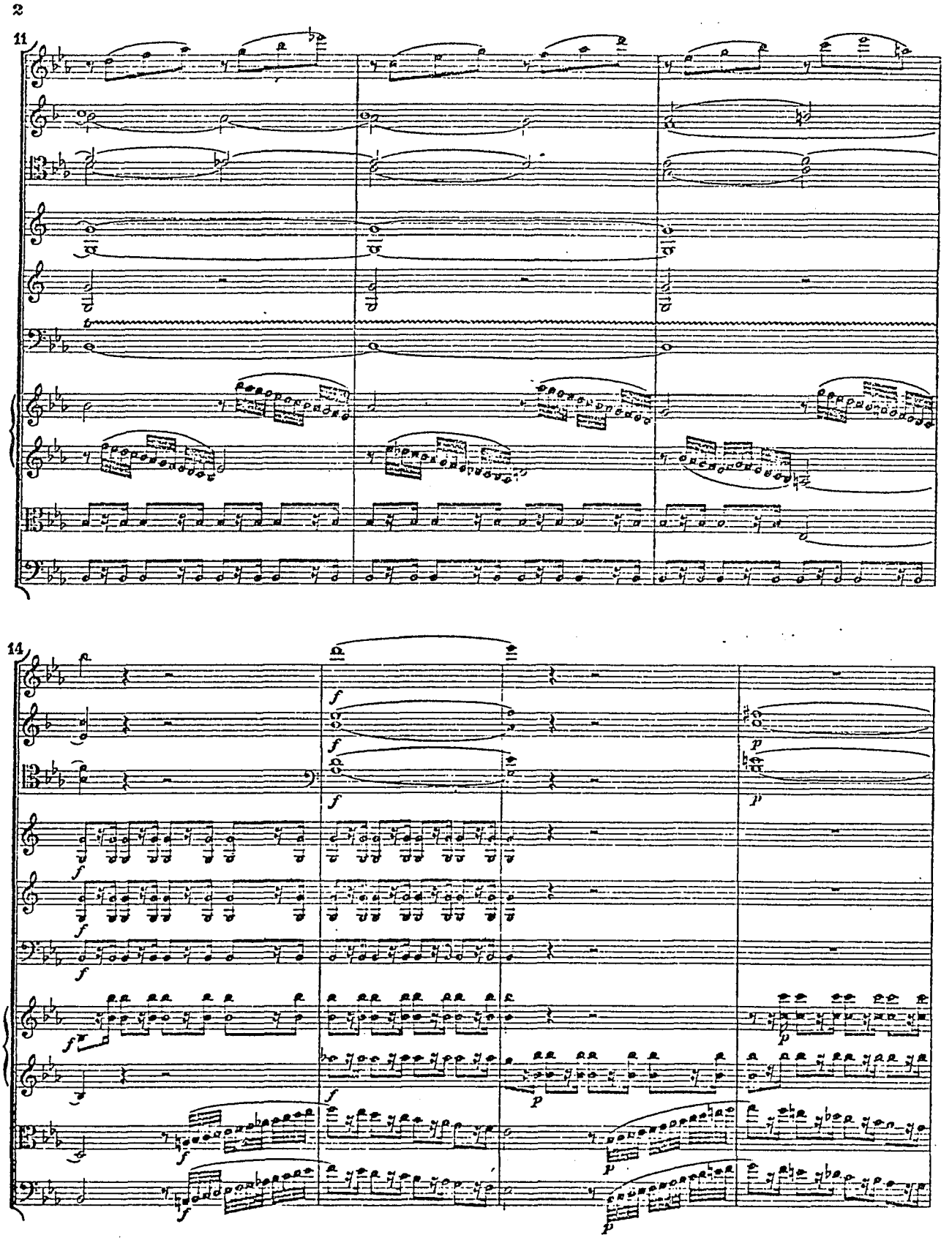
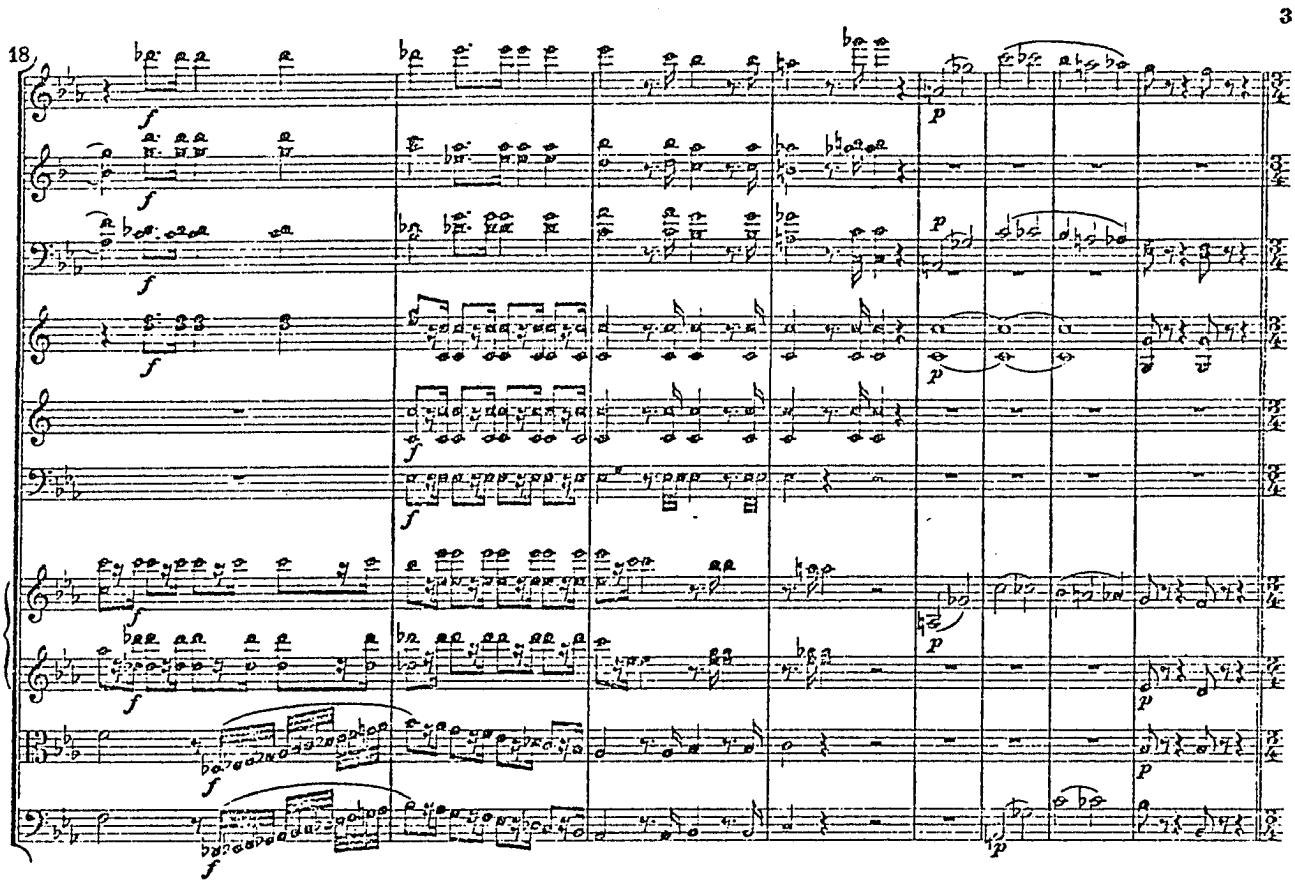
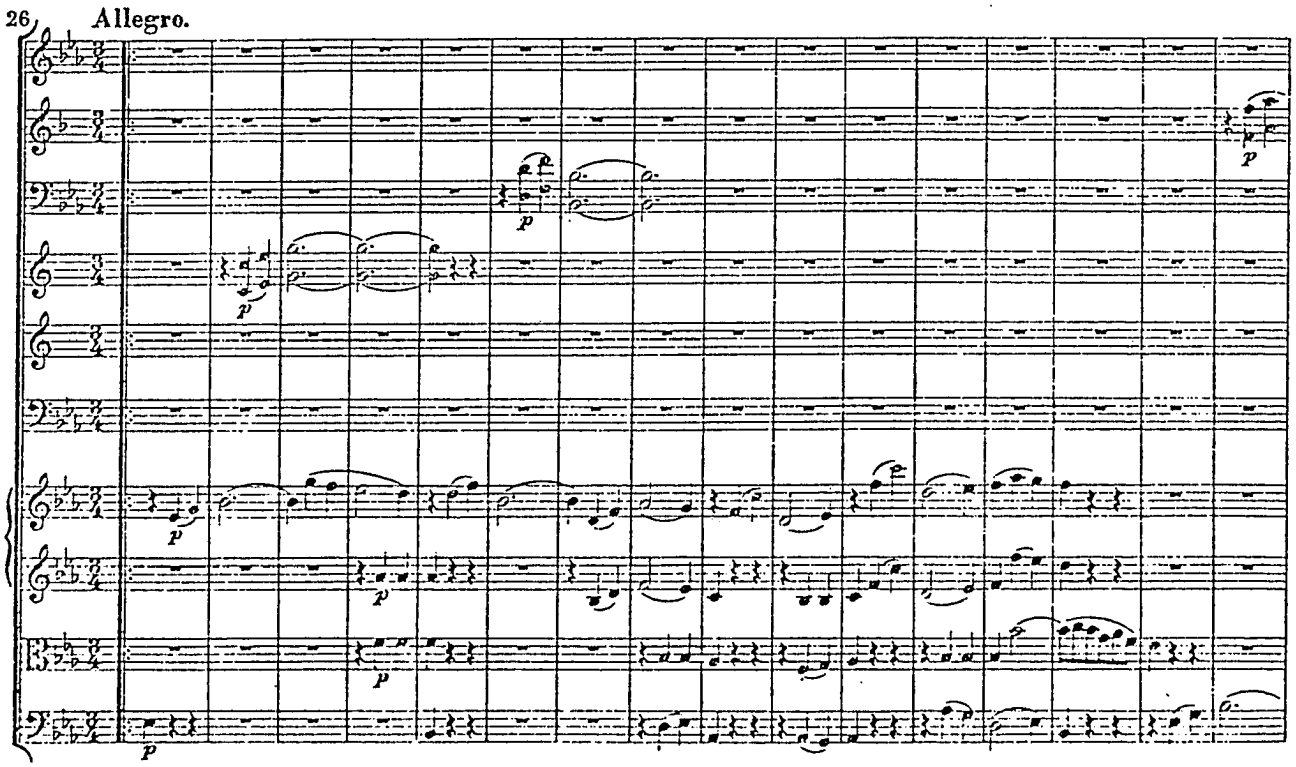






Arthuro Toscanini, conducting. Toscanini sets a faster tempo of MM. 100 for the introduction. In M. 2 the half-note is played with diminuendo and released early. The first violin line in M. 7 and 8 is played without crescendo. From M. 10 - 14 the scales are favored over the flute line, which is audible.

Twice the tempo moves ahead with some crescendo -- in M. 14 and 15, and again in M. 18 and 19. M. 19 is the best illustration of the lack of separation of the short and long notes in the string parts. The tempo at the Allegro is MM. 176.

Bruno Walter, conducting. Walter sets a tempo of MM. 69 at the opening, and sets a faster tempo of MM. 78 at M. 14. Then at M. 22 the tempo broadens. In M. 2, 4 and 6 Walter allows some diminuendo on the half notes. In M. 7 and 8 the first violin line flows dynamically towards the A-flat and then fades a bit. It sounds as though the change is made to the e string on the A-flat. Throughout the introduction the sixteenth-note is distinctly separated from the long note, as in M. 9. From M. 10 - 14 the flute and the scales are evenly balanced, with the last flute note in each group of three played very full. In M. 14 the viola scale is very prominent.

The first violin part is favored in M. 18 and 19. In M. 21 the rest on the fourth beat is slightly lengthened. In M. 25 there is more wind than string sound. At the Allegro, Walter sets a tempo of MM. 144. The character at the outset of the Allegro is very gentle.

Karl Böhm, conducting. Böhm's tempo is MM. 78. In M. 2, 4 and 6 the dynamic level is maintained for the half notes, but the winds do play softer. The string scales seem to hesitate, and then plunge towards the bar line. The timpani part is very distinct throughout the introduction. In M. 10 - 14 the flute and the scales are balanced, with the scales again gravitating towards the bar lines.

The balance at M. 15 favors the second violin part with the sixteenth detached from the long note, but not sharply. In M. 23 the first bassoon part is prominent. In M. 25 the last rest is shortened. Böhm sets a tempo of MM. 138 at the Allegro. In M. 38 there is a slight crescendo in the viola part.

Felix Weingartner, conducting. Weingartner's basic tempo of MM. 92 has some flexibility in it. In M. 2, 4 and 6 the half-note is shortened. In M. 7 and 8 there is a slight crescendo in the lower strings. The sixteenth-note is sharply detached from the longer note as in M. 9.

In M. 14 and 15 Weingartner allows a slight crescendo and accelerando, and repeats this in M. 18 and 19. At the end of M. 22 the winds take a breath.

Weingartner sets a tempo of MM. 152 for the Allegro. In M. 32 and 33 the second violin part is brought out. In M. 36 there is a portamento in the violin parts. The first violin part has a swell in M. 38.

Wilhelm Furtwängler, conducting. Furtwängler sets a basic tempo of MM. 75. In M. 2, 4 and 6 there is a slight diminuendo on the half note and a slight crescendo to the scale line. The timpani balance is somewhat heavy throughout the introduction. The first violin line in M. 7 and 8 has some crescendo up to the A-flat, followed by some diminuendo. From M. 10 - 13 the flute and the scales are in equal balance, with the flute sound very sustained on all three notes of each group.

Furtwängler plays M. 14 at a forte dynamic level, and then fortissimo at M. 15. M. 16 and 17 are the softest dynamic level in the introduction. The short note is moderately detached from the long note, best illustrated in M. 16 in the second violin line. From M. 22, Furtwängler broadens the tempo more and more, until M. 24 is stretched very broadly.

Furtwängler's tempo at the Allegro is MM. 142. He adds weight to the downbeat of M. 29 on the melody line. In both M. 34 and 36 he uses portamento in the first and second violin parts.

Segment #2: Third Movement

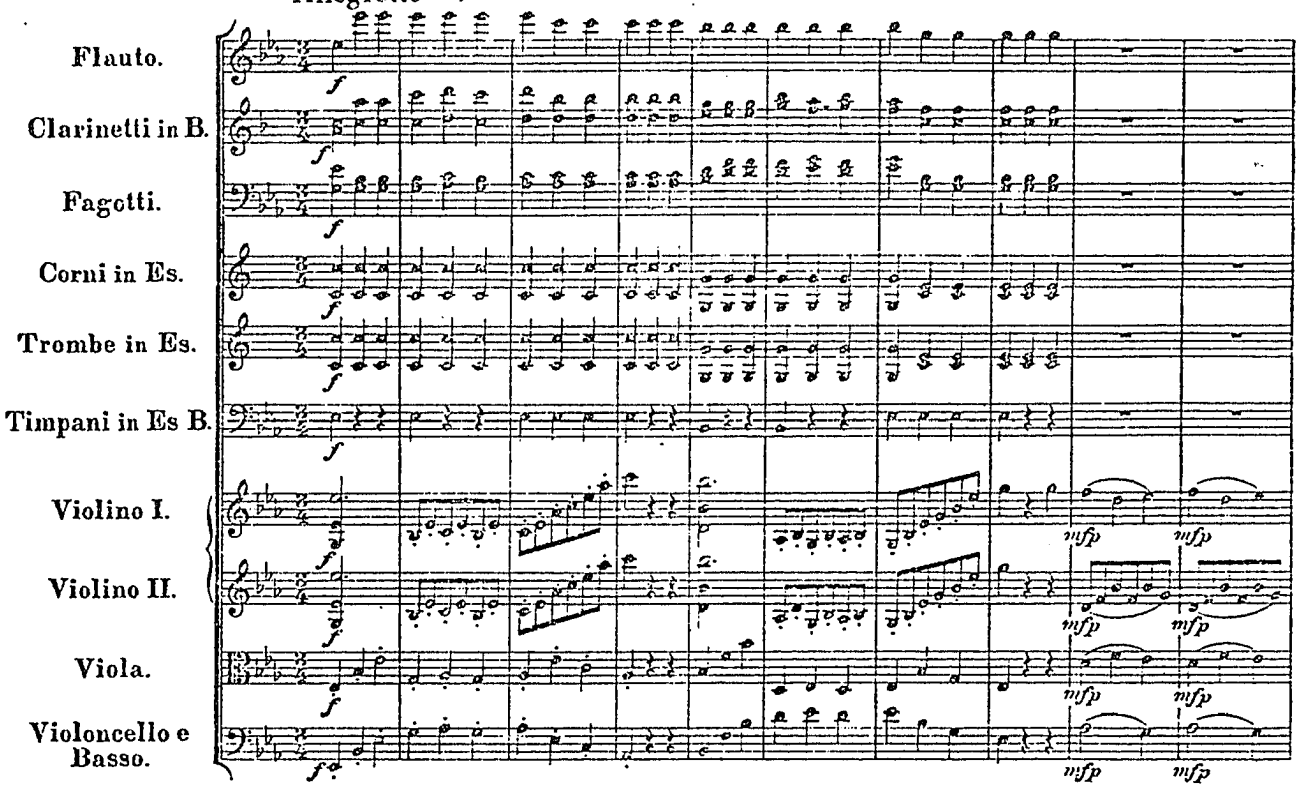
Sir Thomas Beecham, conducting. The tempo of this recording is MM. 132. The string staccato is sharper than that of the winds, although the winds are detached in character. Beecham is apparently very careful to control the length of the notes and the general character of articulation. The dots on quarter-notes are maintained throughout the movement. In M. 9 all the strings effect a pushed, dolce stress on the downbeat, repeated in M. 10. The grace note in M. 11 is before the beat. The triple stop in the violin parts at M. 17 is kept very tight. The violins crescendo on the last two beats of M. 24. Beecham uses paired swells in M. 39 - 40 and M. 41 - 42, sostenuto.

Beecham's tempo for the Trio is the same as for the Minuet (132). The repeat of the first section beginning in M. 45 is played softer. At M. 53 the first violin part becomes expressive, with a soft crescendo in M. 57. The horns swell in M. 59 and 60. The clarinet Alberti passage beginning in M. 61 is more sustained than the string style which is spiccato.

Otto Klemperer, conducting. Klemperer sets the same tempo as Beecham, MM. 132, and uses the same tempo at the Trio. The winds are sharply detached on the repeated notes. The grace note in M. 11 is placed ahead of the beat. Again the triple stop in the violin parts at M. 17 is played very tight, at which point the horns and trumpets are more overt than in other versions. In M. 37 and 38 the woodwind chords come through stronger, and the orchestra plays a singing forte from M. 39 - 42. M. 35 is notably softer than the two previous measures.

28

MENUETTO
Allegretto



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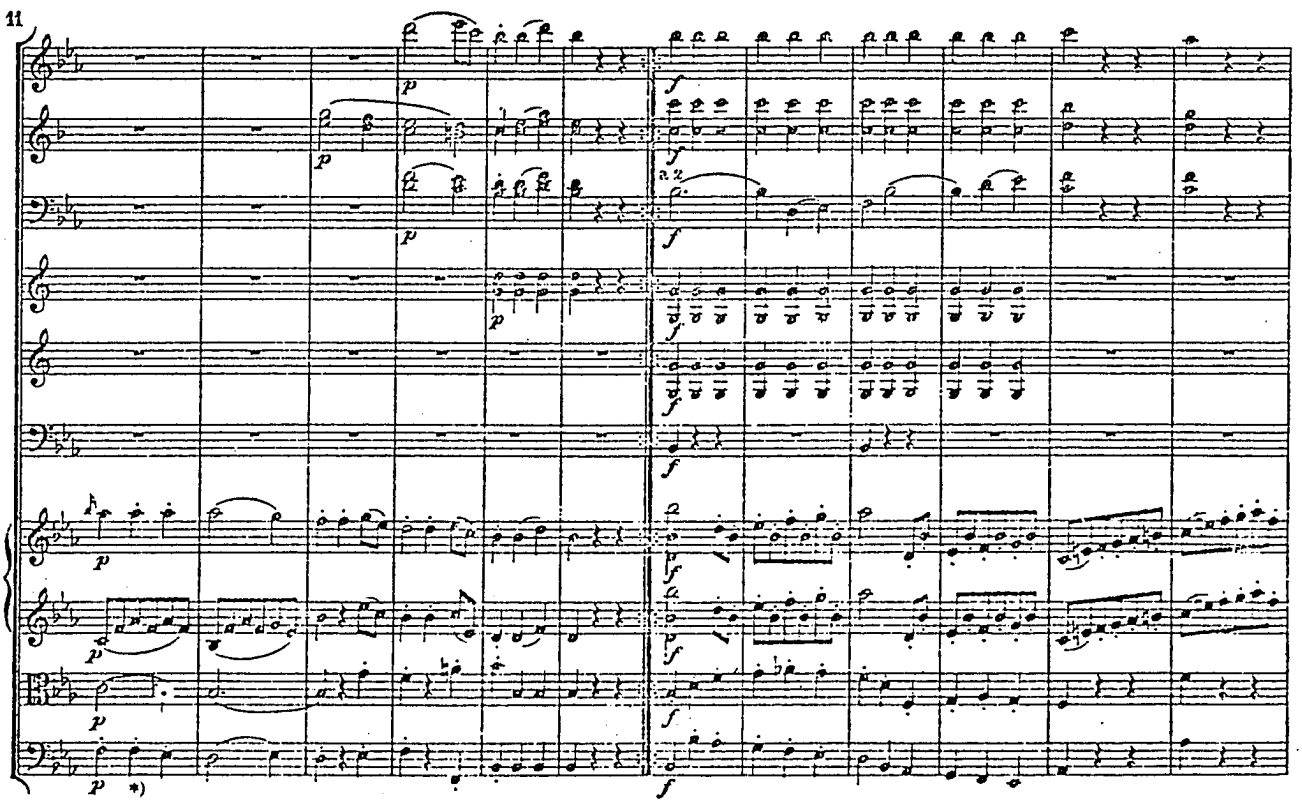

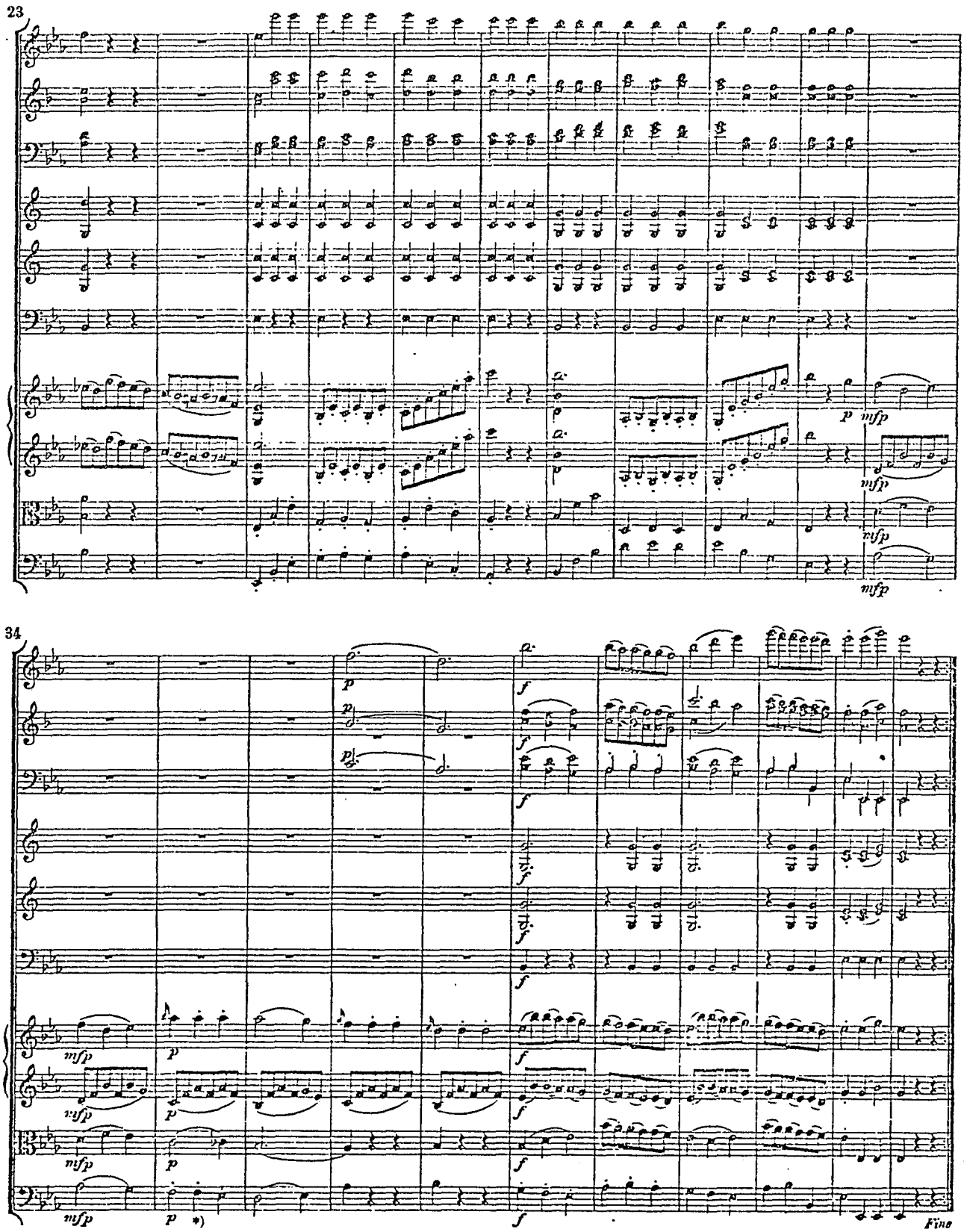

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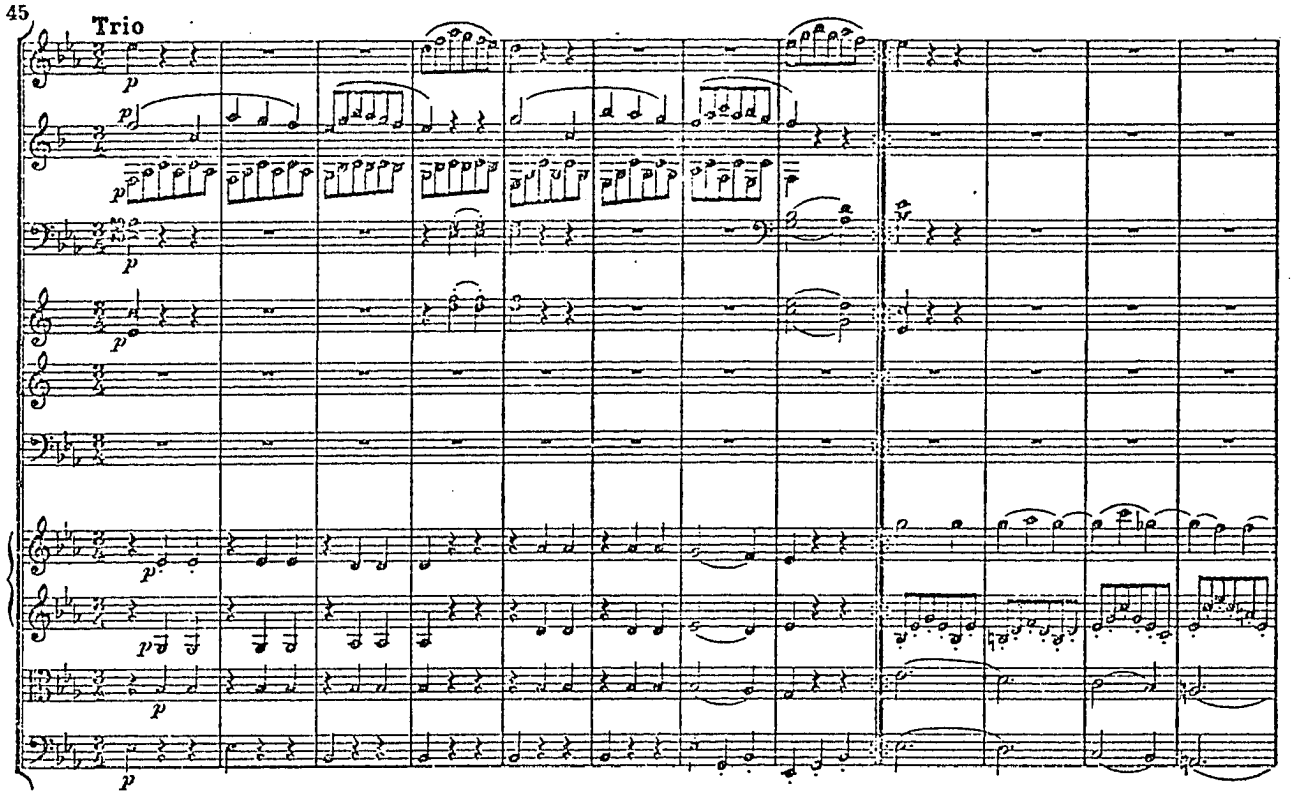
Trio



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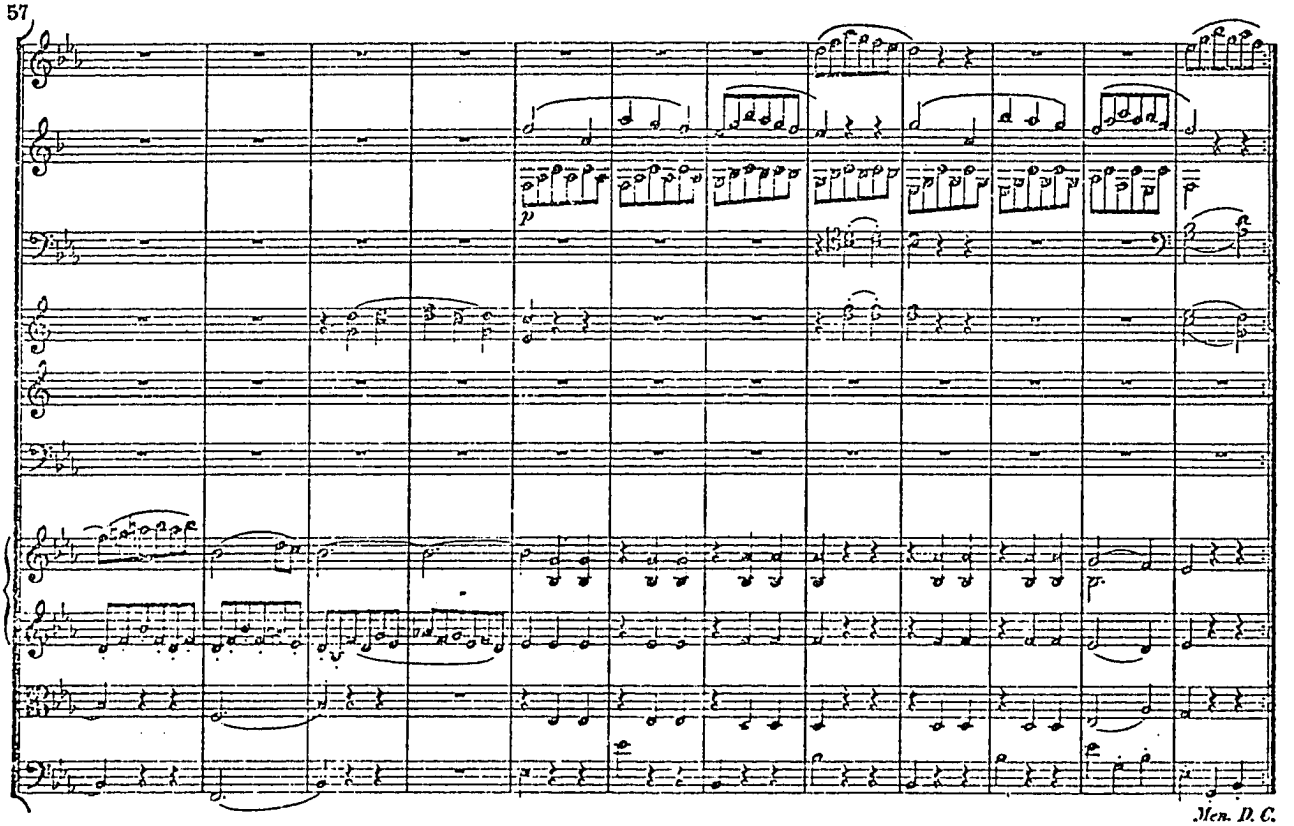


Mem. D. C.

In the Trio (MM. 132) Klemperer uses the same dynamic level on the repeat at M. 45. In M. 57 and 58 some intensity is gained, followed by a slight diminuendo in the horn parts in M. 59 and 60. The clarient Alberti line is smoothly articulated, while the violin style is more spiccato.

Arturo Toscanini, conducting. Toscanini's tempo is by far the most rapid at MM. 176. Both the strings and winds play very short repeated notes. In M. 8 the third beat for the first violins is played piano while the winds finish out at a forte level. The grace note in M. 11 is ahead of the beat. In M. 21 and 22 both violin parts slur six notes instead of the notated articulation. Toscanini sustains the forte from M. 39 to the end of the Minuet.

Toscanini's tempo at the Trio is again MM. 176. The repeat of the section at M. 45 is played softer. The horns and bassoons are lightly articulated in M. 48. The clarinet Alberti passage is played legato.

Bruno Walter, conducting. Walter establishes a tempo of MM. 144 for the Minuet. As with the Toscanini version, the last note in M. 8 for the first violins is played piano while the winds maintain forte. The grace note in M. 11 is played before the beat and very crisp in character. Walter uses a swell in M. 14 and 15. At M. 17 the violin stops are spread out in comparison to other versions, and the horns apparently hold the note straight through. In M. 21 and 22 Walter has the violins slur three notes followed by three notes played off-the-string. M. 23 and 24 are phrased as notated in the score. The forte is sustained from M. 39 to the end of the Minuet.

Walter slows the tempo to MM. 132 for the Trio. M. 45 is repeated at the same dynamic level. The clarinet Alberti is legato. The second violin at M. 53 is off-the-string, but not pecky. Walter allows a slight swell in the horns at M. 59 and 60. There seems to be considerable attention to detail in this recording.

Karl Böhm, conducting. Böhm sets a tempo of MM. 136 for the Minuet and allows it to be slightly slower at the Trio. The repeated notes in the wind parts are moderately short. Böhm brings out the viola part at M. 9. The grace note at M. 11 is played short and ahead of the beat. At M. 17, as with the Walter recording, the horn parts seem to be sustained. And, at M. 21 and 22 the violins slur three notes followed by three notes played off-the-string, as in the Walter version.

Böhm's tempo at the Trio is MM. 132, just a bit slower than the Minuet. The second clarinet articulates each note in the Alberti passage, and the line is more prominent in the balance than in other versions. There is a pronounced swell in the horn fragments in M. 52, and again in M. 59 and 60.

Felix Weingartner, conducting. Weignartner establishes a tempo of MM. 148. The winds are detached on their repeated notes, but not sharply. In general the reading is literal, agreeing in most details with the notated score. In M. 17 the triple stop is played very tight, and the horns play separate notes.

Weingartner's tempo at the Trio is the same (148). The articulation of the second clarinet is about the same as the second violins where they take over the Alberti line. The dynamic level is the same on the repeats. In general the strings are kept under the winds throughout the Trio. The horns play a slight swell in M. 59 and 60.

Wilhelm Furtwängler, conducting. The tempo of this version is MM. 134. At both M. 4 and M. 8 Furtwängler uses a sharp downbeat, underscoring the harmonic progression from subdominant to tonic. The downbeats in M. 9 and 10 are somewhat more weighted than the other versions. The grace note in M. 11 is played short and ahead of the beat. There is a swell in the pairing of M. 11 and 12. At M. 21 and 22 Furtwängler, like Walter and Böhm, has the violins slur three notes followed by three notes off-the-string. From M. 39 to the end of the Minuet the forte is sustained.

The Trio is played at the same tempo (134). The repeat of the first section is softer. In M. 51 and 52 there is a swell, first for the violins and then for the horns. The flute answer is kept under the horns. Furtwängler allows a portamento slide in the first violin part in M. 55. The second clarient Alberti is almost legato, and the timpani part is rather loud throughout the movement.

Summary

The tempo variation among the conductors for both movements was considerable, but partly due to the remarkably faster tempi chosen by Toscanini. In fact, the German group together with Beecham were not that far apart in their choice of tempi. While Toscanini set a pace of MM. 176 in both the Allegro of the first movement and the entire third movement, the rest of the conductors fell into a pattern covering only 20 points of spread in tempo. Only two conductors, Walter and Böhm used a slower tempo for the Trio, and Böhm's tempo was only four points slower.

All of the conductors showed constraint in the application of dynamic shadings to Mozart's score. All of them made some use of crescendo and diminuendo, many of the shadings agreeing with the rise and

fall of melodic lines. Some of the changes were obviously intended to improve the clarity of texture. The clarity of recording was very good for the Klemperer, Walter, Beecham and Böhm performances, good in the Toscanini recording and only fair for Weingartner and Furtwängler.

Tempo variation during the introduction of the first movement was most prominent in the Furtwängler performance. There was some variation of tempo in each version. Once into the Allegro, there was much less deviation of tempo. The introduction provided the most fertile part of the score for comparison, many of the details of which point up the careful study of the score by each conductor and the different conclusions they used in their performances.

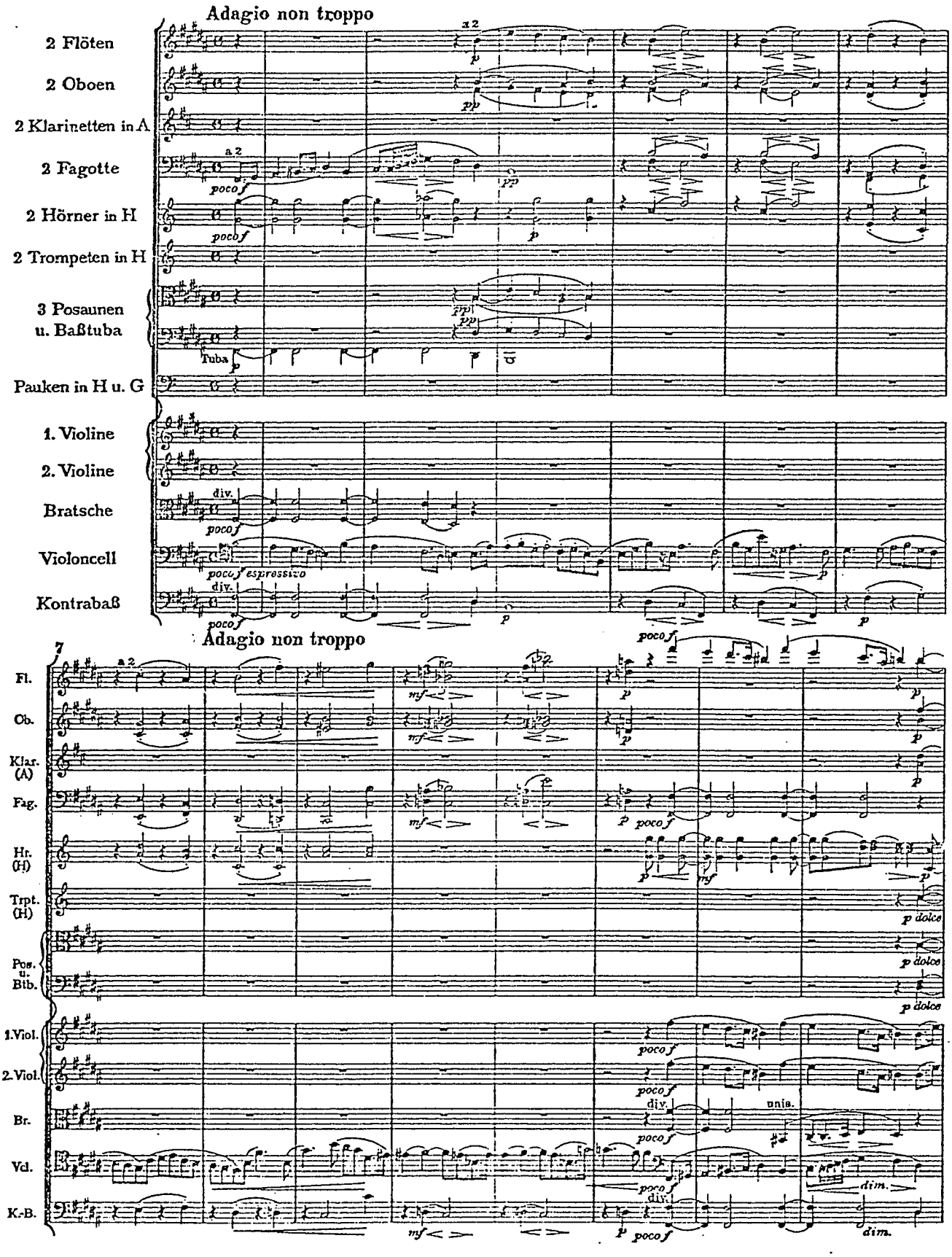
Brahms: Symphony #2, Second Movement

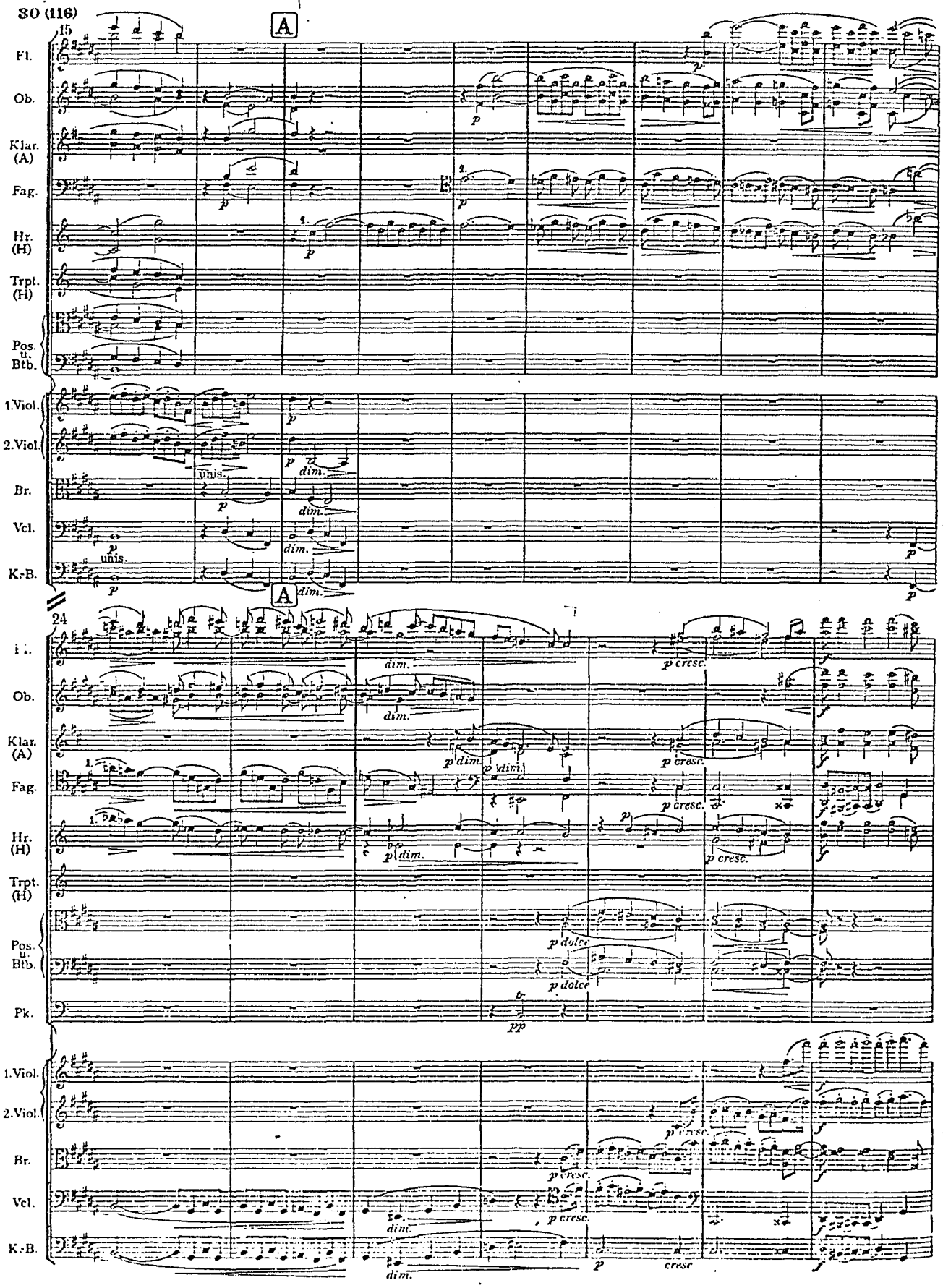
Segment #1: M. 1 - 16

Otto Klemperer, conducting. The basic tempo is MM. 46, using four beats to the measure. The melody in the cello and (later) the violin parts is given the highest focus, followed by the countermelody, first in the bassoon parts. All other parts are very sustained and expressive, but under the melody and countermelody. Several details are observed in the playing of the cello line. At M. 3 each note is given articulation with the bow. At M. 4 and 5, the line swells for two counts and recedes for two counts. In M. 6 a softer dynamic level is achieved, supported by a soft articulation in the winds. M. 10 is the high point of the line. At M. 10 and 11, the melody again swells for two beats and recedes in the next two beats.

Felix Weingartner, conducting. The basic tempo is MM. 47. In this version the melody in the cello is less prominent and the countermelody in the bassoon parts about equally balanced. M. 3 features the same melodic articulation with the bow as in the Klemperer version, and a softer dynamic level is established at M. 6. In M. 6 and 7, the melody groups the 4 eighth-notes after each quarter-note chord in the winds. The winds again use a soft articulation, with the notes a bit shorter than in the Klemperer version. In M. 9, the last beat in the winds is less sustained; the same occurs in M. 12 on the second beat. In M. 15 the violins use a portamento slide into the b' at M. 16.

Bruno Walter, conducting. The basic tempo is MM. 47, with both the melody and countermelody prominent. In M. 2 the horns can be heard very clearly. In M. 3 the eighth-notes in the melody are lightly articulated. At M. 6 the melody becomes softer and the phrasing is





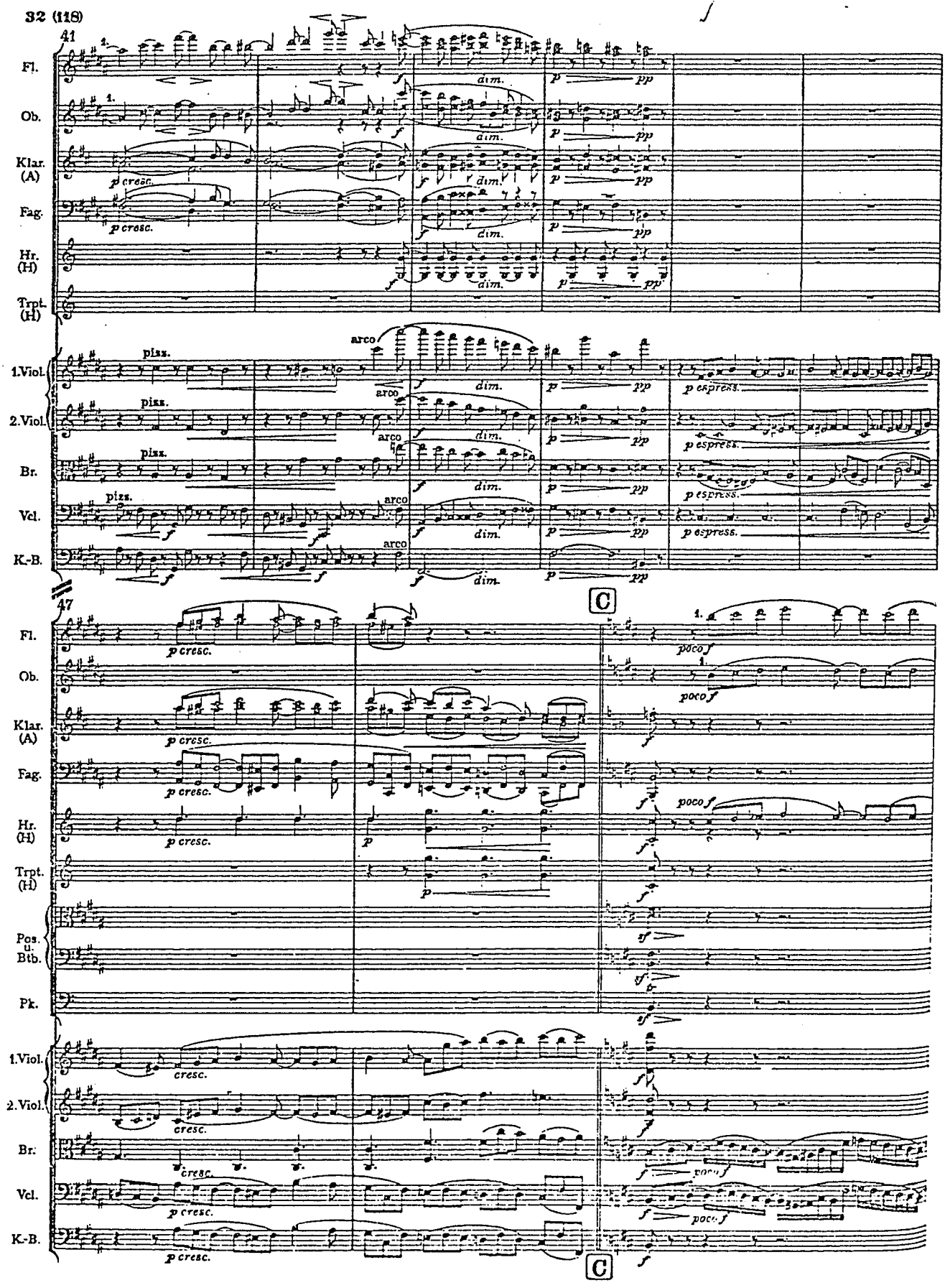
is smooth, the wind chords short with a soft touch. M. 9 is stretched. M. 10 and 11 use the melodic swell described in the Klemperer version. In M. 12 the cello part continues the crescendo until the last possible moment, where the violins take the melody in a prominent manner. In M. 16 the rest in the violin parts is made prominent -- the following sixteenth-note is played more like a thirty-second-note.

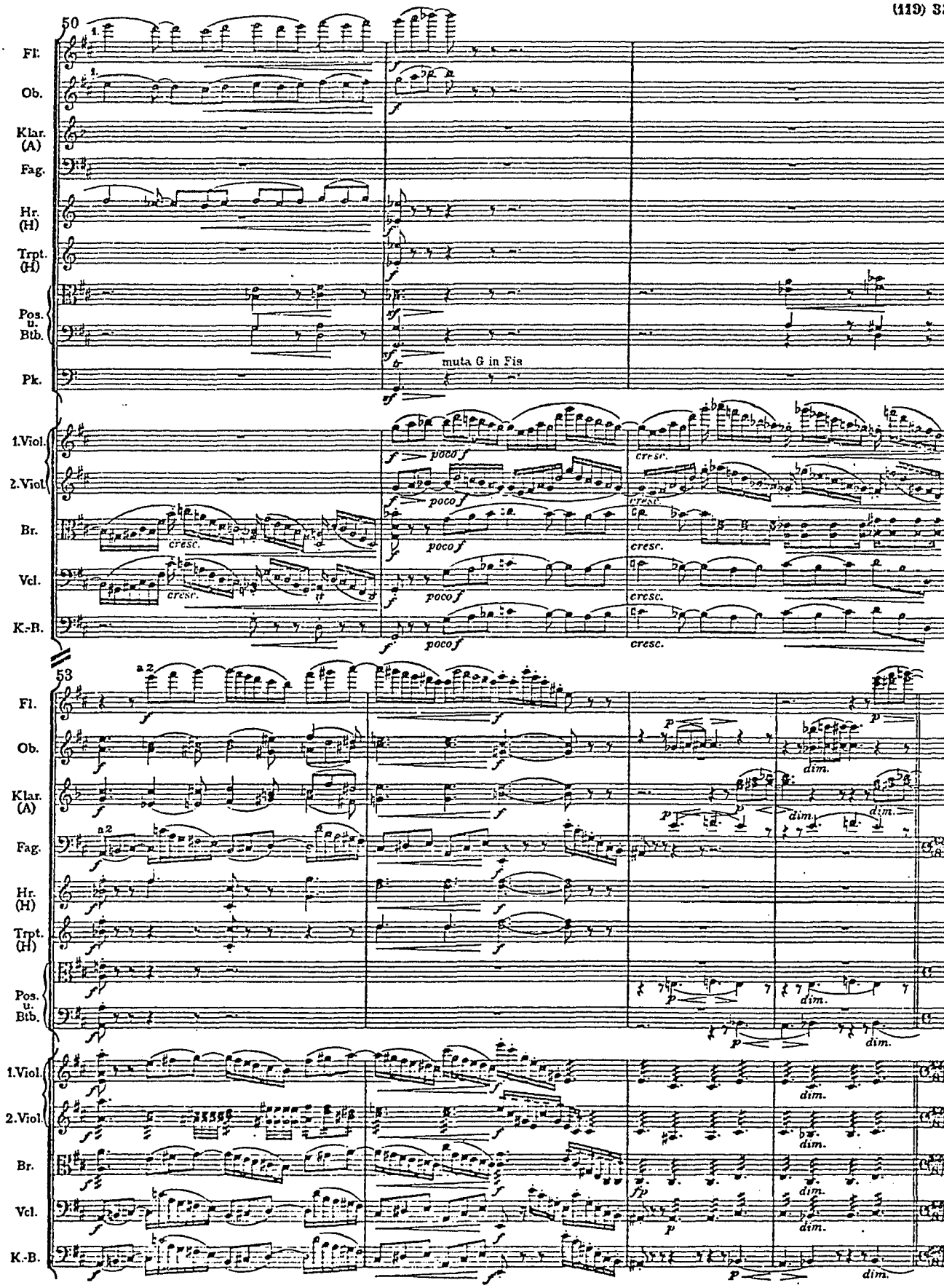
Wilhelm Furtwängler, conducting (1948). The basic tempo is MM. 44, with rubato variations (every version used a flexible tempo). The melody is quite prominent. M. 3 again features articulated bowing of the melody line. In M. 4 and 5, Furtwängler makes the rest prominent, making the following sixteenth note shorter, a similar treatment to Walter's with the violin line described above. In M. 6 and 7, Furtwängler directs subtle groupings of four eighth-notes following each wind chord with a slight swell up and down. In M. 10 and 11, the melody remains dynamically flat while the winds swell. In M. 12 the cello part exits soon after the horns enter. In M. 15 the first trombone part is brought out along with the first trumpet.

Wilhelm Furtwängler, conducting (1952). The basic tempo is MM. 46, with the melody again very prominent. The articulated eighth-notes in M. 3 are played with a full sound. M. 7 and 8 push ahead into M. 9 where the tempo broadens. In M. 12, the dynamic level of the cello part drops on the fourth beat. M. 16 is made broad by Furtwängler.

Segment #2 M. 45 - 57

Otto Klemperer, conducting. Klemperer strikes a tempo of MM. 50 and holds it fairly steady through this section of the movement. The emphasis appears to be on clarity, as all parts are audible, with a careful adherence to the printed dynamic levels. In M. 47 the second violin and cello parts are pulled through the first beat. The string





chord in M. 49 is fairly long and solid. In M. 50 the trombone chords are prominent. In M. 54 the crescendo and intensity are maintained into the next measure, although the first violin line loses some intensity in the off-the-string part of the measure. In M. 55 and 56 the motive of the symphony is prominent in the trombone and bass parts.

Felix Weingartner, conducting. Weingartner's tempo for this section is MM. 57. At M. 49 the timpani roll is questionable, as the fidelity is not clear enough to hear it. The portion from M. 49 - 55 has momentum and leans forward in tempo. Weingartner also observes the markings closely. In both M. 49 and M. 51, the low brass have a dotted quarter-note with diminuendo, a detail that seems to cause some difficulty in execution.

Bruno Walter, conducting. Walter's tempo of MM. 40 is slower than his opening tempo, whereas both Klemperer and Weingartner used a faster tempo for this section of the movement. At M. 47 Walter has the second violins begin their crescendo on the downbeat. In M. 49 and 51, Walter has the strings play secco, making the low brass and timpani more audible on their diminuendo. In M. 50 the trombones play shorter durations than those marked in the score. In M. 52 Walter asks for sharp articulation in the violin parts. In M. 54 the trumpet crescendo is prominent. In M. 55 all the strings observe a fortepiano on the downbeat.

Wilhelm Furtwangler, conducting (1948). Furtwangler, like Walter strikes a slower tempo than the opening of the movement, MM. 36, which probably had to be conducted at least part of the time in divided beats. In M. 45 the viola part balances equally with the first violin. The slower tempo probably necessitates some bow changes under the marked slurs, such as in M. 48. No timpani roll is audible at M. 49: the strings are secco. In M. 54 the strings remain on-the-string through the staccato notes. In M. 55 all the strings observe fortepiano on the downbeat.

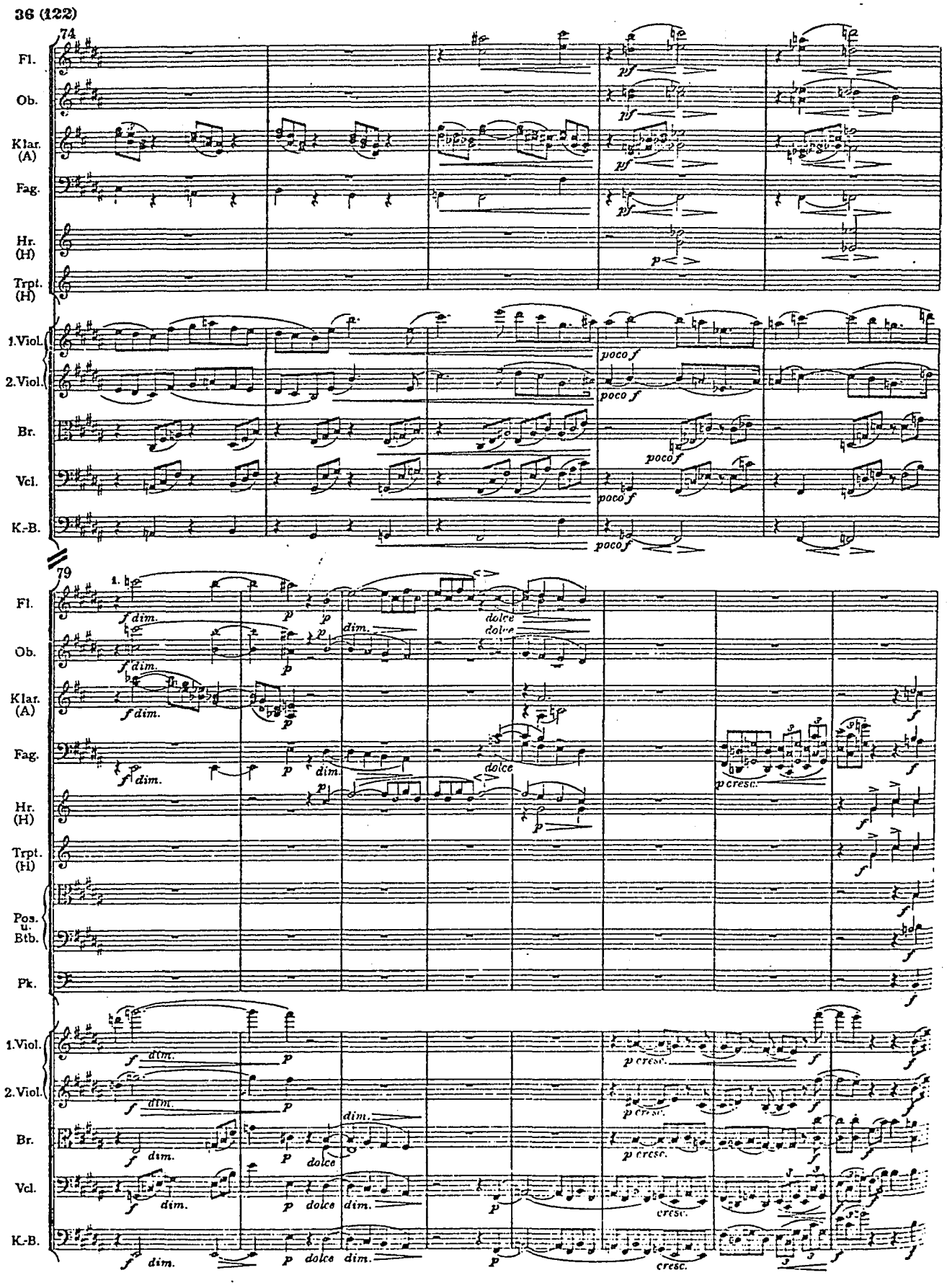
Wilhelm Furtwängler, conducting (1952). This version is similar in detail to the above, with a basic tempo of MM. 37. The downbeat at M. 49 is heavier, again with no roll in the timpani part. In M. 50 the low brass hold full value durations. In M. 53 and 54 the intensity builds into the downbeat of M. 55.

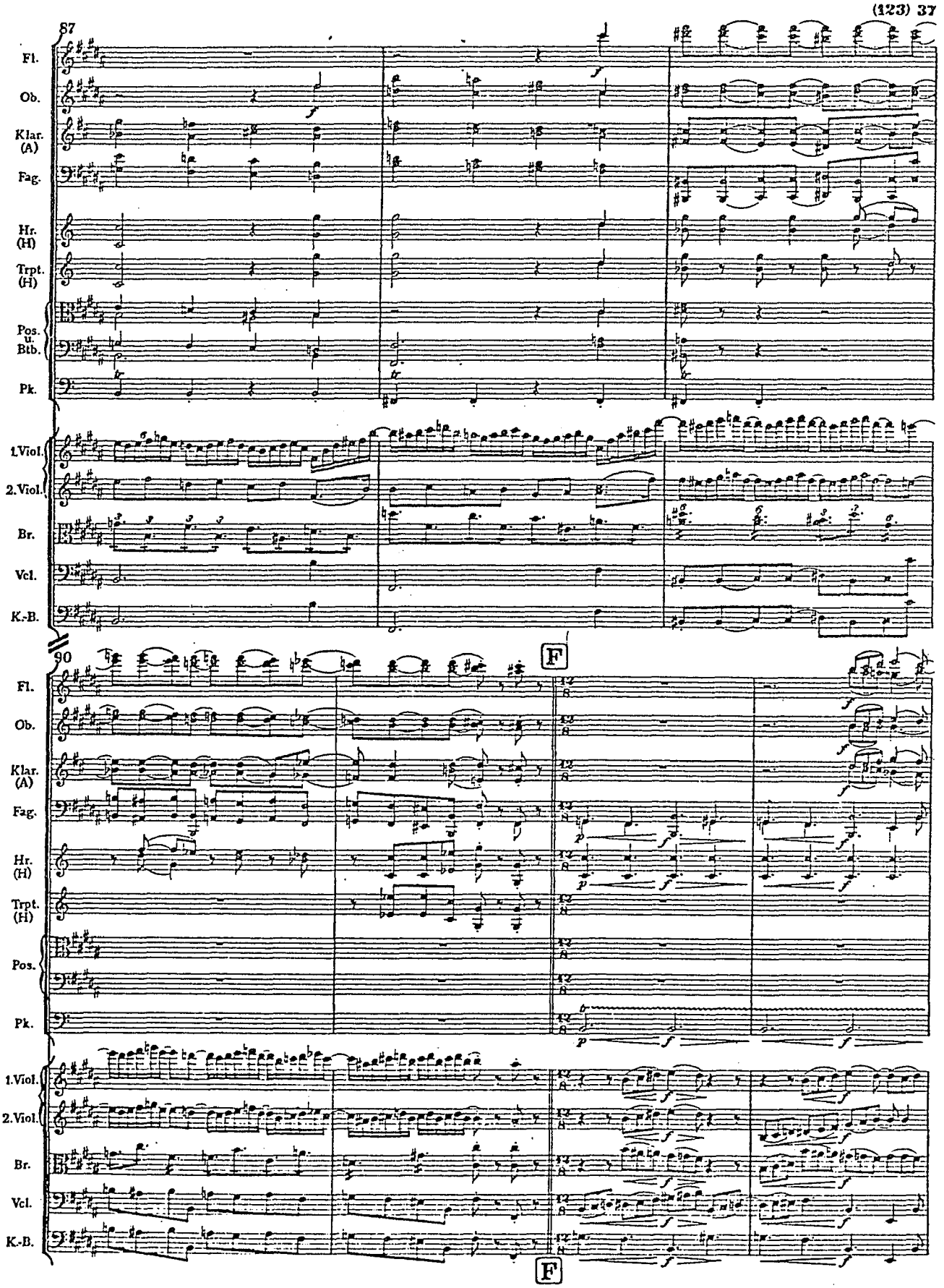
Segment #3: M. 82 - 92

Otto Klemperer, conducting. Klemperer's basic tempo here is MM. 58, with rubato. In M. 83, Klemperer has the horn and flute carry the swell to the second beat. In M. 84 and 85 there is a big crescendo, and accelerando towards M. 86, where Klemperer becomes very broad and deliberate in character. In M. 87 the tempo steadies. The violins play a detached, but not marcato style.

Felix Weingartner, conducting. The tempo is MM. 64, with some rubato, the fastest tempo Weingartner has used in the movement. In M. 82 and 83 the horn is stronger than the flute. At M. 87 the violin style is a moderate marcato. In M. 90 and 91 the low strings play detached eighth-notes. In M. 91 the tie is not observed on the second beat in the violin parts.

Bruno Walter, conducting. Walter's basic tempo is MM. 54 with rubato. The tempo is slower beginning in M. 86. In M. 84 and 85 the suspensions in the upper strings are pronounced while the triplets are pulled solidly through the texture. From M. 87 the violin parts are given the focal position. The ties in the violin parts at M. 90 and 91 are more obvious, and the lower strings play longer notes than some other versions. There is a slight hesitation before the last note of M. 92. The intensity level is very high.



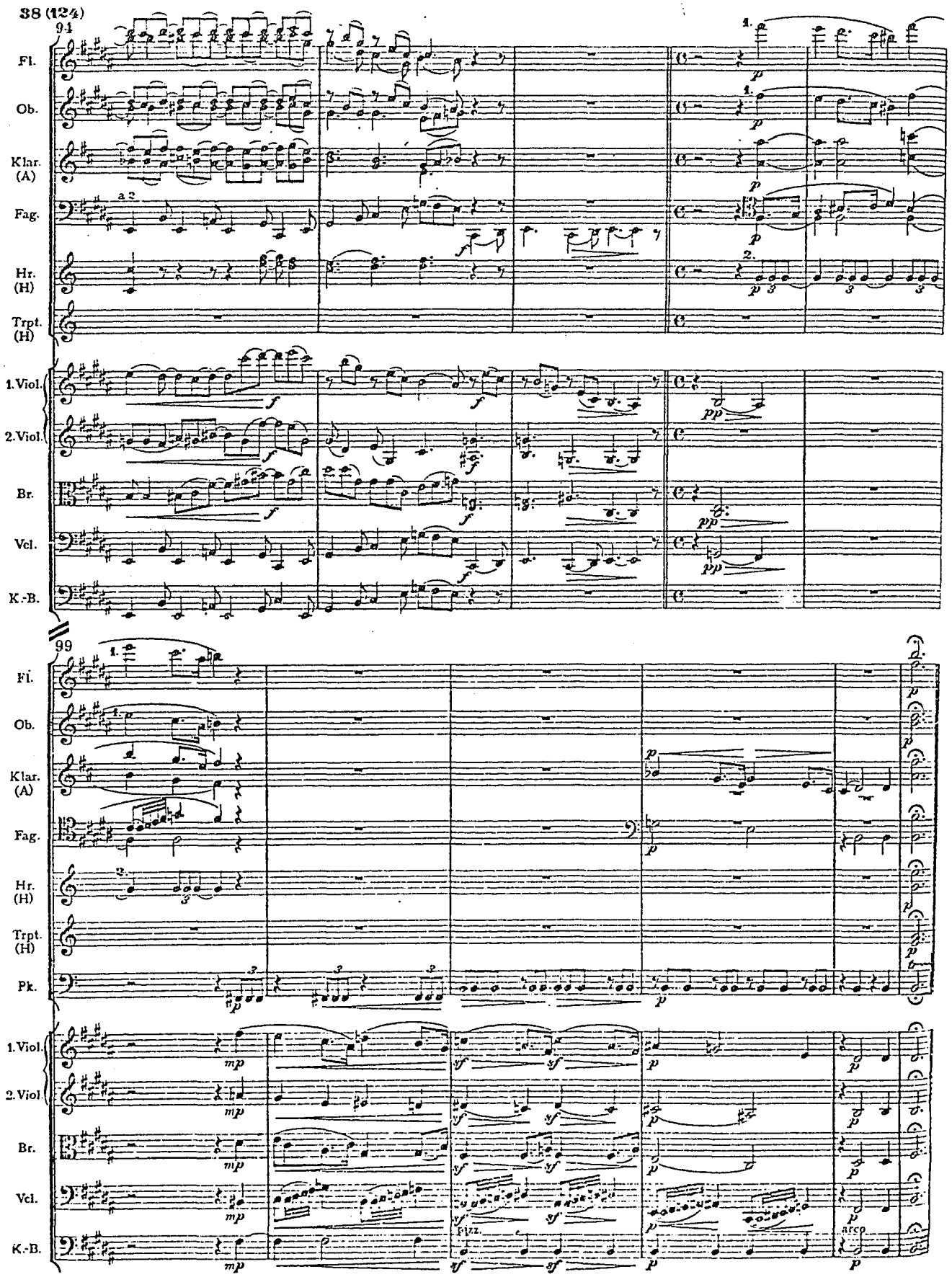


Wilhelm Furtwängler, conducting (1948). Furtwängler's tempo is MM. 54, with rubato and slower from M. 86. At M. 82 the horn and flute are much stronger than the accompaniment, with the swell elongated but not pronounced. There is some accelerando in M. 84 and 85. In M. 84 there is a mistaken entry by some violins (live performance), and some notes in the cello and bass part in M. 85 seem to be played in a different octave. In M. 87 the violin articulation is detached, but not marcato. In M. 91 there is some crescendo towards the third beat and a longer pause before the last chord. The fourth note in the bassoon, cello and bass parts goes up to "b", rather than down.

Wilhelm Furtwängler, conducting (1952). The tempo in this version is MM. 56 with rubato. There are many similarities to the preceding version, including the apparent octave displacements referred to in the above. In M. 83 there is a swell played particularly in the horn part. In M. 86 and 87 the timpani part is louder. From M. 87 - 91 the violin part is not as prominent. The delay before the last beat of M. 91 is even more pronounced than on the preceding version.

Segment #4: M. 97 - 104

Otto Klemperer, conducting. Klemperer's basic tempo is MM. 40 with some broadening towards the end of the movement. In M. 97 the resolution of the fourth beat is inaudible in the strings. The triplets in the second horn and timpani parts are attended to carefully. The sfortzati in M. 101 are lengthy in character. In the last two measures there are short breaks between the notes. On the final note the dynamic level is maintained. The winds are the last to release. There is a very relaxed feeling to this version. The timpani part remains audible throughout.



Felix Weingartner, conducting. The tempo is MM. 46 with some broadening at the end. At M. 97 the resolution in the string parts is more audible than in the Klemperer version. The triplets in the horn part are played broadly and the first bassoon is prominent. The clarinet entrance at M. 102 is more subtle, and does not become strong until the downbeat of M. 103. In M. 103 it is possible that Weingartner added a part for the first bassoon in unison with the clarinet.

Bruno Walter, conducting. Walter's basic tempo is MM. 42. The last beat of M. 97 is more audible in the string parts. Walter contrasts the smooth dynamics of the wind phrase with the more expressive dynamics in the answering string phrase. While the timpani triplets are prominent, the horn triplets are not as distinct. In M. 100 the sixteenth notes in the first violin part are distinctly placed after the triplet in the timpani part. The string sound is foremost in the last five measures, with the clarinet emerging subtly. The sound of the chords in the last two measures is rich, each spaced from the others.

Wilhelm Furtwängler, conducting (1948). The basic tempo is MM. 30 with rubato. The strings are again audible on the fourth beat of M. 97. Furtwängler also contrasts the smooth phrasing of the winds with the more expressive dynamics of the strings. Both the timpani and horn triplets are kept relatively quiet in comparison. Furtwängler introduces a short "breath" between the second and third beats of M. 101. The clarinet is quite prominent in M. 102. The tempo is very broad in the last three measures, with the last three chords widely spaced. The weight of the sfortzati in M. 101 comes after the attack. The cello part in M. 102 has very little crescendo.

Wilhelm Furtwängler, conducting (1952). The tempo is MM. 30 again, but somewhat broader overall than the other Furtwängler recording.

Both the horn and timpani triplets are more distinct. The last measures are even more broad. In M. 103 the clarient rearticulation is very soft, almost inaudible. The last chord is quite long.

Summary

The most striking contrasts were those of tempo variation for each of the four segments taken from the movement. The listing below conveniently summarizes these differences:

Conductor	Segment #1	Segment #2	Segment #3	Segment #4
Klemperer	M.M. 46	50	58	40
Weingartner	M.M. 47	57	64	46
Walter	M.M. 47	40	54	42
Furtwängler #1	M.M. 44	36	54	30
Furtwängler #2	M.M. 46	37	56	30

It can be noted that the four conductors differ in their structuring of the second segment as related to the opening of the movement. Each conductor used at least some tempo rubato in conducting Brahms. Furtwängler in particular broadens and stretches greatly, at times to the point of needing to subdivide his beat. The end of the movement is greatly prolonged by Furtwängler. The two Furtwängler performances show many similarities.

There are some differences in the details of balance and melodic phrasing as described previously. The recordings of Klemperer and Walter have better clarity. Generally the conductors placed the melody lines in prominent balance to the rest of the texture.

Brahms: Symphony #4, Fourth Movement

Segment #1: M. 1 - 40

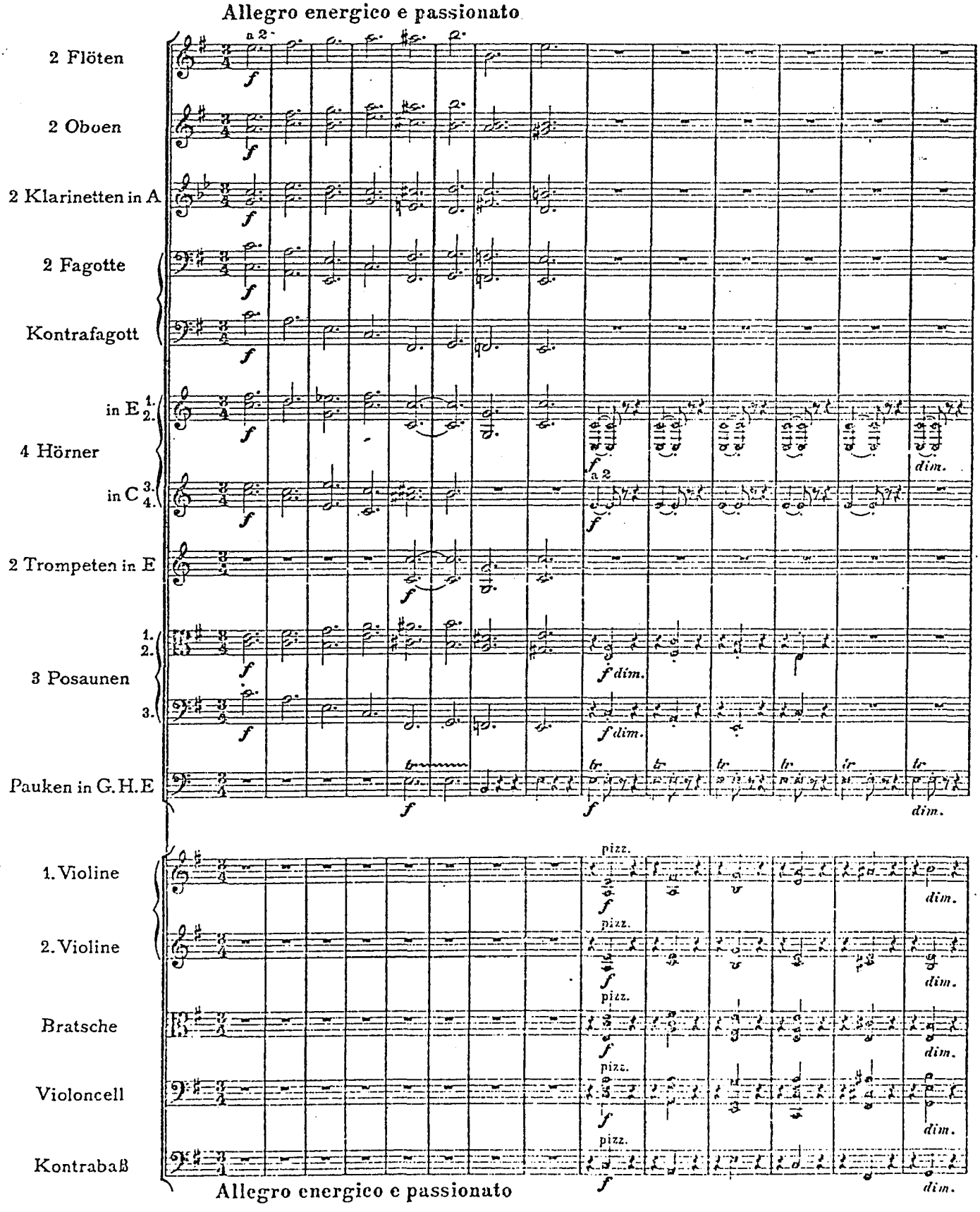
Felix Weingartner, conducting. Weingartner begins the movement with a tempo of MM. 124. He detaches each of the chords in the opening statement slightly. The trumpet call and timpani roll are prominent beginning in M. 5. At M. 9 the theme is brought out in the pizzicati, as is also the case at M. 17.

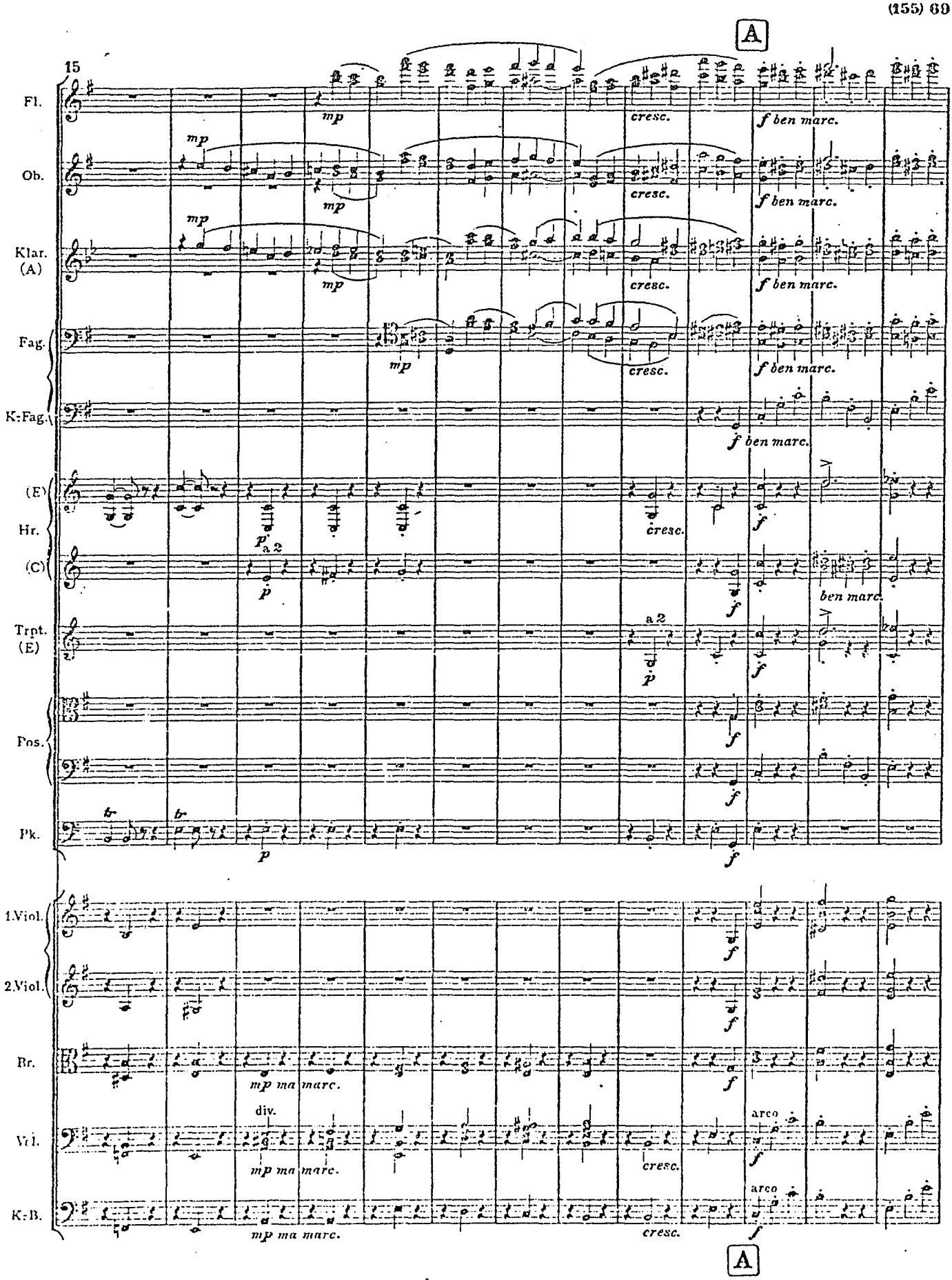
Weingartner accents each measure sharply beginning with M. 25. He does not make the syncopated horn passage at M. 29 prominent, as some conductors do. The variation commencing with M. 33 is played in the same tempo, using a full sound. The orchestral balance is clear throughout this segment, with considerable attention to detail.

Wilhelm Furtwängler, conducting. Furtwängler's opening tempo is MM. 88, with much rubato. The opening is stately with the chords spaced about the same as with the Weingartner recording. Beginning in M. 9 the second beat is played sharply. The diminuendo begins in M. 13 rather than as notated in M. 14. The woodwind entries commencing in M. 16 are made quite clearly.

Furtwängler, like Weingartner uses sharp bar line accents with the variation at M. 25. He takes a slower tempo at M. 33, as though he considers it to be the beginning of a new section. The eighth-notes in the second violin and viola parts are very full in value. The performance has many mannerisms.

Otto Klemperer, conducting. Klemperer sets a tempo of MM. 112, with each chord in the opening statement detached. In the first measure the first horn overshadows the first trombone. At M. 9 the timpani uses a slight crescendo that pushes the intensity to the second beat. The





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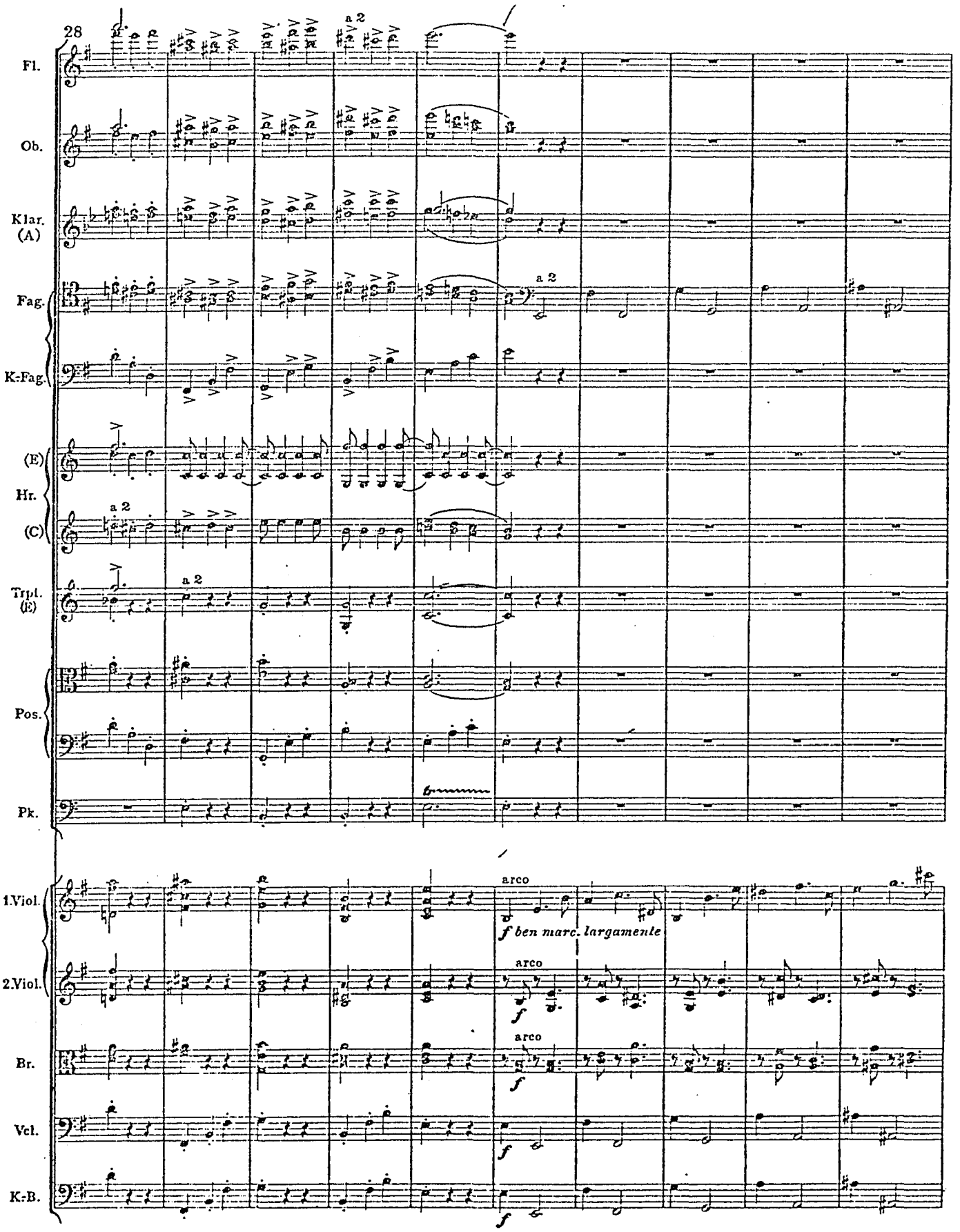
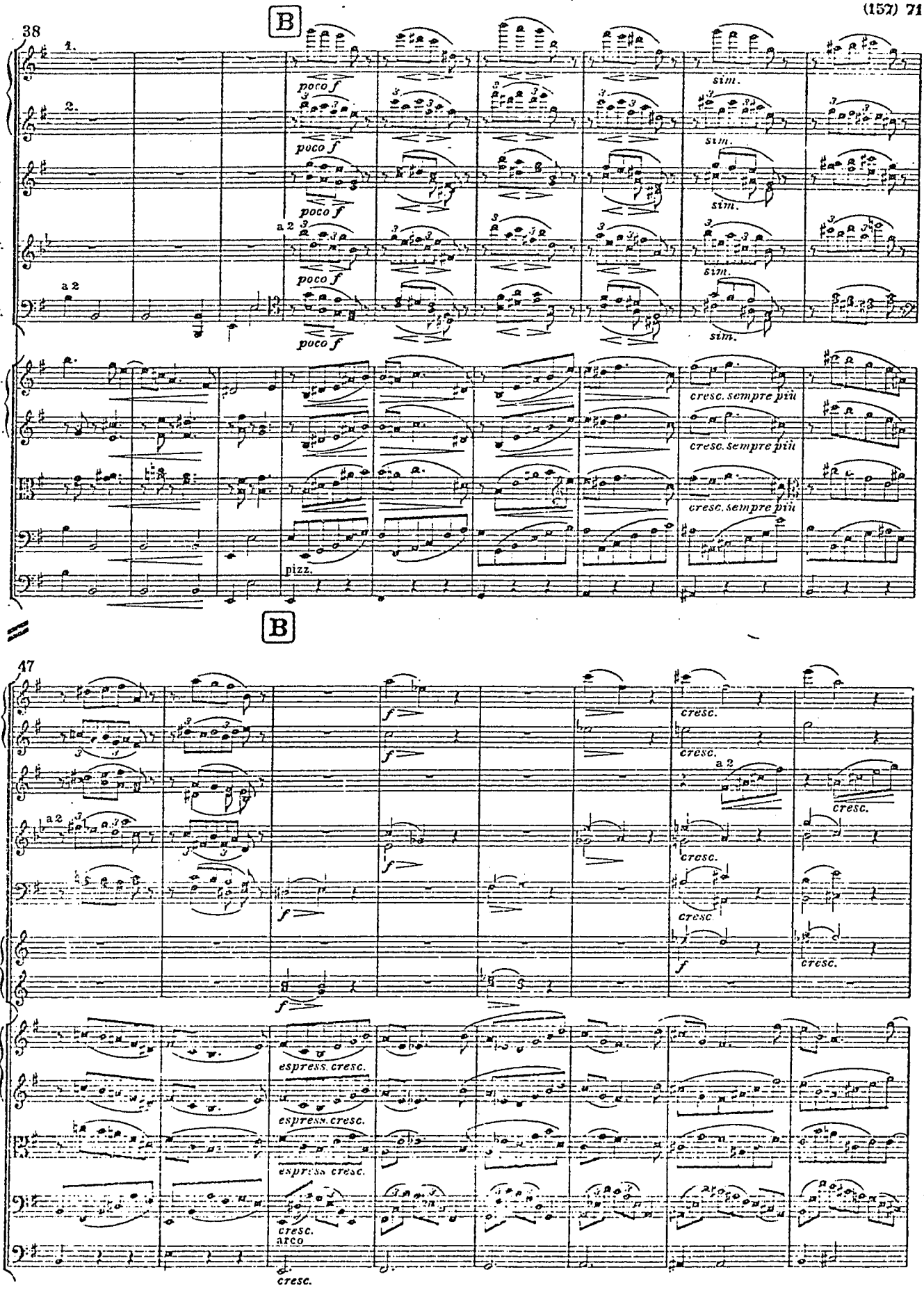




diminuendo commences in M. 14. At M. 17 the tempo is kept moving, with the theme still audible in the viola and cello parts.

Klemperer accents the downbeats beginning in M. 25, and brings out the syncopated horn part at M. 29. He sets a new tempo of MM. 90 on the downbeat of M. 33. The first violin line peaks in M. 38.

Bruno Walter, conducting. Walter opens at a tempo of MM. 96, and breaks each measure of the opening. The theme is quite distinct and the note endings are rounded in contrast to the other recordings. The timpani and trumpet parts are not stronger than the theme. Walter begins the diminuendo in M. 13, but the theme remains prominent. Again at M. 17 the theme remains clear in the lower strings. Walter asks more crescendo from the woodwinds in M. 23.

Walter's tempo at M. 25 is the same as at the opening, with accented downbeats and prominent syncopation at M. 29. The tempo at M. 33 is slower (88). The sound is quite full, with the first violin part more prominent than the basses. From M. 38 - 40 the first violins emphasize the eighth-notes in their line. At M. 40 there is a slight hesitation before the next variation.

Arturo Toscanini, conducting. Toscanini's tempo is MM. 108. The opening character is majestic, with a slight space between the chords. Toscanini commences the diminuendo in M. 11, earlier than the other versions. At M. 17 the woodwind parts are given prominence. The horn syncopation is very strong in M. 29. Toscanini's tempo at M. 33 is possibly a bit slower. The first violins play a very sustained line with several portamento slides. The execution of this segment is quite good.

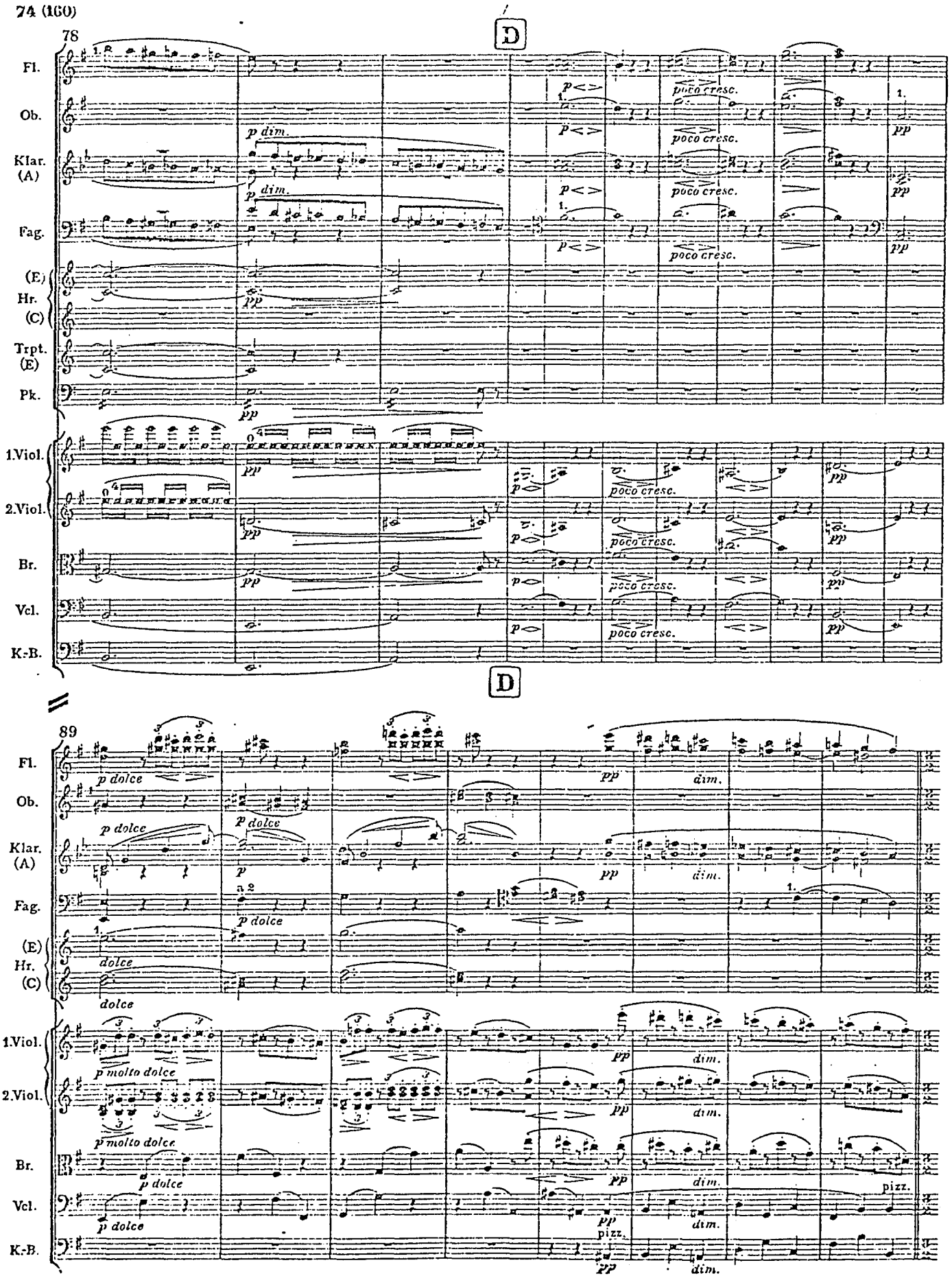
Segment #2: M. 81 - 128

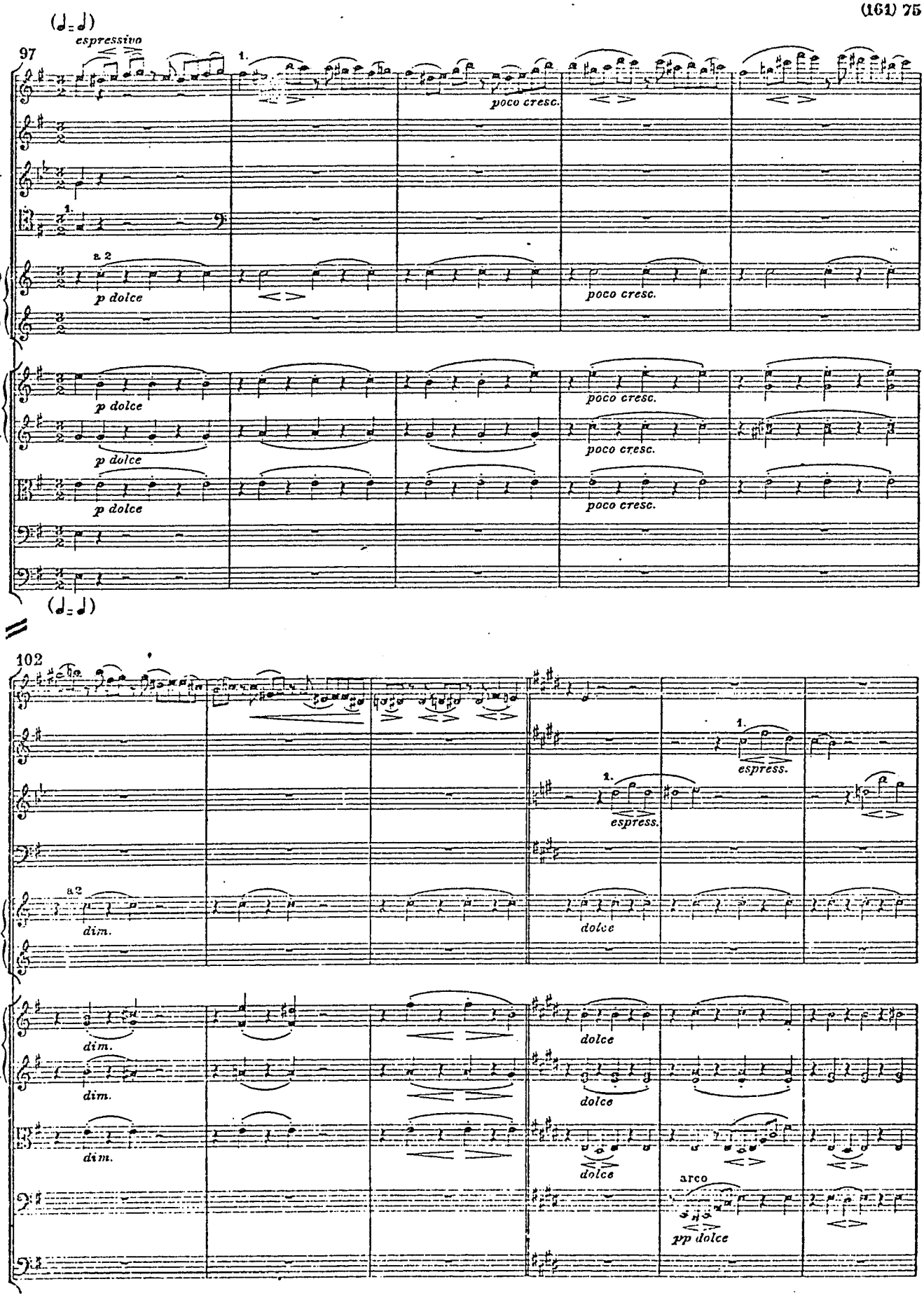
Felix Weingartner, conducting. The tempo at M. 81 is MM. 96. In M. 89 the strings are favored over the clarinet, and the bassoons are brought out in M. 92 and 93. From M. 94 - 96 the upper strings play short notes, possibly successive up-bow strokes. Weingartner pulls the tempo back in M. 96 and establishes a slower tempo of MM. 84 at M. 97. The strings continue a fairly short, dry style while the horn line is more expressive.

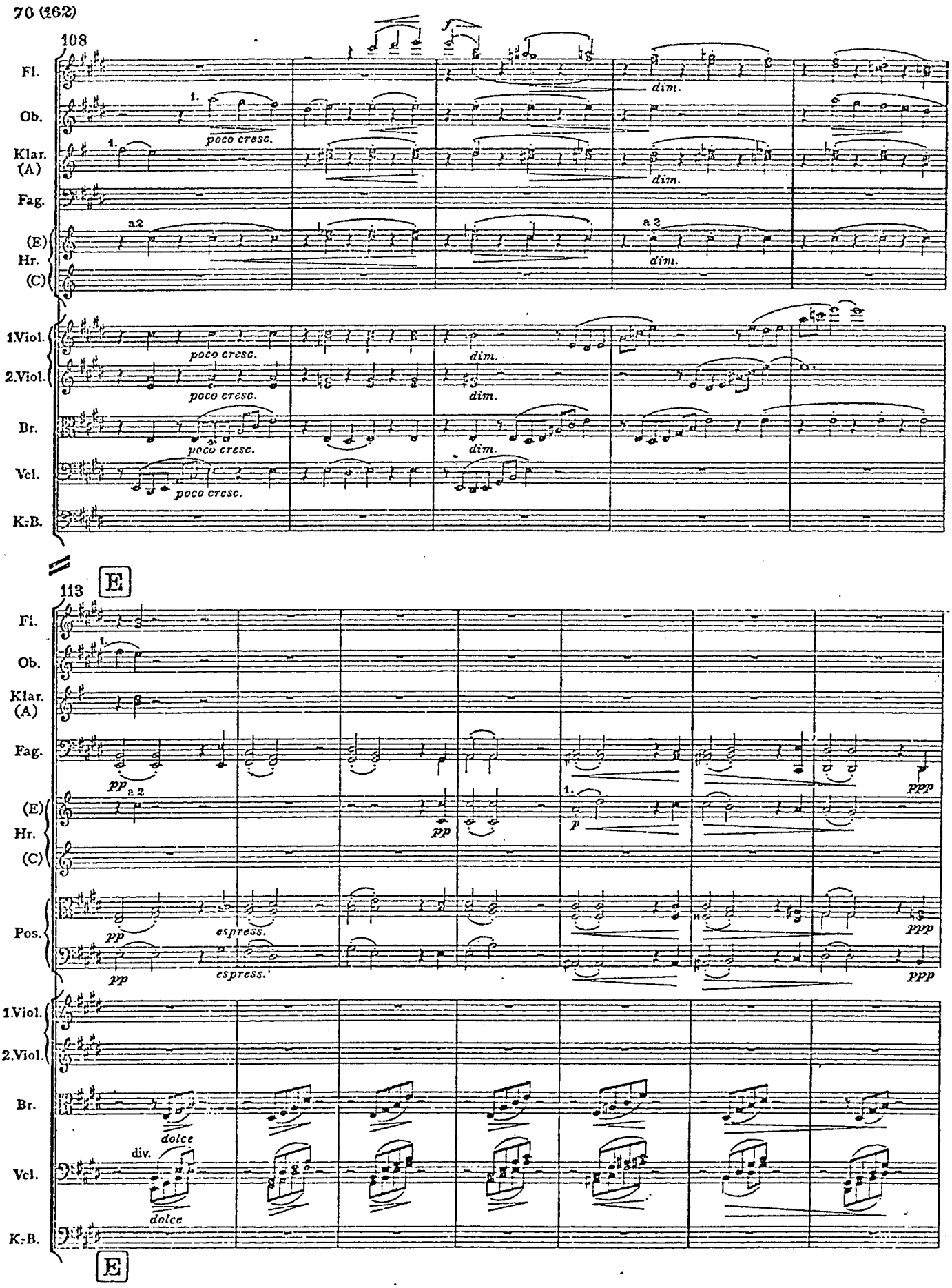
At M. 104 Weingartner again slows the tempo to MM. 78. The low string parts are brought out in this version. The dynamic peak at M. 110 is not very loud. The oboe line in M. 112 is stretched a bit, but the tempo is brought back to MM. 78 in M. 113. The winds are nicely balanced in this section. Weingartner allows no ritardando in M. 120 and continues into the next variation at the same tempo. If anything, this variation is louder than the previous one. The winds do play louder in M. 125. In M. 128 the cello part is the last to release, holding beyond the second violins and violas.

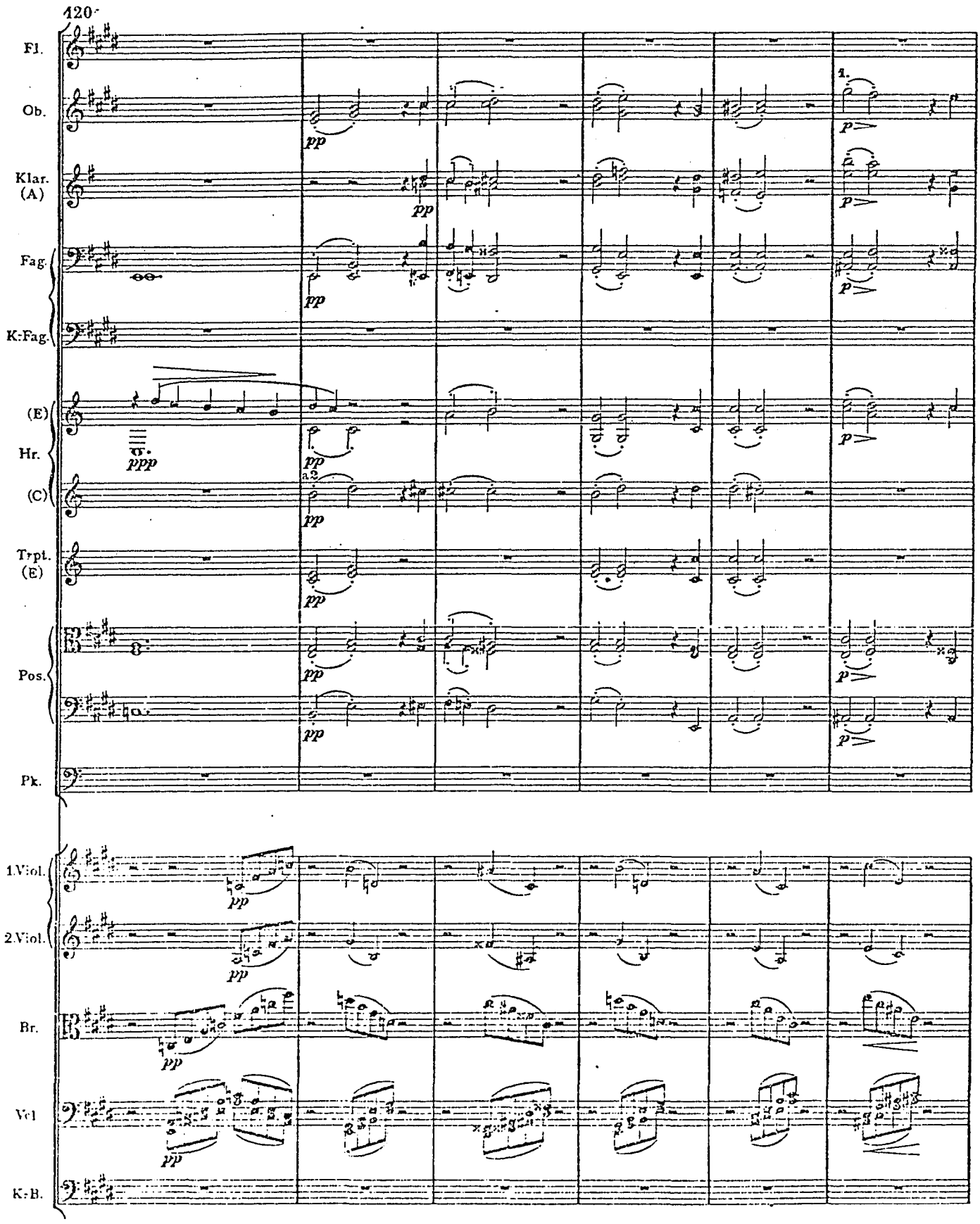
Wilhelm Furtwängler, conducting. At M. 81 the tempo is MM. 84, with some slowing in M. 87 and 88. Furtwängler seems to bring out the descending figures more than the ascending ones. At M. 89 the tempo remains MM. 84, with the clarinet line played more prominently. The swell in the bassoon parts is audible but not prominent. Again at M. 97 the tempo is MM. 84, but more flexible as the expressive flute line picks up speed and then settles back. There is less of the horn part than in the Weingartner recording. M. 104 is played broadly.

At M. 105 Furtwängler establishes a slower tempo of MM. 72. The silence on the downbeat is notable. This line peaks on the second quarter note of M. 110. Again at M. 113 the tempo is MM. 72. The phrase









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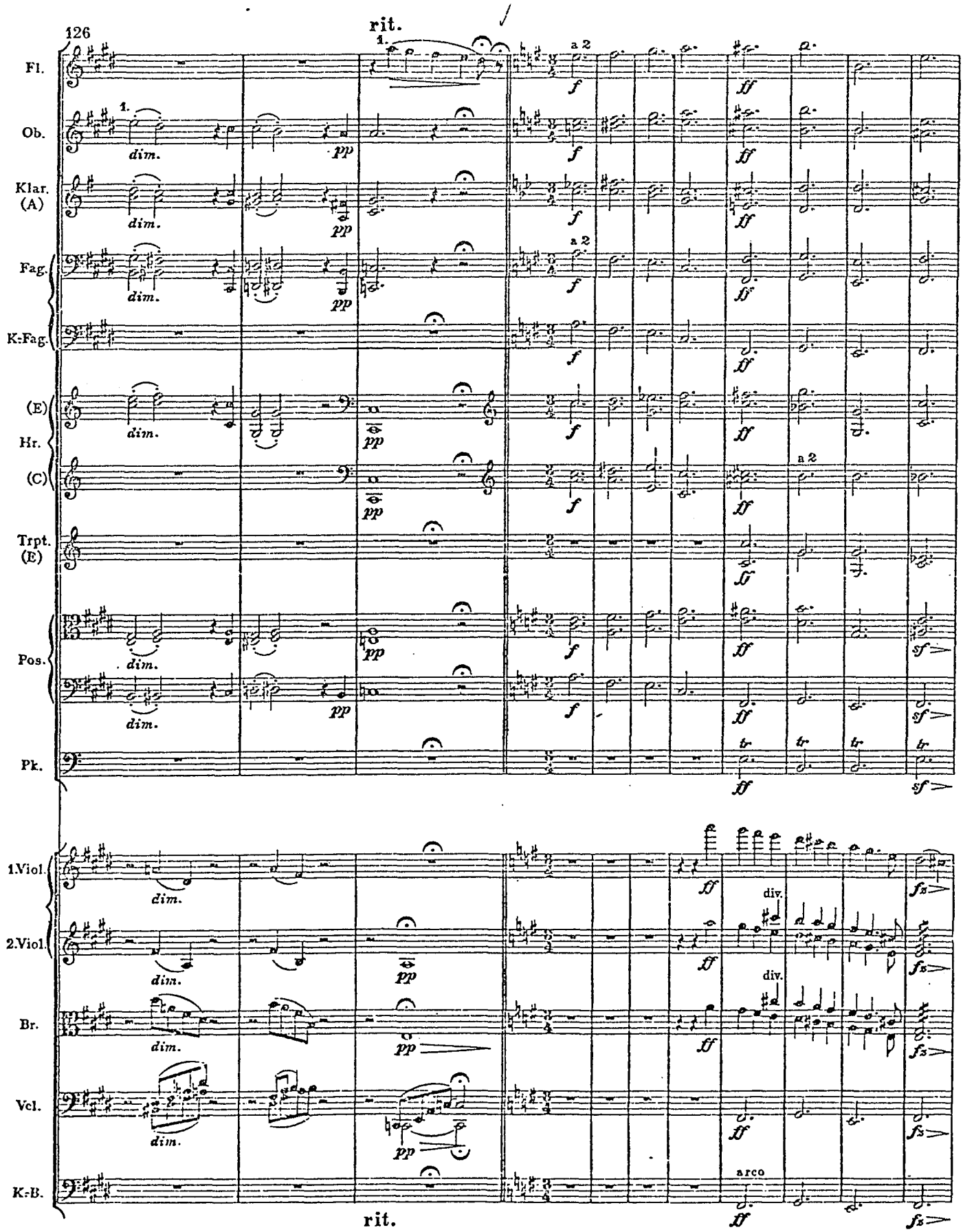


is very smooth, and the first horn leads the crescendo. The horn also leads in M. 120. At M. 121 the tempo remains MM. 72, somewhat louder than the previous variation. M. 125 is played louder and M. 126 begins to broaden. Furtwängler broadens the last quarter note of M. 127 and allows the last lingering sounds of M. 128 to be interrupted by the winds.

Otto Klemperer, conducting. Klemperer's design for the tempo of this segment is very similar to Furtwängler's, beginning with a tempo of MM. 84 at M. 81. There is a gentle crescendo in each of the first three groups. At M. 89 the tempo is the same, while Klemperer brings out the theme in the cello and viola parts with some expression. The tempo is maintained at M. 97, where Klemperer scales the flute as the most prominent part, followed by the horn and finally the strings. At M. 104 there is no real change in the tempo, as Klemperer apparently does not conceive of a new section beginning in M. 105, as did Weingartner and Furtwängler. The tempo continues at MM. 84 with the eighth-note passages in the string parts quite clear.

Klemperer pulls back to a tempo of MM. 72 with the brass entry in M. 113. The blend is remarkable, with the horn and trombone colors less differentiated. Klemperer maintains a fairly literal approach to the score and achieves a high degree of clarity. The tempo remains the same at M. 121. M. 128 is stretched by Klemperer. He does not have the flute drop out, leaving the strings to hold, but carries the flute sound into the wind entrance.

Bruno Walter, conducting. Walter's reading is also fairly literal, with some variation in detail. His tempo at M. 81 is MM. 78, remaining the same at M. 89. There is a slight accent on the downbeat of M. 89. The flutes and clarinet play a bit louder than the strings

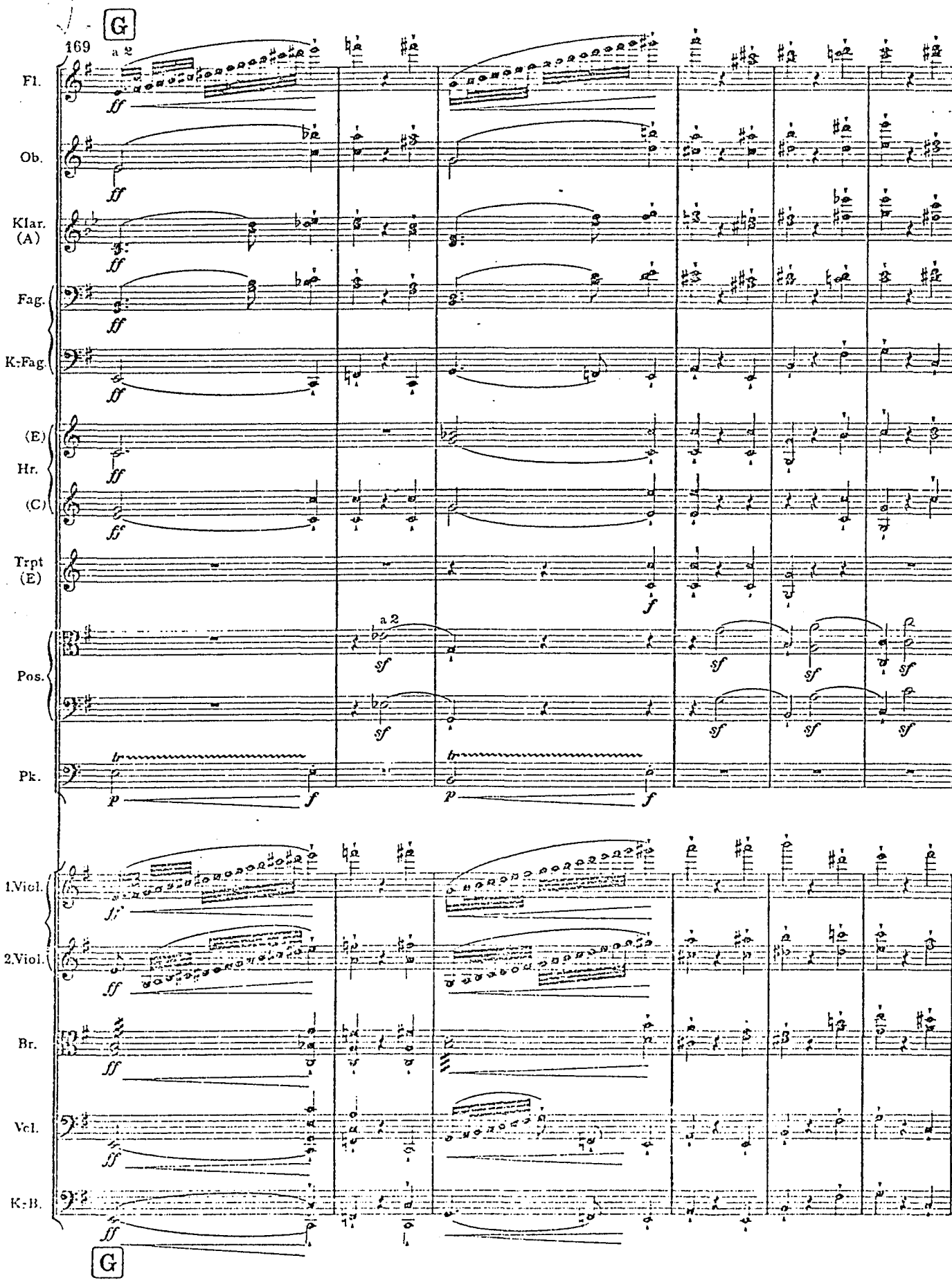
from M. 93. The tempo slows in M. 96 and Walter sets a tempo of MM. 69 at M. 97. There is a flexible shape to this variation, relaxing somewhat after the peak in M. 101. M. 104 is also stretched. The horn part is kept very light. At M. 105 the tempo comes back to MM. 72 with the viola entrance. This tempo is maintained to M. 128. The variation beginning in M. 113 is a nice blend of colors, following the markings without rubato. The dynamic level at M. 125 is not perceptibly louder than the previous four measures. Walter slows the tempo in M. 128 and has the flute release before the strings, who hold until the winds interrupt.

Arturo Toscanini, conducting. Toscanini's tempo and concept can be described as having a sense of consistent movement for this segment. The tempo variation is very small in comparison to the other versions. The tempo at M. 81 is MM. 108, which holds until M. 97 where it slows to MM. 102. The approach is literal, with no outstanding details. There is a sense of rubato in the flute solo, going faster to the peak at M. 101, and then slower to the cadence. While the flute is prominent the horn and strings are in equal balance beneath the flute.

After a slight ritardando in M. 104, Toscanini whips the orchestra back to the tempo, pushing it along to keep it moving. The tempo at M. 105 is MM. 102, with the horn part being rather loud. At M. 113 Toscanini pushes again to MM. 108, with the assistance of a very responsive horn player. While the tempo does not gain again, the sense of forward motion remains as Toscanini drives it ahead. There is some ritardando in M. 128. The overall effect is quite different from the others.

Segment #3: M. 169 - 209

Felix Weingartner, conducting. Weingartner's tempo of MM. 123 remains steady throughout the section. He maintains a sense of momentum



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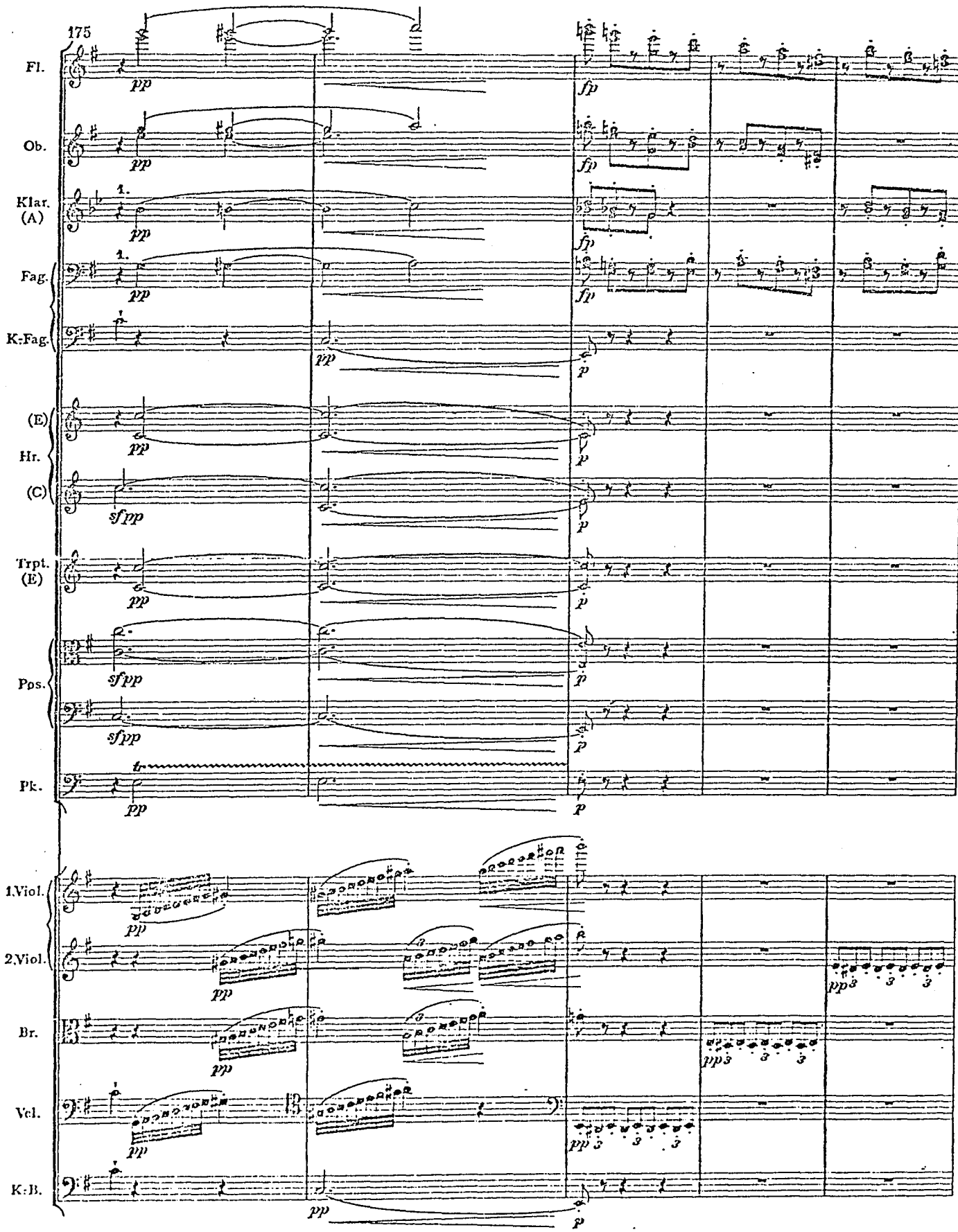

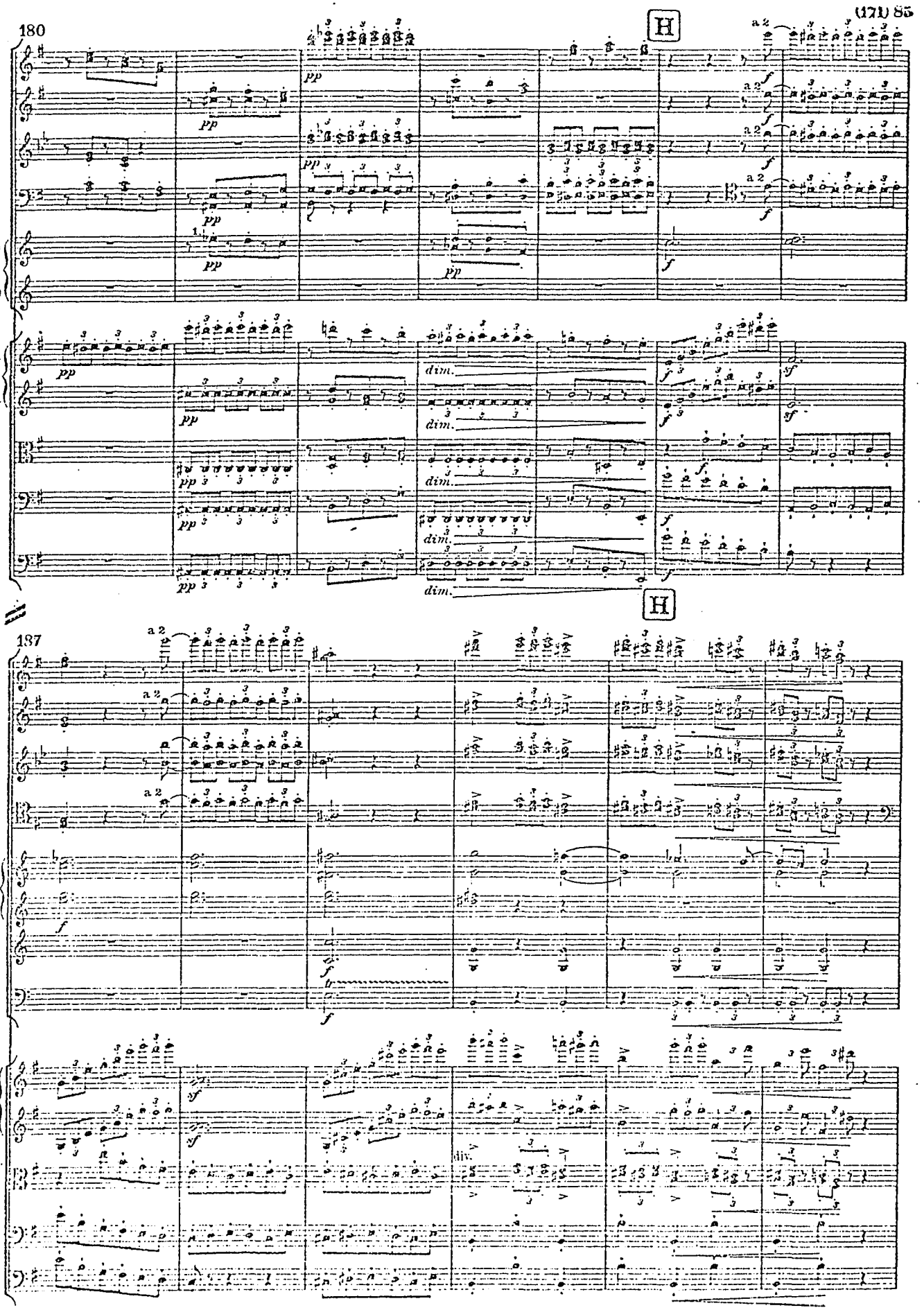

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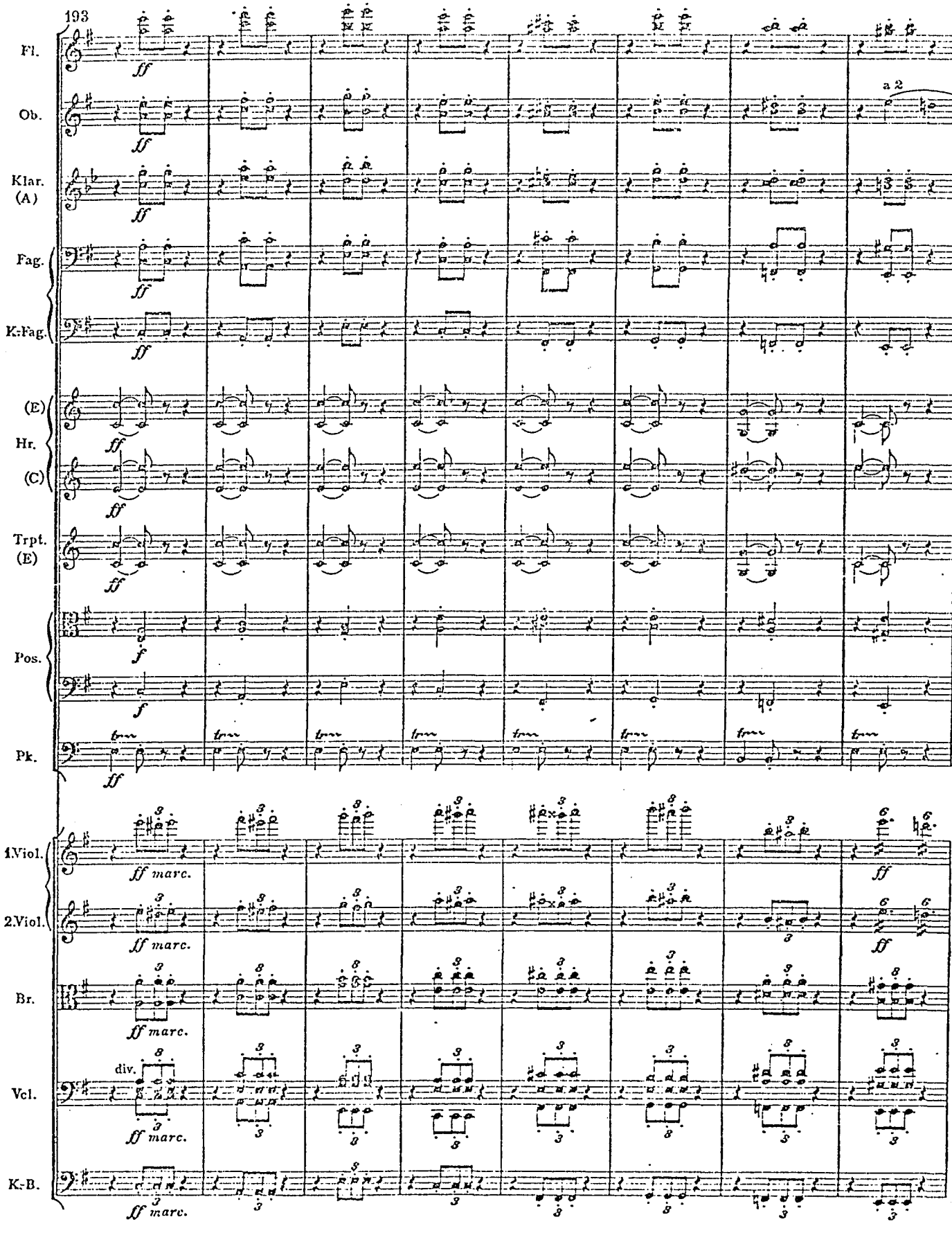
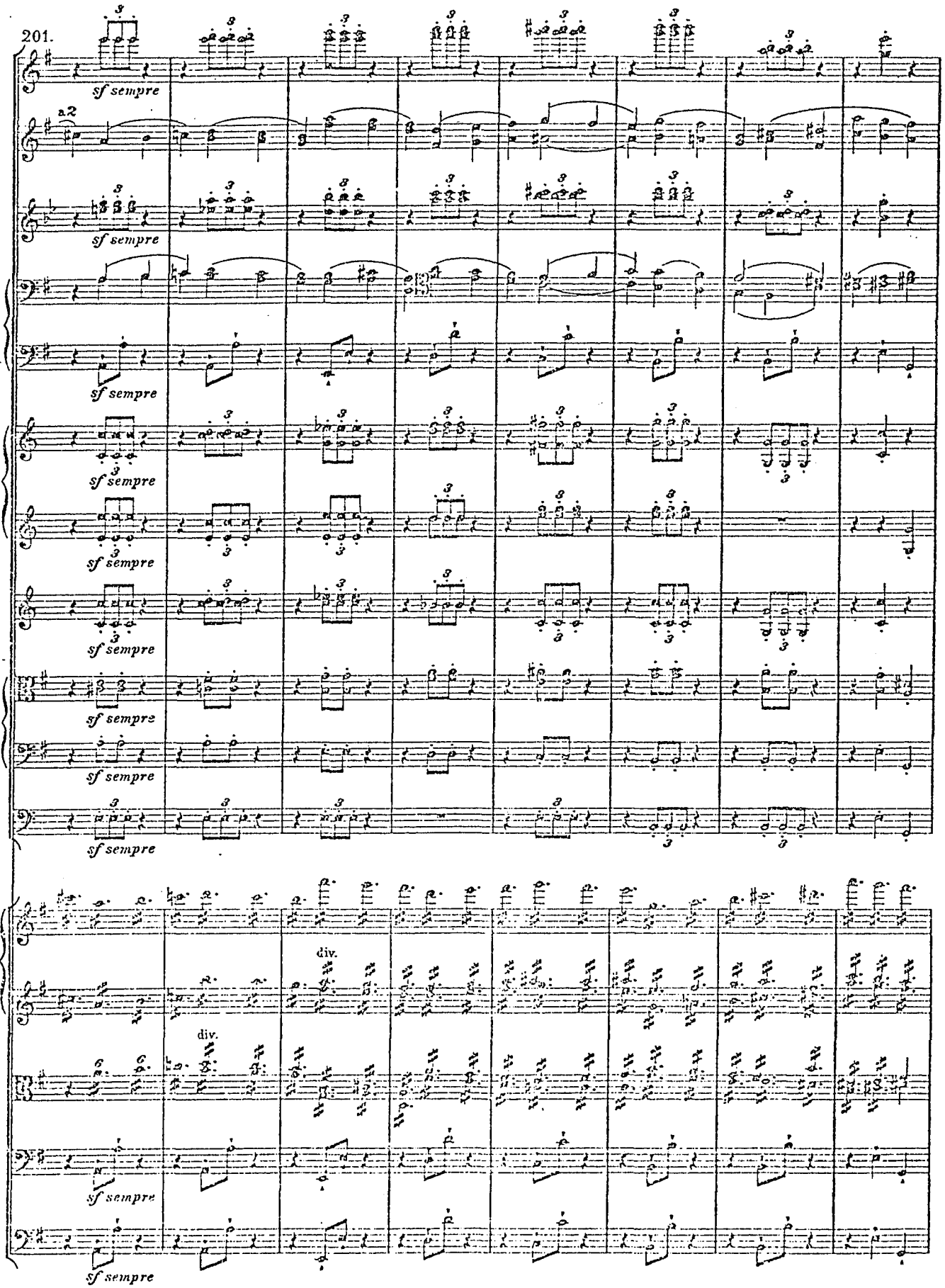




and drive, with a literal reading of the dynamic markings. Many small details can be observed in listening to the cassette. The execution of the pianissimo at M. 175 was a problem for all of the conductors, and the differences are better heard than read about. In M. 185 Weingartner attempts to keep in balance all three rhythmic groupings. The brass line is played without accents. From M. 193 - 200, each measure seems stronger than the last. At M. 209 the pace relaxes.

Wilhelm Furtwängler, conducting. Furtwängler's initial tempo is MM. 141. He drives headlong into M. 193 where the tempo slows to MM. 108 after a long silence in M. 192. The tempo then gradually picks up to MM. 132 by M. 209. The downbeat of M. 170 is very staccato, setting up the entry of the trombones. The execution of the triplet passage beginning in M. 177 is very clear. At M. 185 the brass and the triplet figures outweigh the eighth-notes in balance.

Otto Klemperer, conducting. Klemperer's tempo is a fairly steady MM. 116 - 120 throughout the segment, with no sense of headlong rush, but rather a maintained intensity. The execution at M. 177 is again very clear and nicely spaced. At M. 185 the horns outweigh all else, although the rest of the orchestra is audible. At M. 193 the timpani roll is much more prominent than the other versions, and this balance continues through the rest of the segment.

Bruno Walter, conducting. Walter holds to a steady tempo of MM. 116, giving more emphasis to tone and finesse. The passage from M. 178 - 185 is played at a softer dynamic level than the other versions. At M. 185 the horn leads. At M. 193 Walter's attention to the last note of each triplet helps to display the duplet in the woodwinds. The intensity begun in M. 193 continues to the end of the segment.

Arturo Toscanini, conducting. Toscanini also maintains a steady tempo of MM. 120. His attack at M. 175 is less than that in M. 174. At M. 185 the eighth notes are not lost. Possibly the basses are playing along with the cellos. A slight delay of attacks is felt in M. 170, 172 (trombones) and 193. The effect is to heighten the tension. The technical execution of the segment is very good.

Segment #4: M. 253 - 311

Felix Weingartner, conducting. Weingartner maintains a literal approach, setting and holding a tempo of MM. 160. In M. 299 and 300 he pulls back, then goes ahead from M. 301 to the end. The final sonority is lengthened a bit.

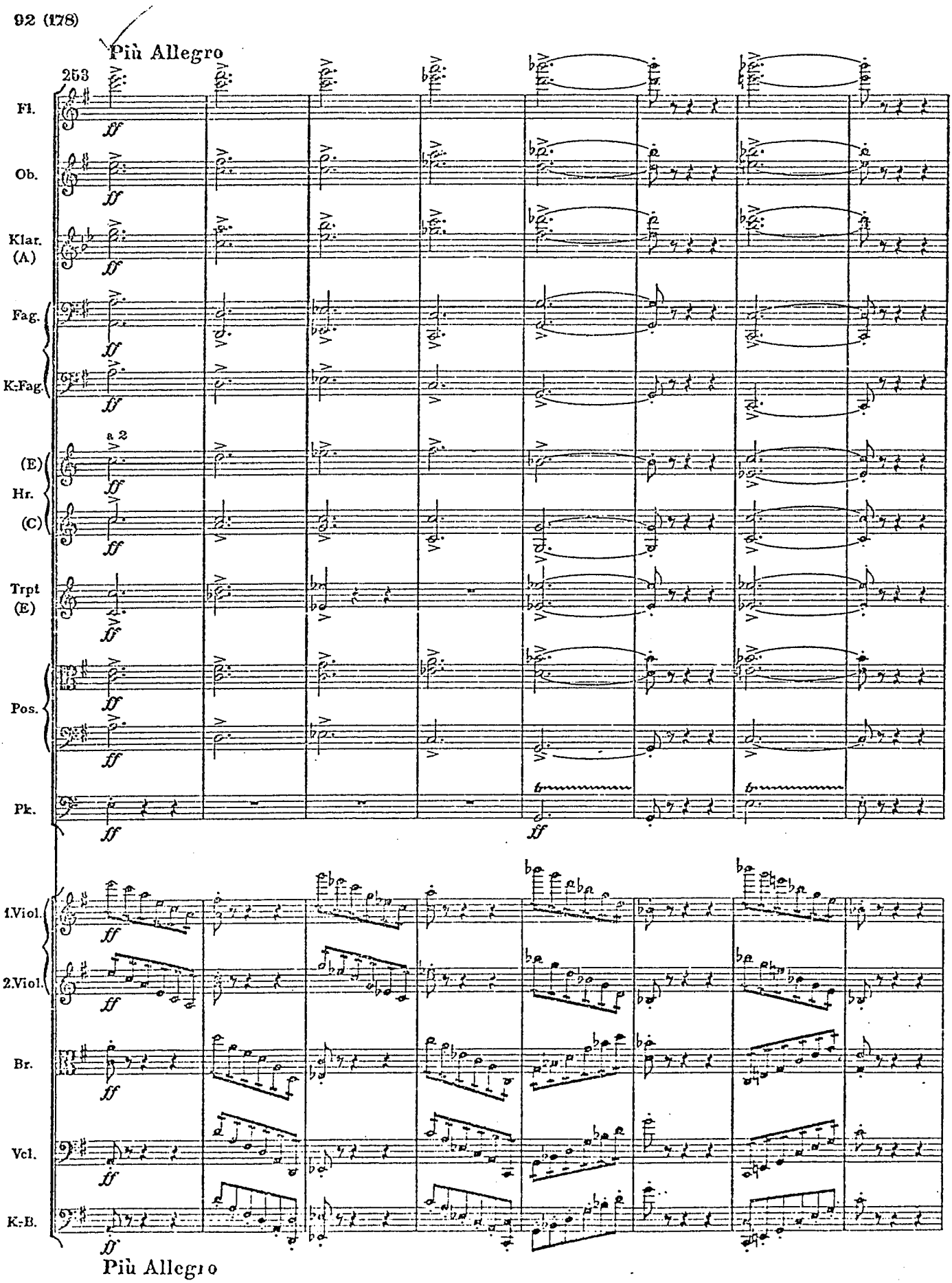
Wilhelm Furtwängler, conducting. Furtwängler begins with a tempo of MM. 196 and keeps running ahead. The trombone line at M. 273 is played staccato, not marcato. Much detail is sacrificed to the momentum. Only the last three sonorities are spaced wider apart, with the last sonority played longer than written.

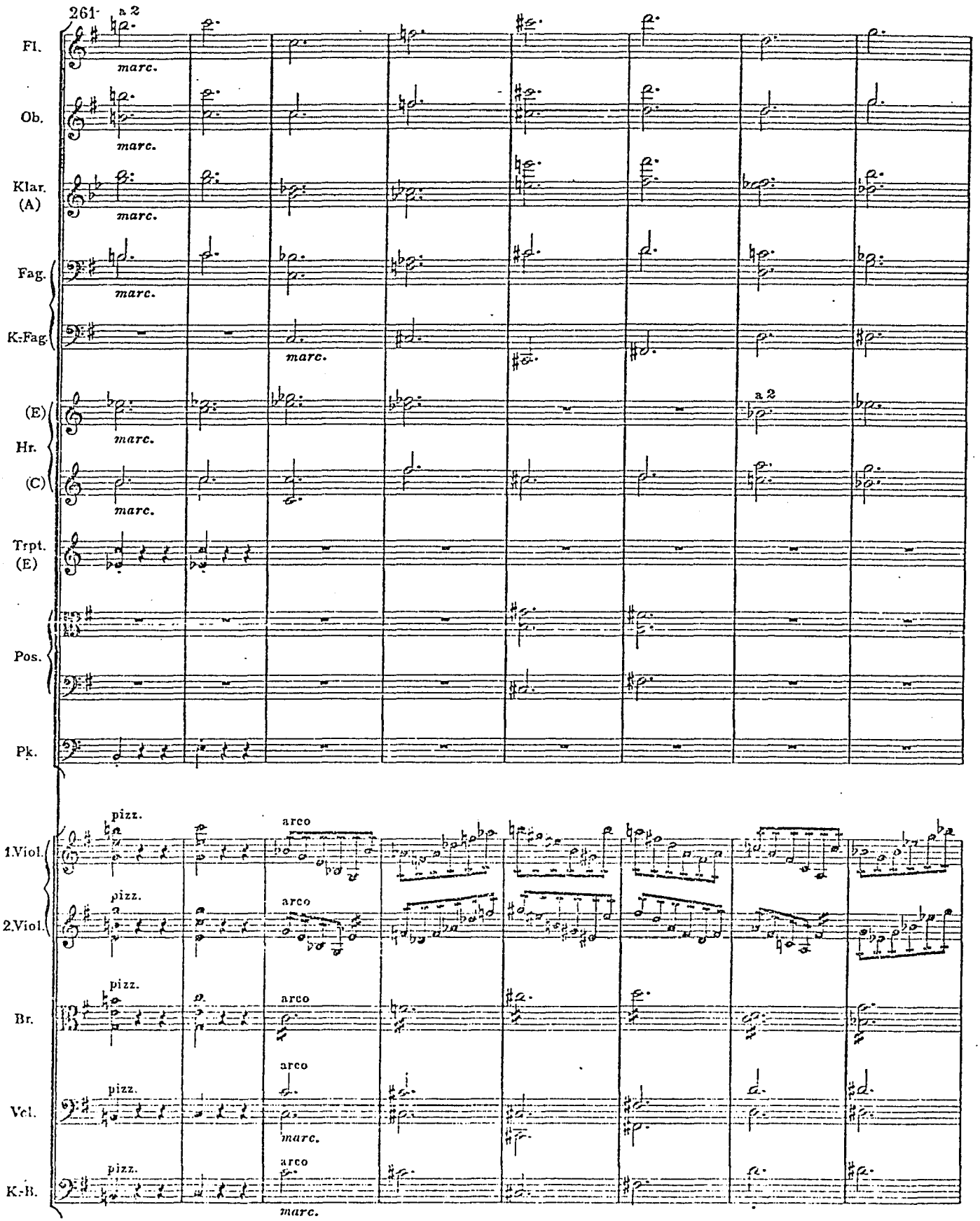
Otto Klemperer, conducting. Klemperer sets a tempo of MM. 76 conducted in one to the measure and maintains this tempo to the end of the movement. There is less controlled emotion than previously in the movement, as Klemperer appears to let loose. The last sonorities are exactly in tempo.

Bruno Walter, conducting. Walter begins the segment at MM. 160 and picks up to MM. 180 by the end of the movement. The last two sonorities are slighly spaced. There is somewhat less momentum than in the other versions, coupled with a "prettier" tonal quality.

Arturo Toscanini, conducting. Toscanini sets and holds a tempo of MM. 176 right to the end. There is much attention to detail.

92 (178)





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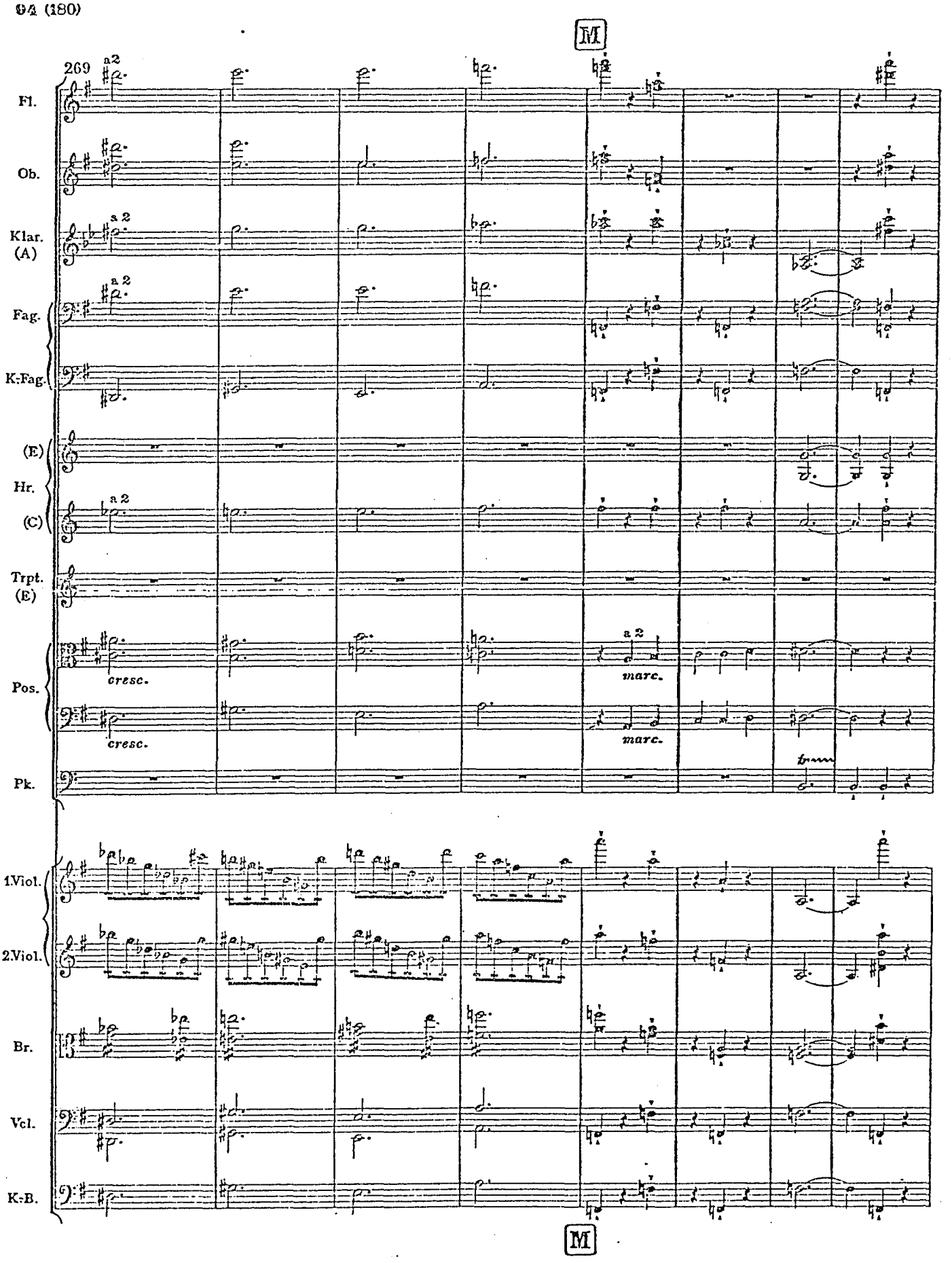
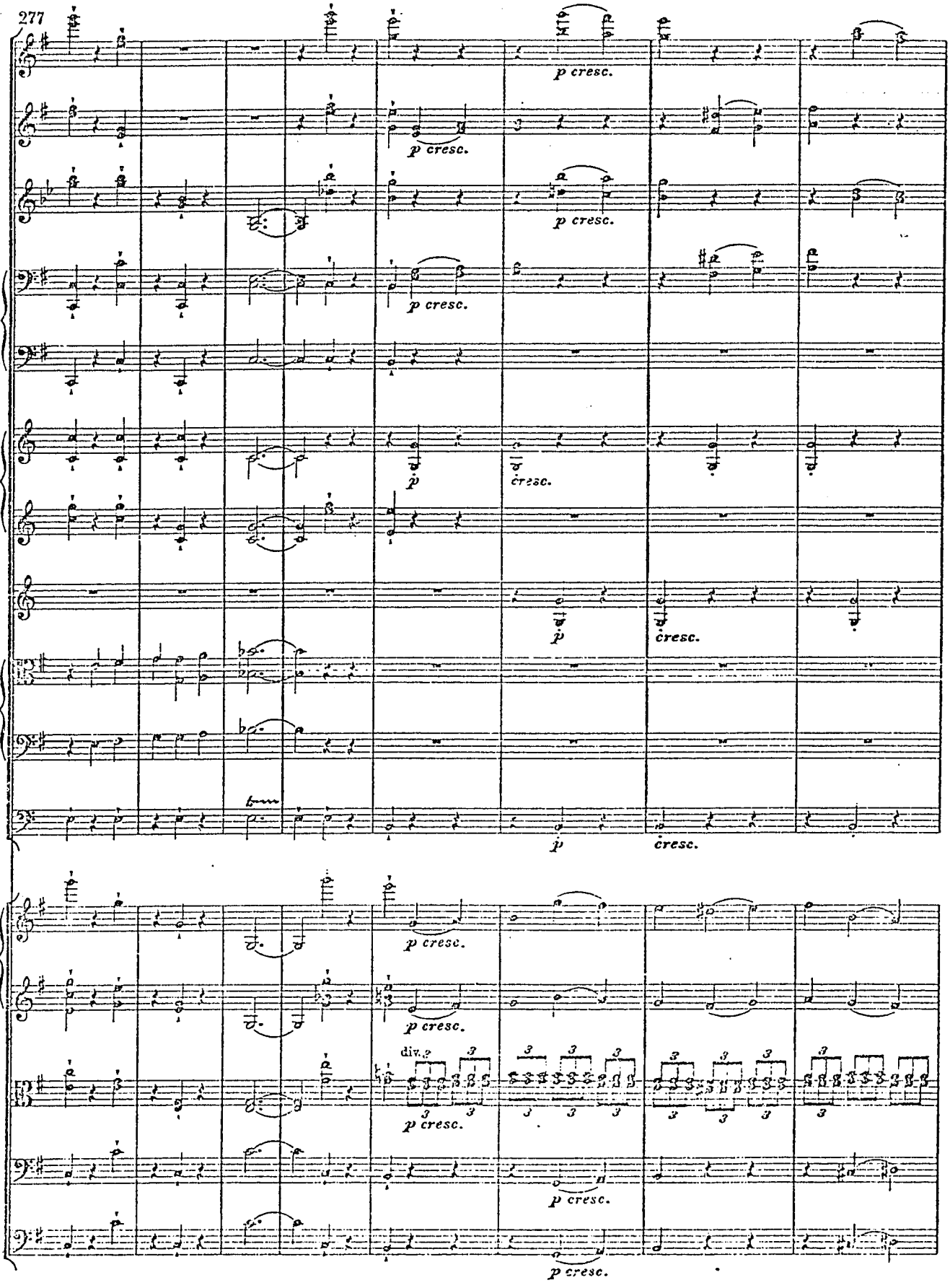
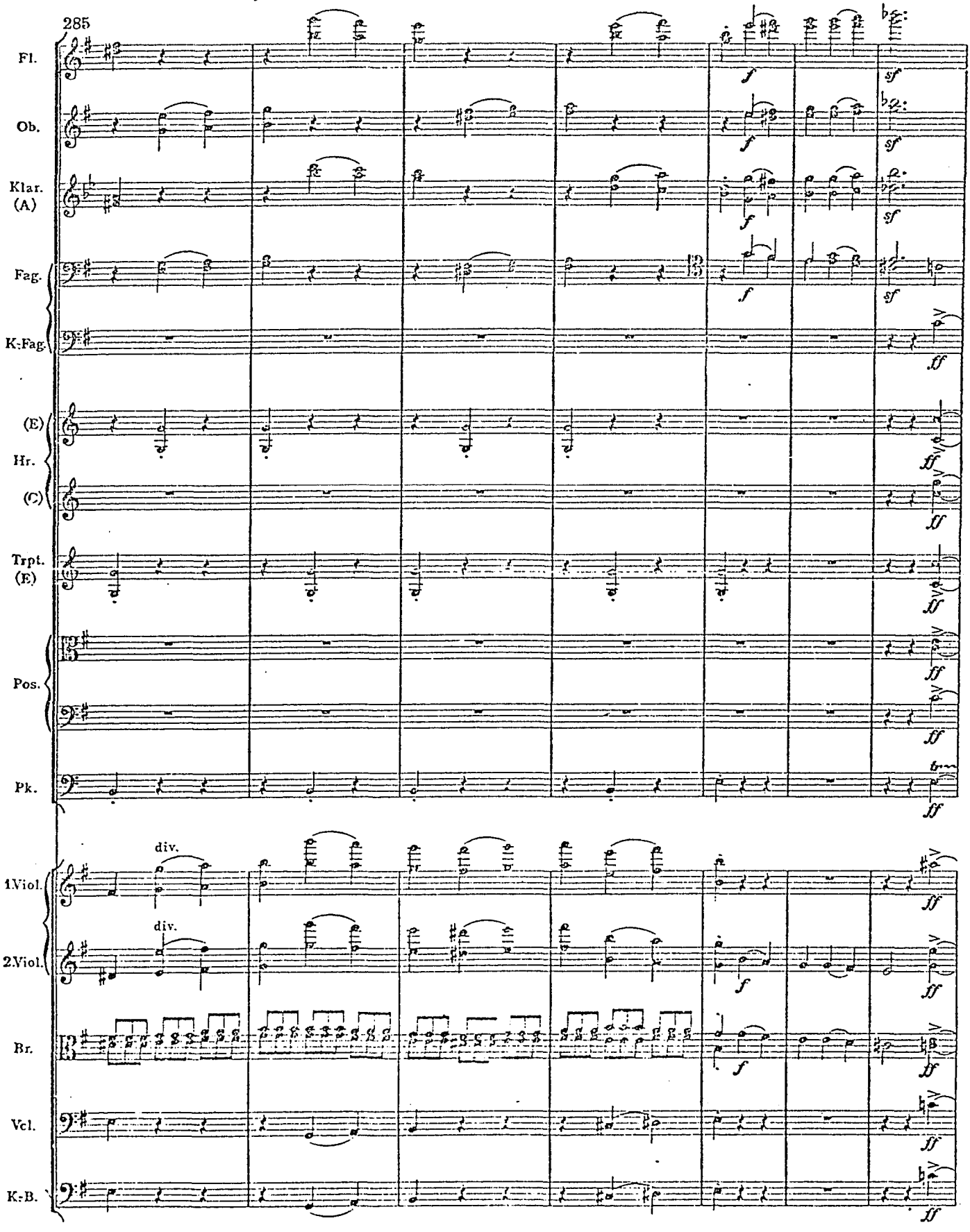
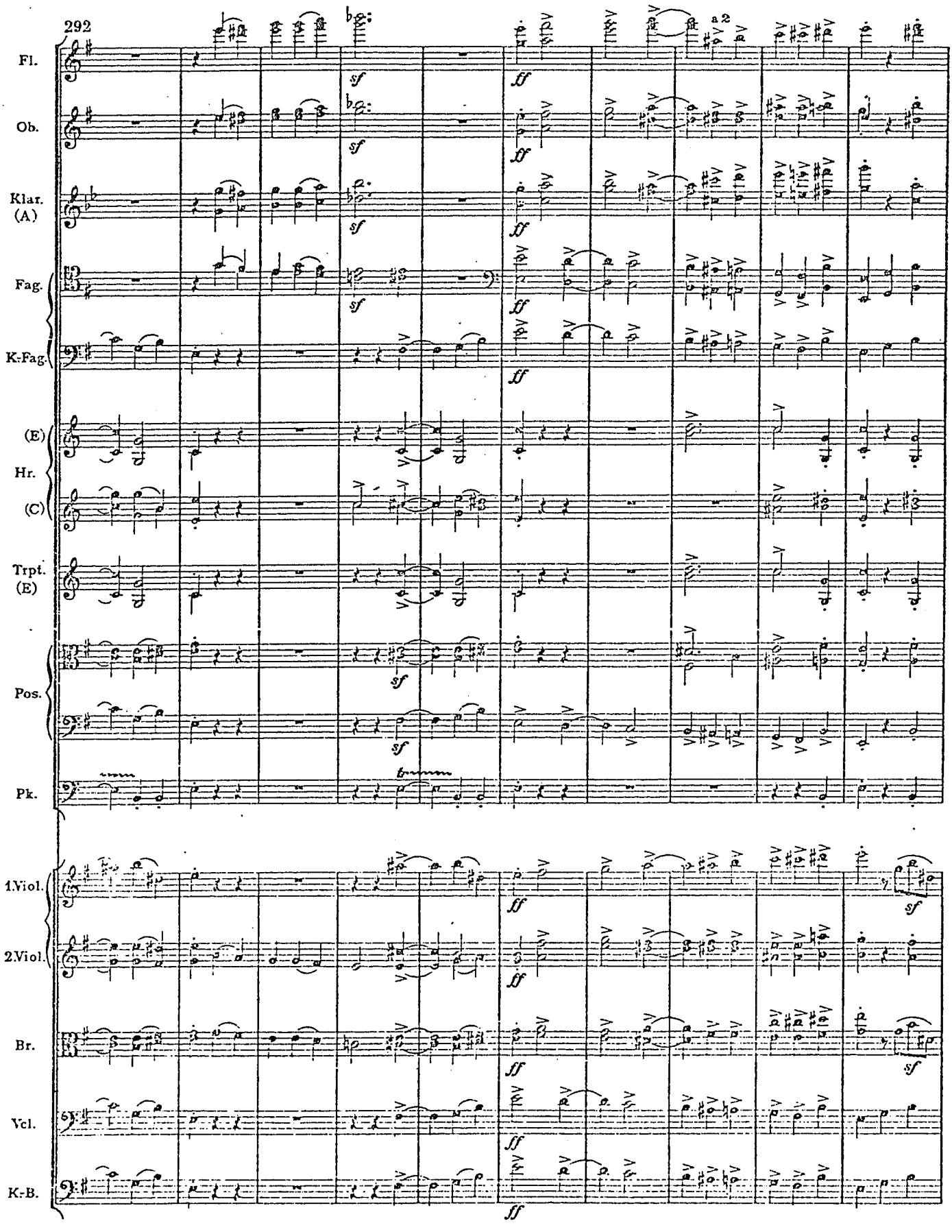
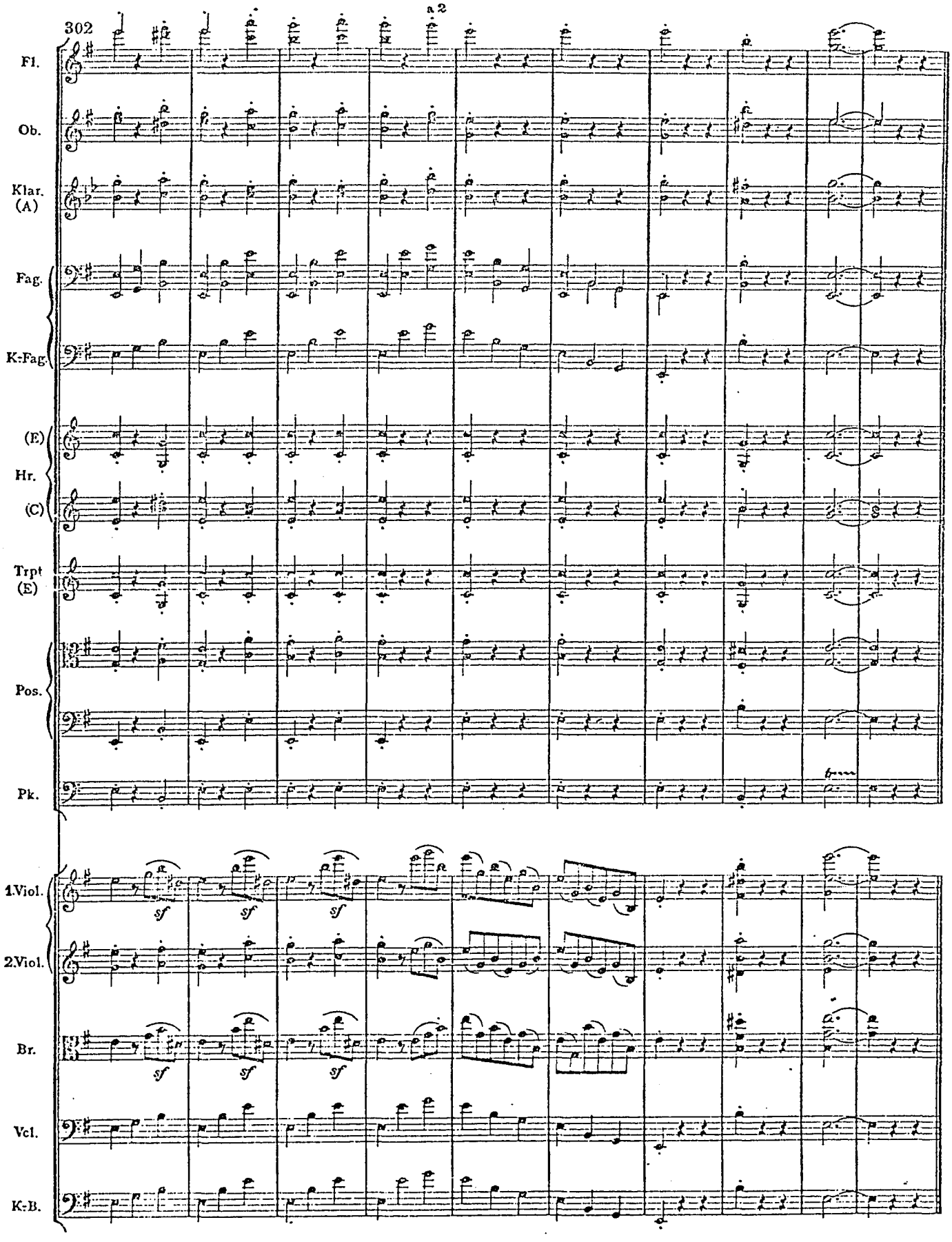










Summary

Again the tempo variation throughout the movement and within the chosen segments helps to show the differences in interpretation among the five conductors. The following list conveniently summarizes these differences:

Conductor	Segment #1	Segment #2	Segment #3	Segment #4
Weingartner	M.M. 124	96- 84- 78	123	160
Furtwängler	M.M. 88	84- 72	141-108-132	196-faster
Klemperer	M.M. 112-90	84 - 72	116-120	228
Walter	M.M. 96	78- 69- 72	116	160-180
Toscanini	M.M. 108	108-102-108	120	176

(Please refer back to the previous discussion to pinpoint the exact places of tempo change within the segments.) Toscanini struck a more consistent tempo than the German group in his performance. Furtwängler on the other extreme displays more tempo variation than the other German conductors.

The second segment, which is the middle of the movement had the most variety of interpretation. With each conductor some structuring of the tempo relationships was executed over the course of the six variations. It was interesting to observe Klemperer leading the pack with the fastest tempo for the end of the movement, as Klemperer more frequently seems to choose moderate tempi. A sense of momentum is present in all the performances.

Beethoven: Symphony #3, Second Movement

Segment #1: M. 1 - 16

Wilhelm Furtwängler, conducting. Furtwängler's tempo for the opening of the movement is MM. 58, using the eighth-note as the beat unit. The grace notes in the bass part begin on the downbeat, spaced like a triplet. M. 2 is slightly louder than the first measure. There is weight on the downbeat of M. 4, and Furtwängler brings out the second violin part.

The oboe part is quite prominent from M. 8, as are the second oboe fragments. The overall dynamic level is stronger than the opening of the movement. The strings peak on the third beat of M. 12. The horns are rather heavy in M. 14. The string figures are not spaced very much, played full value and on-the-string.

Arturo Toscanini, conducting. Toscanini sets a tempo of MM. 60, placing the grace notes ahead of the downbeat. Toscanini adds energy to the short notes in the violin line. While there is no added weight on the downbeat of M. 4, M. 6 is played with weight as marked.

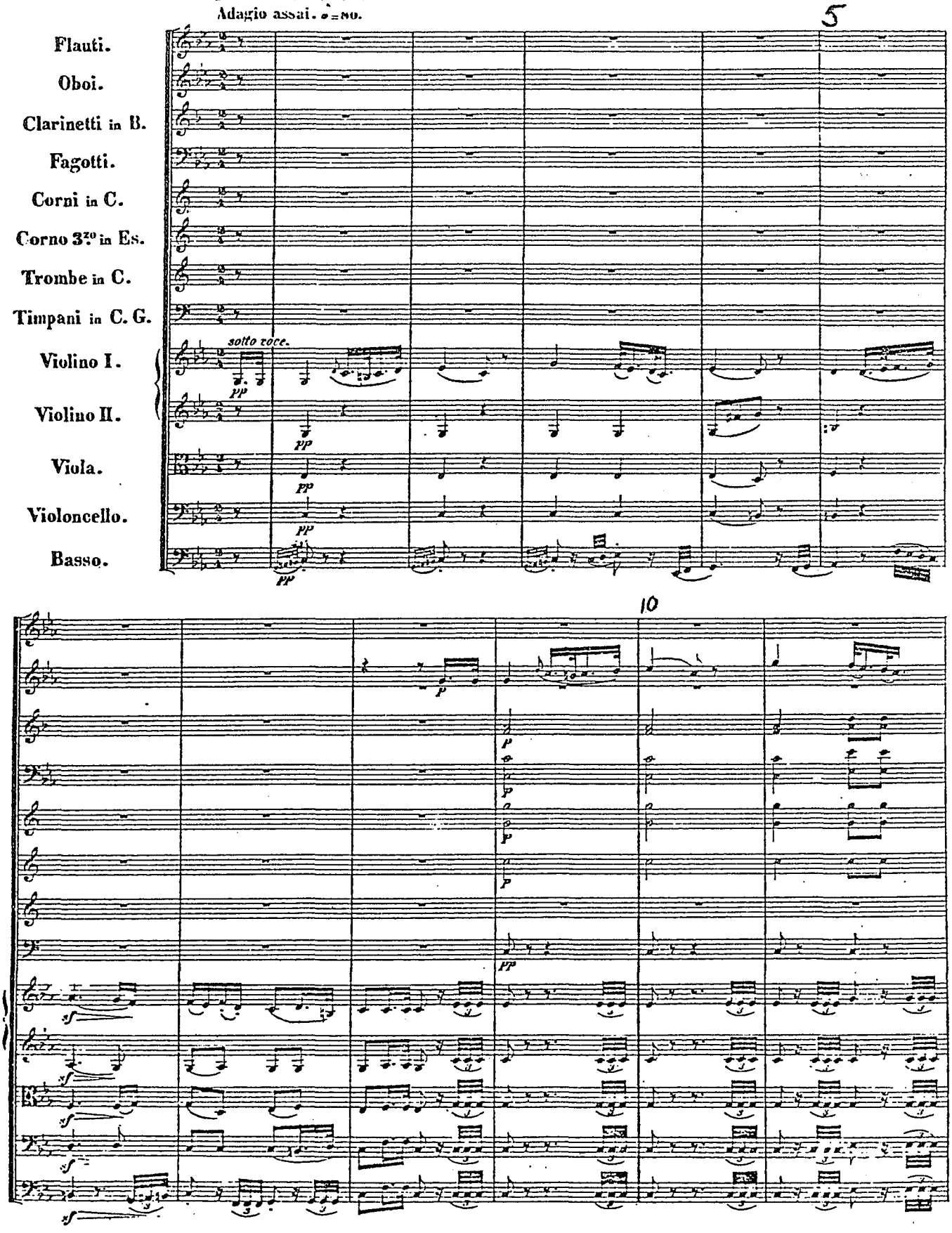
Toscanini also makes the oboe line prominent from its entrance, but has the strings play somewhat lighter than the Furtwängler version. In M. 10 the sustaining winds all release on the fourth beat. In M. 12 the strings swell, but pull back on the third beat. Toscanini's crescendo in M. 14 is less dramatic than the Furtwängler recording. The strings use more space between notes in their figures, adding clarity.

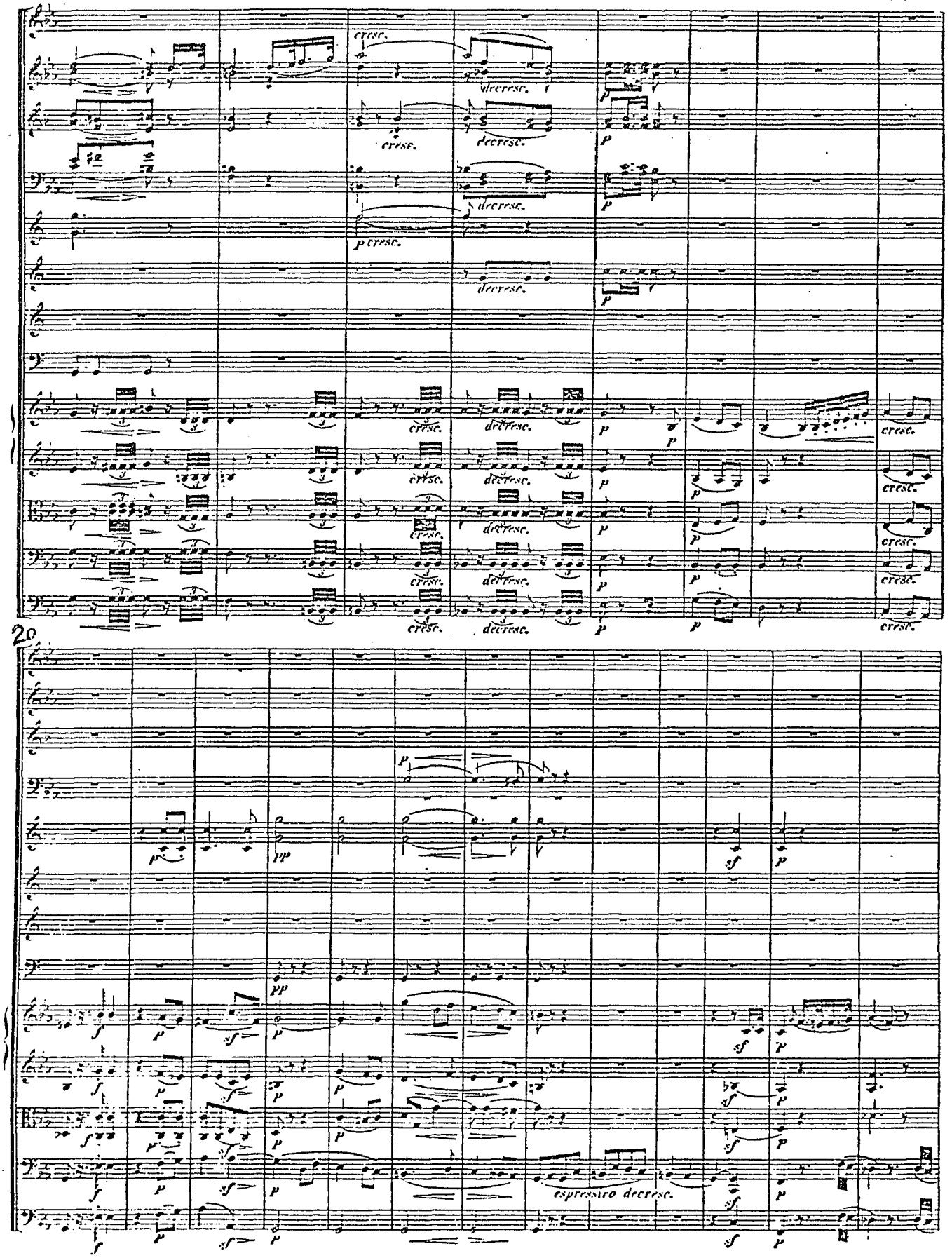
Felix Weingartner, conducting. Weingartner's opening features a dead, straight sound at a tempo of MM. 57. He has the graces played before the beat in a faster triplet grouping than the other versions illustrate. M. 4 is played at a straight dynamic level, and the second

36 (146)

Marcia funebre.

Adagio assai. ♩=80.





violin line is obviously not brought out. M. 6 does have weight as indicated in the score.

The oboe is audible from its entrance, but not as prominent as in the previous recordings. There are intonation problems in the wind chords. M. 12 peaks on the third beat. In M. 14 the horns are much louder than the other parts. Weingartner also spaces the dotted figures in the strings. The clarity of the recorded sound is somewhat inferior.

Otto Klemperer, conducting. Klemperer also begins the movement very softly, setting a tempo of MM. 54. The grace notes are played before the downbeat. There is again added energy to the short notes in the violin line. In M. 4 the second violin part is brought out. In M. 7 and 8 the inner string parts are more audible.

While the oboe is easily heard, the clarinet parts are much more prominent than in the other versions, producing more blend in the wind sound. The winds play straight through M. 10 without breaking. The strings build up to M. 12 and peak on the third beat. The recording has good clarity.

Erich Kleiber, conducting. Kleiber's tempo is MM. 60. The opening is very soft with the grace notes initiated on the beat. In M. 2 the third beat is not sustained by the first violins. There is no swell to any part at M. 4. The clarity at M. 4 is remarkable. At M. 6 the violin parts are particularly heavy with their octave.

At M. 9 there is some accent on the entrance of the winds and timpani. The dynamic level is higher than the opening. Kleiber also has the winds continue the sound through M. 10. In M. 12 there is crescendo right up to the third beat, but Kleiber pulls back right on the third beat. The crescendo at M. 14 is quite gentle in comparison

to some of the others, and M. 15 has more diminuendo than all of the other versions. The rhythmic figures are more spaced, especially the string triplets.

Bruno Walter, conducting. Walter's tempo of MM. 62 is the fastest of the group. He coordinates the grace notes with the thirty-second-note prior to the downbeat. There is sharper energy to the short melody notes than in the other versions. While there is some weight at M. 4, M. 6 is weighted in all parts with a bit of surge coming into M. 6.

The oboe line is fairly prominent in Walter's recording. The winds again play through M. 10 without break, and the peak of M. 12 is on the third beat. Walter also spaces the rhythmic figures in the string parts.

Segment #2: M. 69 - 79

Wilhelm Furtwängler, conducting. Furtwängler sets a tempo of MM. 64 after coming into the passage with a broader tempo. The clarity of the parts is good, with the viola line coming through well in M. 69 and 71. There are no dynamic inflections to the oboe and flute phrases. The sfortzati in M. 76 - 78 are separated from the other tones, but not heavier or louder. The sound is full, with control.

Arturo Toscanini, conducting. Toscanini's tempo is MM. 72. His balance is scaled, favoring the woodwind lines, followed by the staccato scales and finally the violin figuration. The articulation of the descending triplets in the oboe and flute is very smooth. There are no dynamic inflections from M. 69 - 73. The sfortzati from M. 76 - 78 are quite short.

Felix Weingartner, conducting. Weingartner's tempo is MM. 90, quite a lot faster than the others in this passage. The section itself

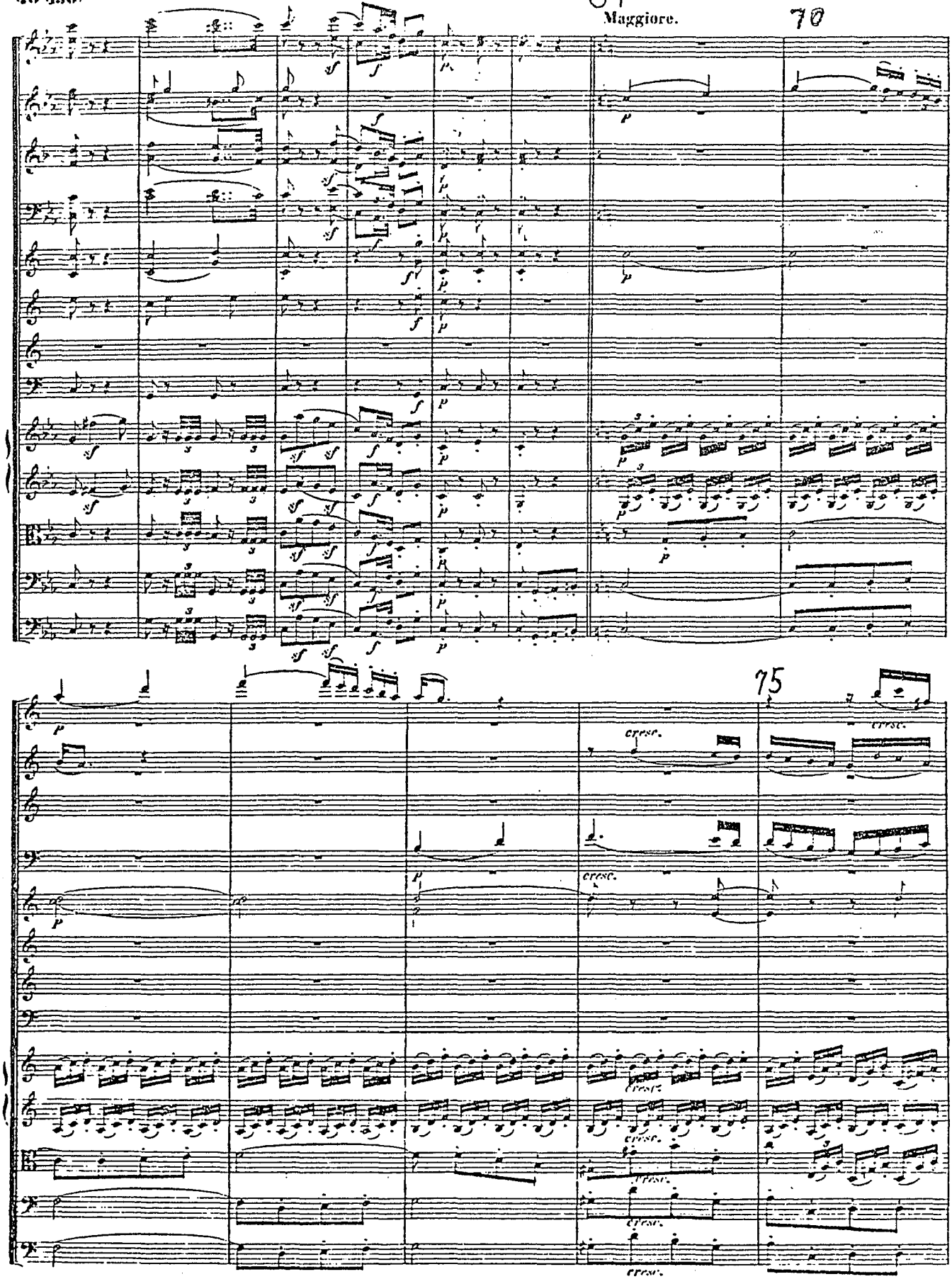
40 (150)

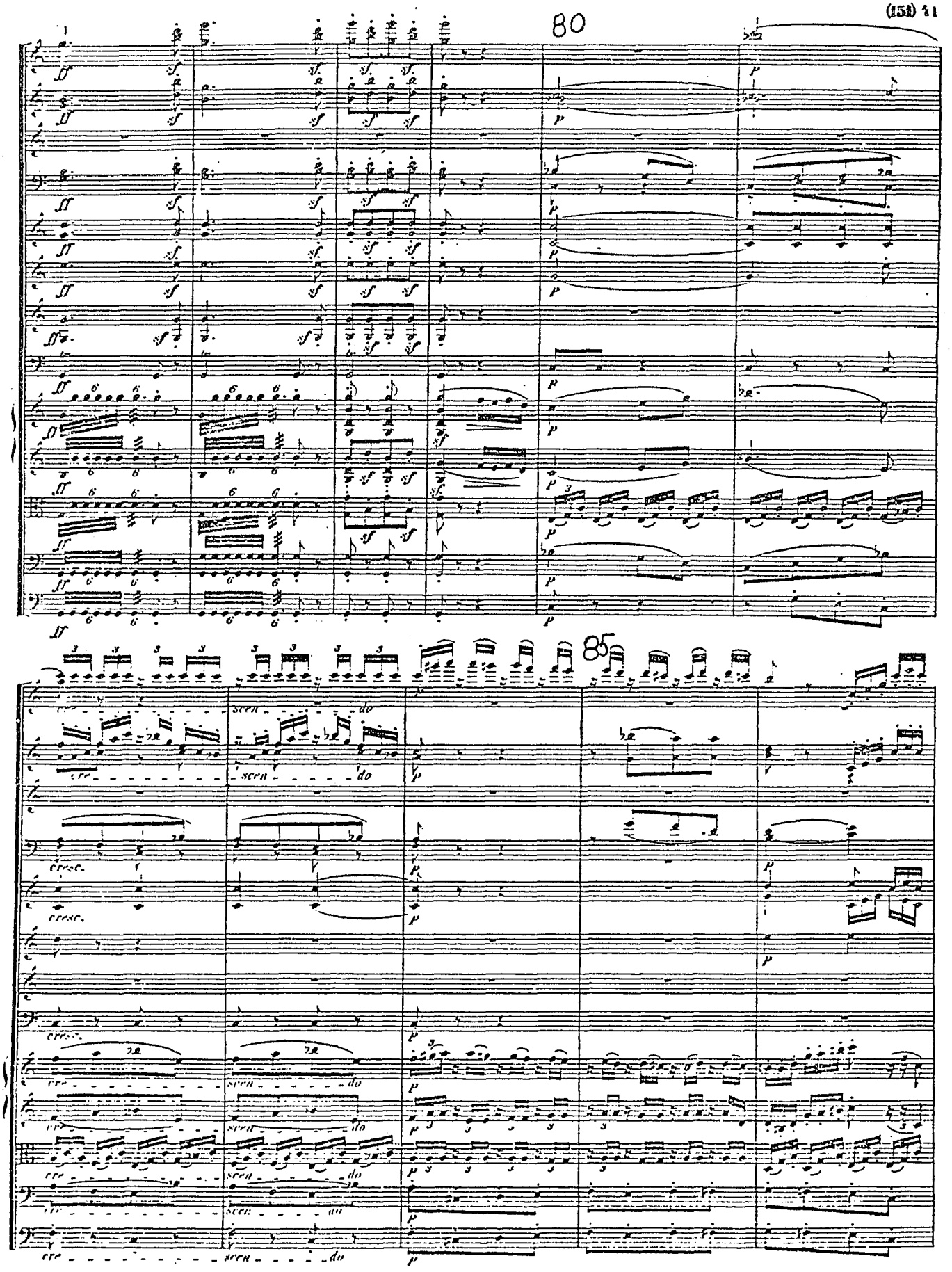
69

Maggiore.

70

75





is played more rapidly than its surroundings. The three eighth-notes into the Maggiore are broad, then the tempo is increased. Weingartner pushes a bit in M. 74 and 75. Then M. 79 is stretched, setting up a slower tempo. The balance is fairly even through the passage. The string bowing is more clearly measured at M. 76 than in the previous recordings. The descending triplets in the oboe and flute lines are more staccato than with Toscanini.

Otto Klemperer, conducting. Klemperer sets a tempo of MM. 66, somewhat faster than the immediate previous section. M. 68 has diminuendo in the cello and bass parts. The woodwind staccato is more detached in the oboe and flute. The passage has good clarity and balance. The violin chords at M. 78 are played very sharply. While the sfortzati in the winds are separated, they are not stronger than their surroundings. The timpani part is very solid.

Erich Kleiber, conducting. Kleiber's tempo of MM. 62 is slower than the immediate previous passage. The beginning is played very softly, including the three eighth notes from M. 68. The oboe and flute play a soft staccato in the descending triplets. The passage has very good clarity. At M. 76 the first violin is the strongest line, and very much more articulated (separate notes) than the other versions.

Bruno Walter, conducting. Walter's tempo of MM. 69 is the same as the immediate previous passage. All parts are in about equal balance. M. 76 is quite loud. The sforzati in the winds from M. 76 - 78 are somewhat sharper than their surroundings. At M. 79, Walter allows the timpani tone to ring.

Segment #3: M. 114 - 154

Wilhelm Furtwängler, conducting. Furtwängler sets and maintains a tempo of MM. 76 for most of this fugal passage. The sforzato in M. 115

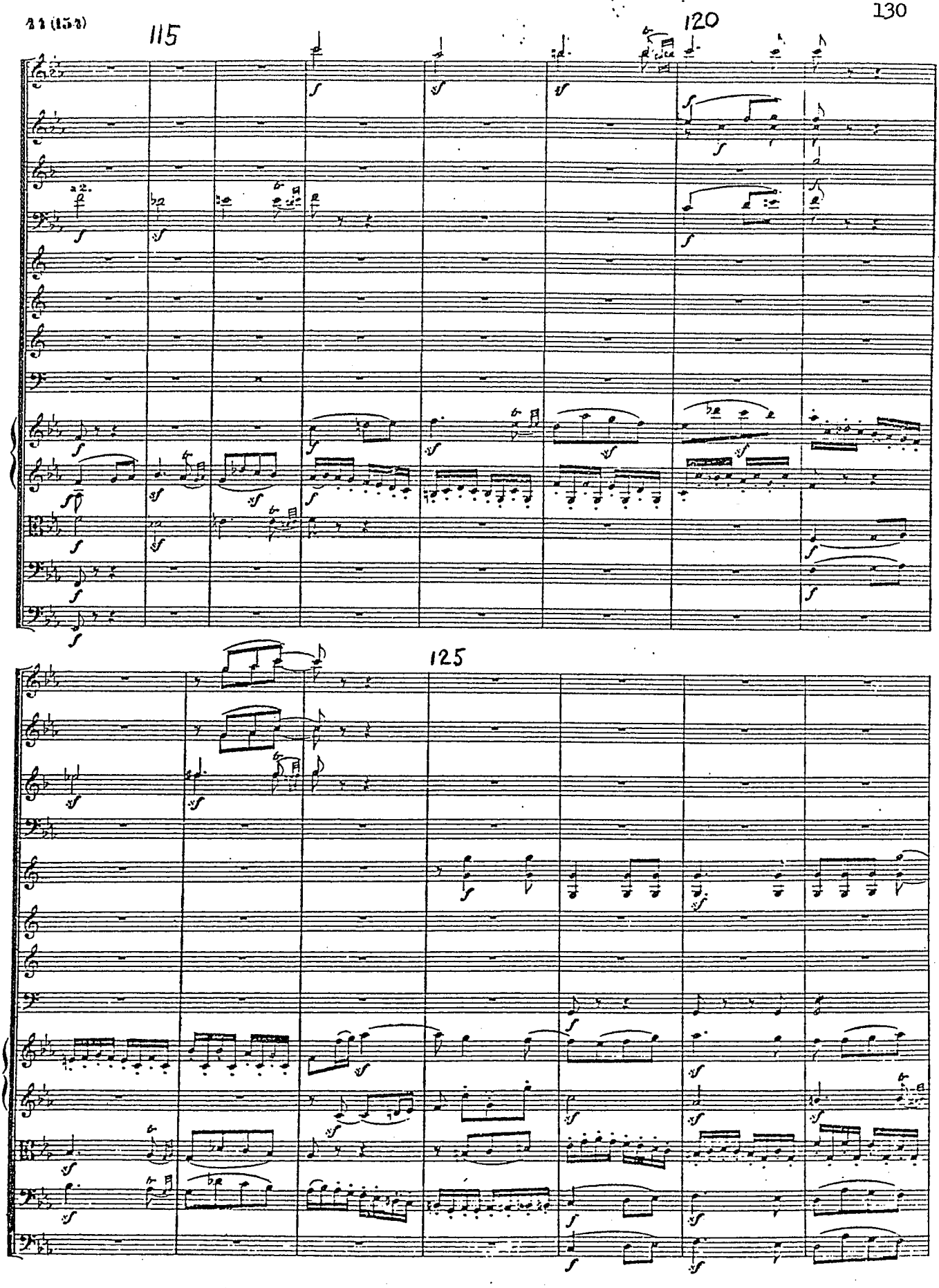
is slightly stronger than the first note. The trill in M. 116 begins on the written note. Furtwängler, like many of the conductors in the study adopts a deliberate staccato style in the performance of the sixteenth-note passages. M. 130 represents a louder dynamic level. At M. 135 the horns are stronger, but the clarinets are audible in unison with them. The brasses and horns are prominent from M. 140 - 145. Furtwängler broadens the tempo from M. 149 - 154.

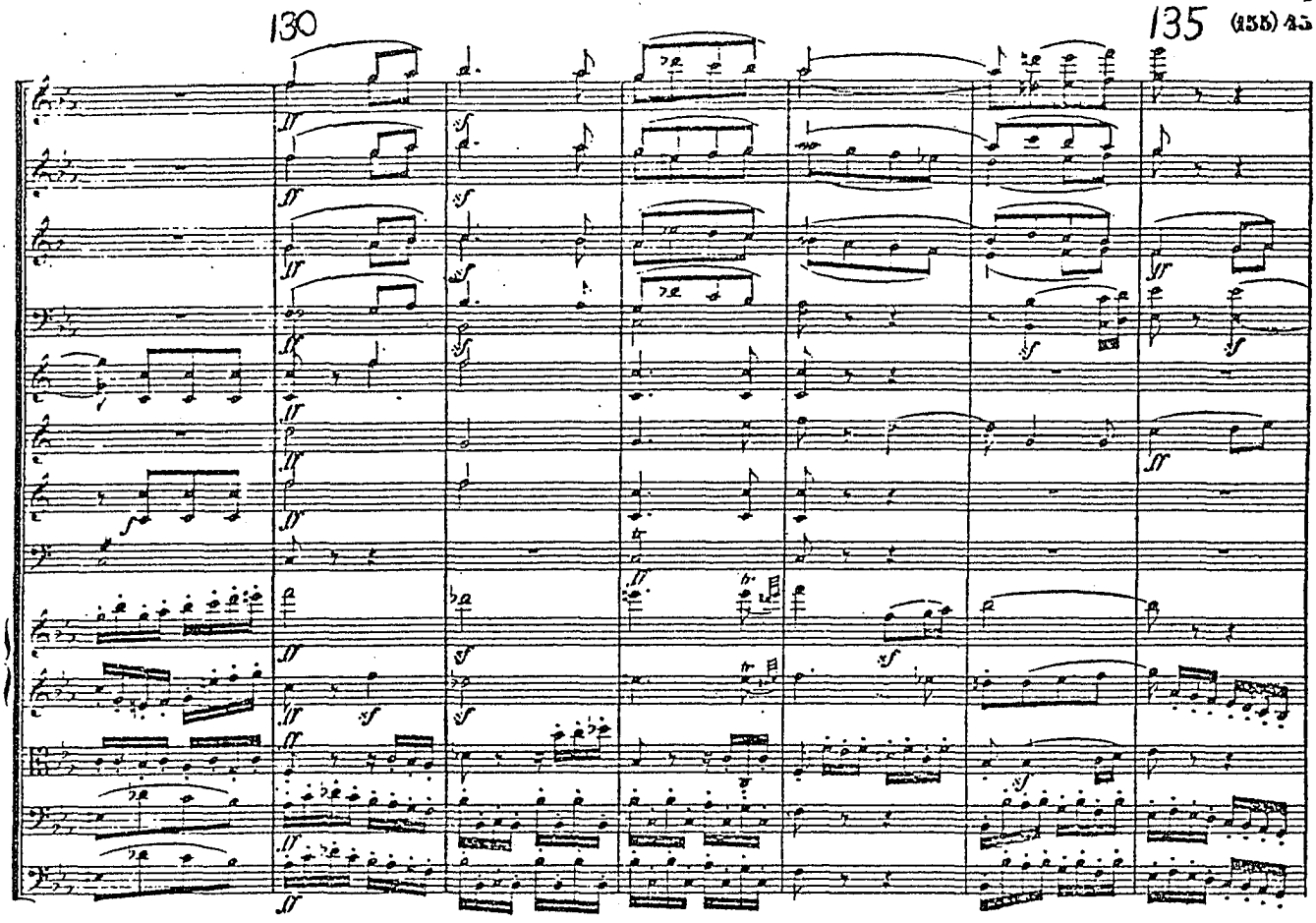
Arturo Toscanini, conducting. The eighth notes on the downbeat of M. 114 are played very short. Toscanini's basic tempo for the passage is MM. 84. The sforzato in M. 115 is no stronger than the preceding note. Like Furtwängler, Toscanini initiates the trills on the written notes and adopts the same deliberate style for the sixteenth notes. The balance of the flute part in M. 116 is light, when compared to the clarinet balance at M. 121.

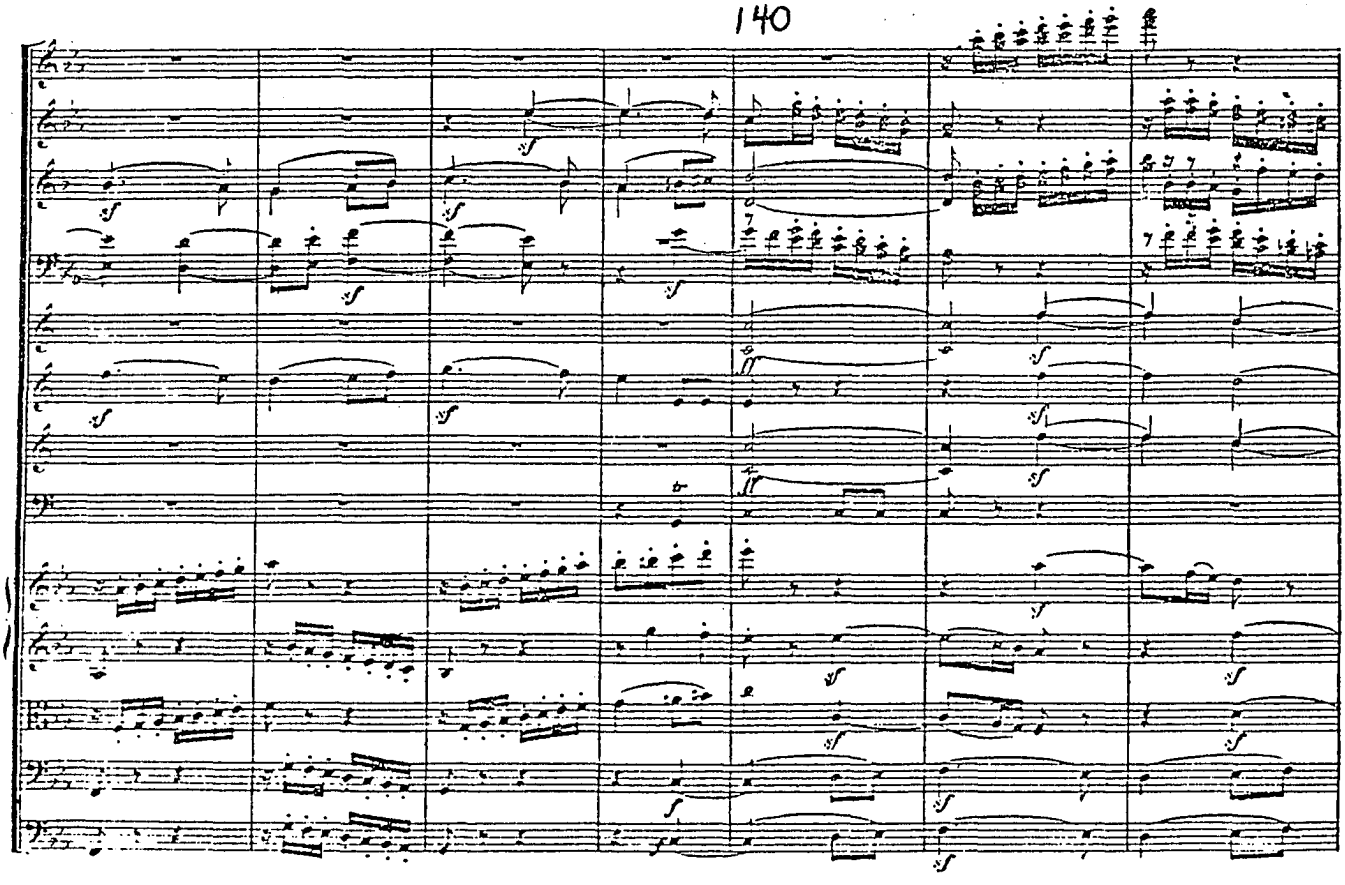
Toscanini stretches the tempo in three places, at M. 129, 139 and 151, always returning to his basic tempo. In M. 129 the timpani part is prominent. From M. 140 - 145 the brass and timpani parts are again prominent. From M. 146 - 148 Toscanini conducts a heavy bowed accent on the third beats.

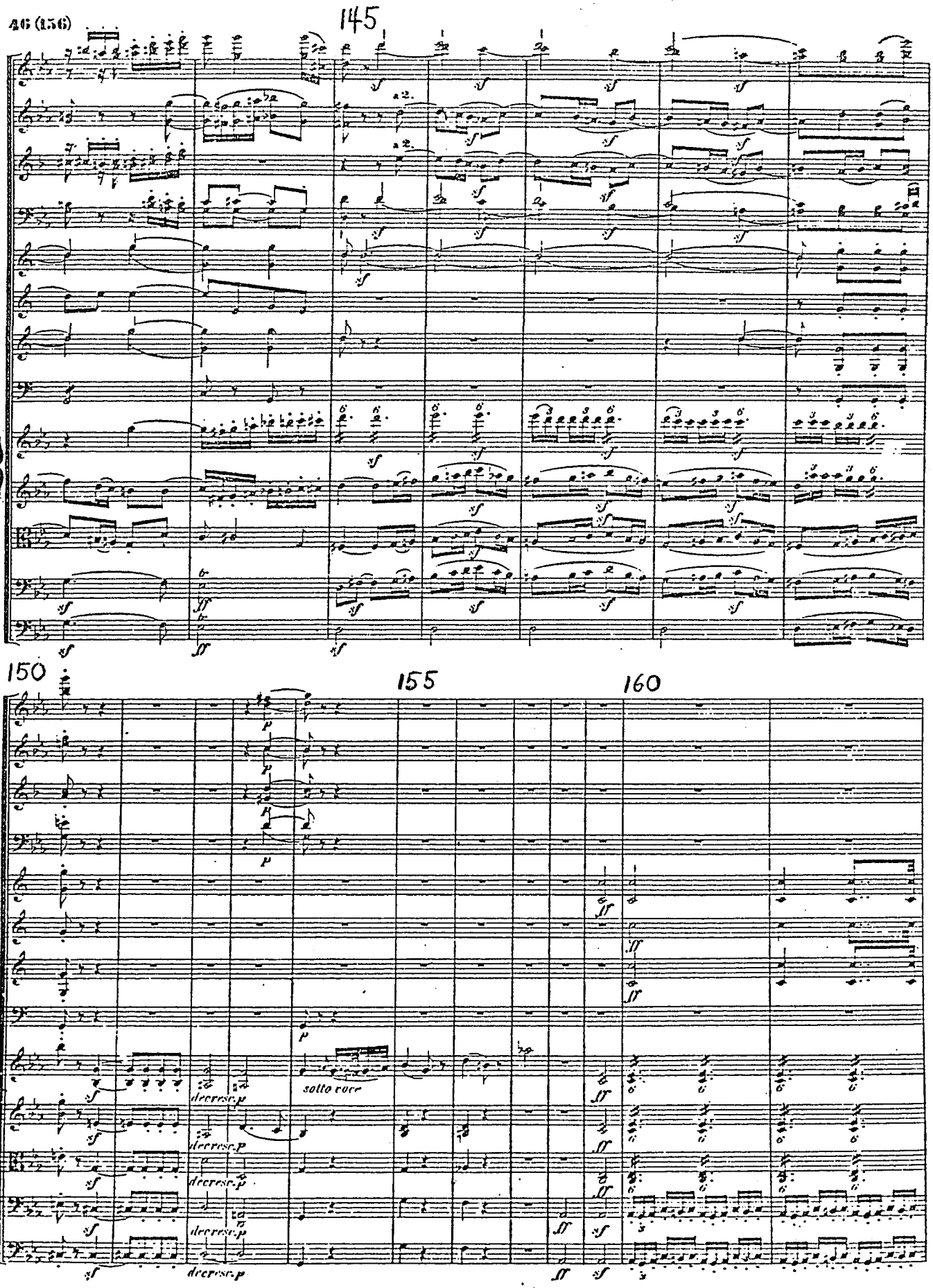
Felix Weingartner, conducting. Weingartner sets the most rapid tempo of the study group at MM. 96. The sforzato in M. 115 is not stronger than the opening note. Weingartner's interpretation of the trill initiates on the upper note, ahead of the beat, with the ending flourish snapped in quicker than the other versions. The sixteenth note style often favors each note that is on the beat.

Weingartner's dynamic level at M. 130 is stronger than the opening of the section. In M. 142 there is a sforzato in the horn part on the third beat. The horn sforzato in M. 145 is very effective. Weingartner delays the downbeat in M. 152, and then accents the attack









when it comes. From there, the tempo broadens to M. 154.

Otto Klemperer, conducting. Klemperer slows down in M. 113, and sets a tempo of MM. 69 for the fugal section. The trills are initiated on the written note. Klemperer's style on the sixteenth-notes is very deliberate, with all notes of equal intensity.

The horns overshadow the rest of the orchestra at M. 135. From M. 145 - 150 the violin parts are the most prominent, with a lot of bow on the repeated notes. The accents from M. 146 - 148 are sustained in a horizontal manner by the strings. In M. 149 the viola line is brought out. After Klemperer stretches the tempo in M. 151 the diminuendo begins immediately in M. 152.

Erich Kleiber, conducting. Kleiber maintains a strong execution of the sforzati throughout the section. His tempo is MM. 74. The trills are initiated on the upper note, on the beat. Again the sixteenth-note strokes are deliberate and strong. The intensity level is very strong throughout the section.

There is considerable reverberation of the downbeat in M. 150. The diminuendo begins immediately in M. 152. Kleiber's tempo is a bit slower from M. 150 - 154.

Bruno Walter, conducting. Walter's tempo is MM. 90, second to Weingartner in rapidity. The sforzati are not markedly stronger than their preceding notes during the exposition of the fugue. The trills begin on the written note. Walter keeps the pace moving, and does not underscore measures as did some of the other conductors. M. 130 is a stronger dynamic level than at M. 114. At M. 135 the horns are maintained in equal balance with the rest of the orchestra. From M. 145 - 150 the violin line becomes smoother. The diminuendo in M. 152 commences immediately. In M. 153 the basses may be playing an octave lower than written. The timpani accents the downbeat of M. 154.

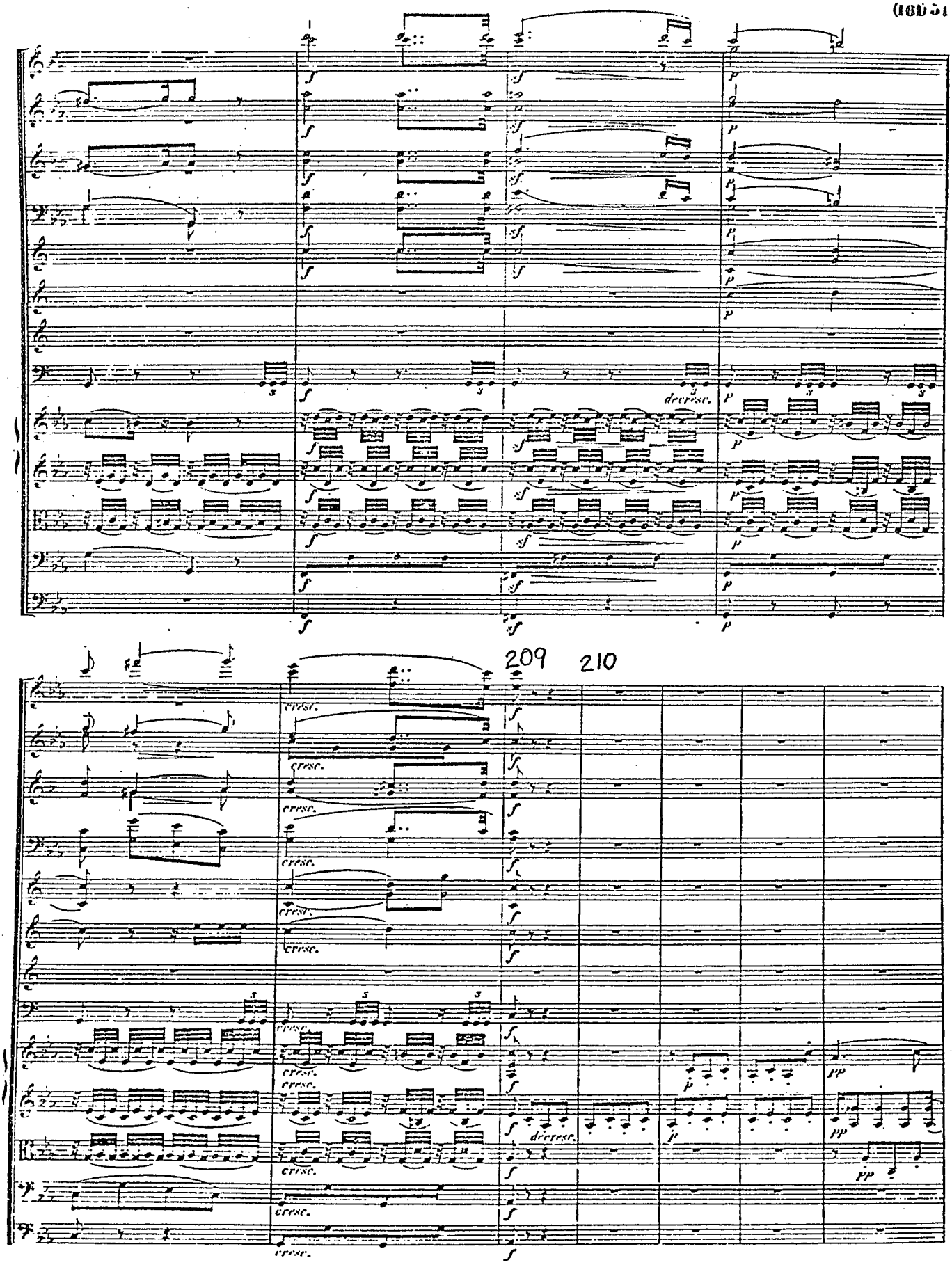
Segment #4: M. 209 - 247

Wilhelm Furtwängler, conducting. Furtwängler conducts the closing section of the movement with considerable rubato. At M. 209 his tempo is MM. 54. The diminuendo actually begins to be felt in M. 210. In M. 213 the fourth beat is stretched, then the tempo is regained.

At M. 223 Furtwängler sets a new tempo of MM. 45, with several rubato passages. In M. 228 the sound actually stops before the following downbeat. From M. 230 - 238 the second horn part is quite prominent in comparison to the other versions. In M. 235 the first violins begin a crescendo on the third beat. In M. 246 the first oboe is prominent, almost strident. Furtwängler broadens the last two beats of M. 246, and M. 247 is quite long.

Arturo Toscanini, conducting. Toscanini is again more consistent with his tempo than Furtwängler, setting MM. 66 and remaining closer to it. The diminuendo begins in M. 209 as written. From M. 214 - 217 the winds are permitted to swell, but the strings are not — again, as marked in the score.

Toscanini places a short silent space before the downbeat of M. 228. The second horn is audible beginning in M. 231, but much softer than the Furtwängler recording. In M. 235 the first violins crescendo from the third beat. In M. 236 and 237 the flute is audible at first, then is overbalanced by the violins. From M. 240 - 242 Toscanini has the first violins play softer. In M. 245 both the oboes and horns play an eighth note. The tempo broadens in M. 246. The last chord is not as long as the Furtwängler recording.



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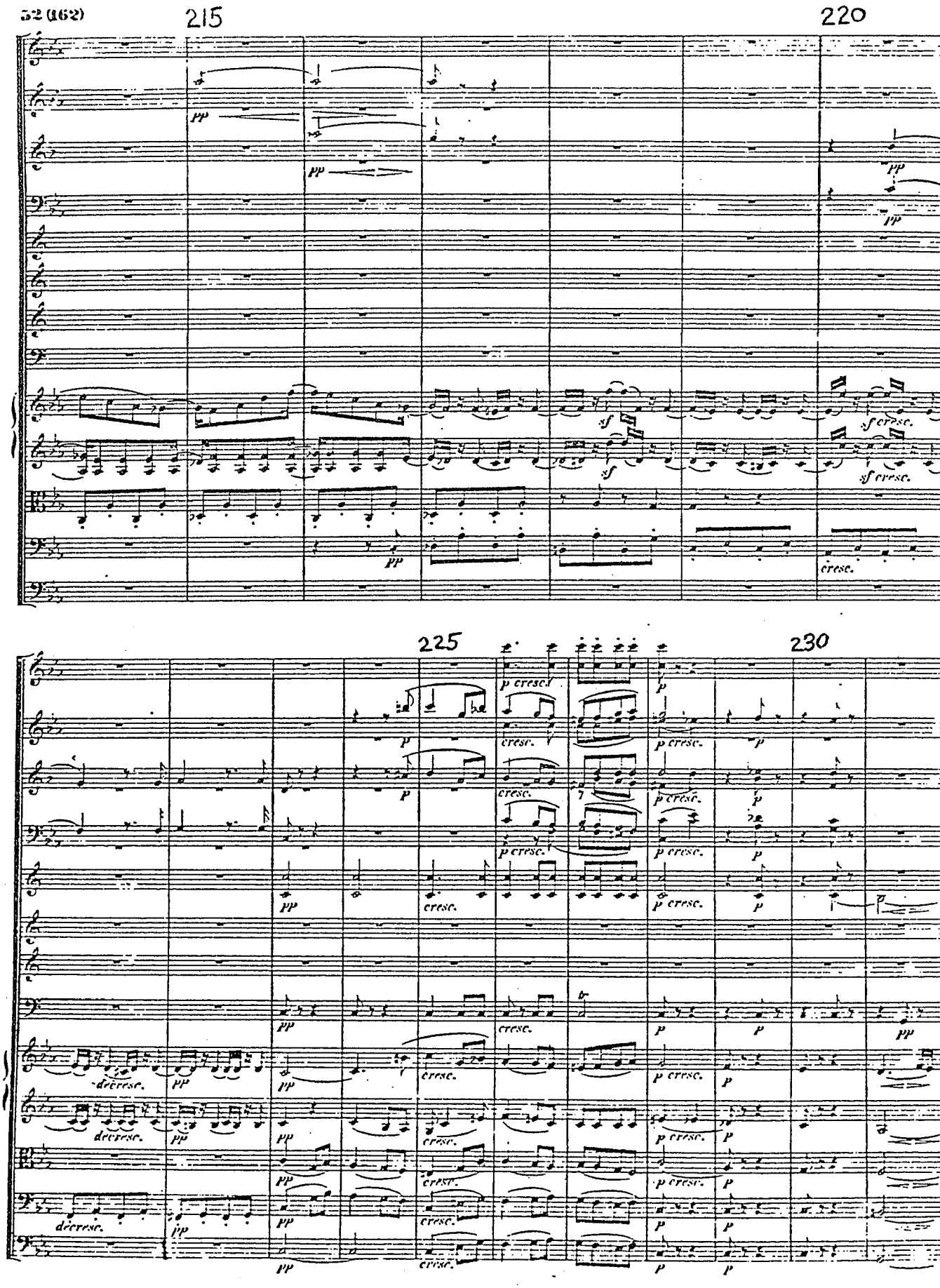

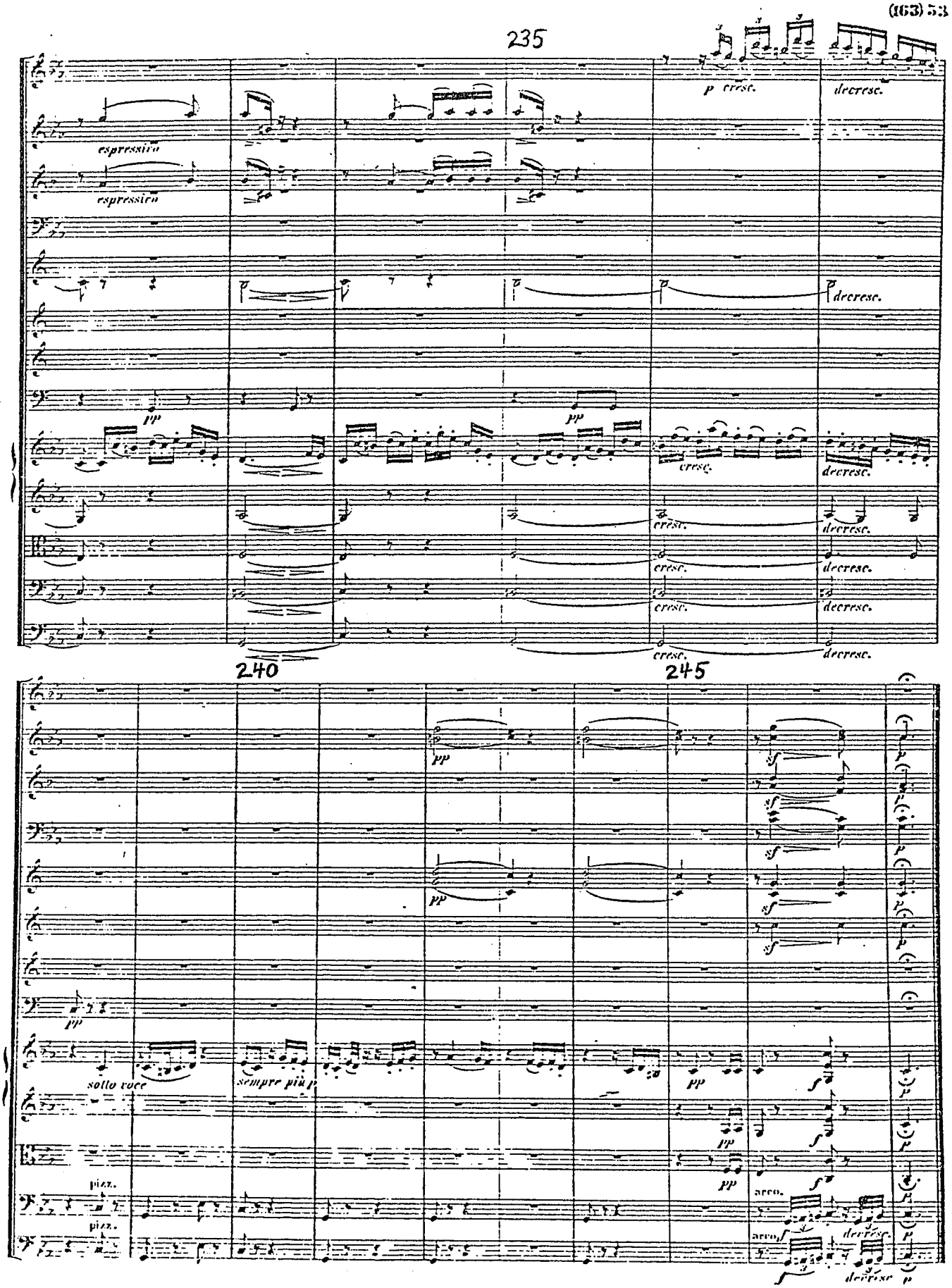

Felix Weingartner, conducting. Weingartner, like Furtwanger set a slower tempo at M. 223 (MM. 60) than he used at M. 209 (MM. 72). In M. 209 the second violins play softer immediately, and then diminuendo. In M. 215 and 216 the first violins swell with the winds. Weingartner also has the violins play with a fairly full sound, followed by the marked decrescendo in M. 221.

In M. 227 Weingartner hesitates before the downbeat of M. 228. The second horn line is audible, but not heavy from M. 230. In M. 235 the timpani is inaudible. From M. 239 - 241 the violins get softer. In M. 245 the horns hold for two beats, as written. M. 246 is broad and M. 247 is fairly long.

Otto Klemperer, conducting. Klemperer's tempo at M. 209 is MM. 62. The diminuendo does not begin until M. 210. The dynamic execution of M. 213 is very effective. In M. 215 and 216 the winds swell and the strings maintain their dynamic level.

In M. 223 Klemperer slows the tempo to MM. 57. In M. 227 there is a full crescendo without hesitation before the downbeat of M. 228. The sonorities in M. 229 and 230 have nice balance and blend. In M. 236 and 237 the lower strings swell more than in the other versions. The horns hold for one beat in M. 245, and the tempo becomes broader. M. 246 and 247 are not as broadly played as the other versions.

Erich Kleiber, conducting. Kleiber maintains a fairly steady tempo of MM. 66. The diminuendo is felt in M. 210, and the dynamic level is softer at M. 213. The dynamics are played as marked in the score in M. 215 and 216. In M. 218 and 220 the weight of the sforzato comes after the attack.

M. 223 is quite soft, with good technical execution. In M. 231 the first violin part is prominent. In M. 236 and 237 there is more crescendo in the flute and first violin parts than in other versions. The pizzicati beginning in M. 238 are very soft. From M. 239 - 241 the violins become softer, then stronger in M. 242. The horns hold for two beats in M. 245. The peak of M. 246 is on the third beat. M. 247 is not long.

Bruno Walter, conducting. Walter's tempo is MM. 60. The diminuendo begins in M. 210. At M. 213 the lower strings become softer. There is a slight swell in the first violins with the winds in M. 215 and 216.

Walter slows the tempo in M. 222, but comes back to MM. 60 at M. 223. In M. 227 the timpani part seems to be too strong. The second horn is audible, but no strong from M. 230. The reverberation of the pizzicati beginning in M. 238 is strong. At M. 245 the horns hold for two beats. The tempo is a bit slower from M. 245 - 247. The timpani part is more audible throughout than in the Kleiber recording.

Summary

All of the conductors performed the fugato section faster than the other segments. There is only a spread of 8 points among the six performances in their opening tempi. The following chart illustrates conveniently the basic tempi for each segment:

Conductor	Segment #1	Segment #2	Segment #3	Segment #4
Furtwängler	58	64	76	54 - 45
Toscanini	60	72	84	66
Weingartner	57	90	96	72 - 60
Klemperer	54	66	69	62 - 57
Kleiber	60	62	74	66
Walter	62	69	90	60

There is some rubato for each conductor within each of these basic tempo measurements. Furtwängler broadens the end of the movement more than the others. In general, Furtwängler's use of rubato is more extensive and individual than the other conductors.

There is some variation in details of orchestration. For example, the treatment of the grace notes in the first measure has considerable variety. The trills in the fugato passage are performed somewhat differently, and the sixteenth notes in the fugato section are also weighted differently. It is possible that Weingartner's suggestion regarding the doubling of the horns in the fugato may have been followed by all of the conductors.

Every performance carried a sense of considerable study and consistency in execution, befitting the substantial nature of this movement.

Chapter III

General Comments

Each conductor was unquestionably an individual in his approach to the scores of these great composers. Each conductor was aware of his opportunity at a relatively early age of the recording industry to leave a legacy for the future. Each conductor voiced or wrote his admiration and respect for the composers, and the need to be true to their wishes.

In this writer's opinion, no school of interpretation emerged from the study as a Viennese or German school, because the conductors who were the dominant leaders of European orchestras and opera houses were so different in their musical results. It is likely that styles of conducting developed based upon these dominant figures, particularly in the cases of Nikisch, Toscanini, and Furtwängler. Indeed, there is general acknowledgement of modern Toscanini and Furtwängler cults, as perhaps the continuation of the long-standing contrast of the nineteenth century Mendelssohn and Wagner concepts of the art of conducting. Also, those three named conductors (Nikisch, Toscanini, and Furtwängler) seemed to have that elusive ingredient of charisma that made orchestras bend to their will and other conductors wish to emulate them. This does not mean that the other conductors in the study -- Strauss, Weingartner, Walter, Kleiber, Klemperer, Beecham and Böhm -- lacked charisma or (perhaps more importantly) leadership and interpretative ability. It could mean that the force of individual personality was more strongly stamped on the final results of Nikisch, Toscanini and Furtwängler.

This writer feels that a conductor should be literal in his presentation of the score, and also capable of bring the force of his own personality to bear on the performance. The balance between the two

requires complete knowledge of the composition on the part of the conductor. There is room (and a need) for interpretation.

Arthur Nikisch

Nikisch is represented by only one recording in the study, largely due to his position in the history of recorded sound. Unquestionably, had he lived longer, Nikisch would have recorded many more compositions of Beethoven, Brahms, and Wagner. The influence of Nikisch on other conductors was very great. He was a good musician, both as pianist and violinist. He felt that each performance was a new experience, and his conducting was subject to a high degree of improvisation. This writer feels that two elements lend themselves to this ability to improvise -- one being the knowledge of orchestral instruments and having the sense of what they can react to on the spur of the moment, and the other being a personal conception of the music that constantly undergoes change. Nikisch apparently followed these spontaneous feelings with conviction and artistry, according to accounts of contemporaries.

In the Beethoven Fifth Symphony, Nikisch displays a high degree of tempo variation, allowing surge and release of tension frequently. If the terms can be used to effect, Nikisch conducts with more Romantic warmth, than Classical coolness. The very long oboe cadenza is surely at the instigation of Nikisch. There is a sure sense of rhythm in the performance, with the feeling that the musicians must have had to watch Nikisch carefully to be prepared for the unfolding of his improvisatory flair. The Fifth Symphony recording does have some traditional elements of interpretation, such as the slower tempo for the second theme, the use of portamento in the second theme and the heavy underscoring of the repeated note in the second theme. The quality of the recording is very bad, making it difficult to comment on the balances achieved.

Richard Strauss

Strauss had a good reputation as a conductor among those who knew him or saw him conduct. It is curious that he made his beginnings as a conductor by becoming the assistant of Hans Von Bülow, and a year later Bülow's successor with the Meiningen Court Orchestra. While Bülow was known to have strongly individual interpretations and very animated gestures, Strauss may have had the most restrained of conducting techniques. (It is indicated that his gestures became more restrained as he grew older, and that he was a rather flamboyant conductor in his youth.) He himself referred to his Concerto for Oboe as an exercise for the wrist. This writer had the opportunity to study Dr. Richard Lert's personal score of the Beethoven Eroica Symphony. The score was covered with annotated markings, most of them attributed to Strauss and few to Furtwängler. The restraint of Strauss' gestures was in direct contrast to the obvious preparation of this score.

Only the Beethoven Symphony Five was included in the study as it was the only recording among the group available. The tempo was the most rapid of the group, and also had the most fluctuation of the group. The quality of the recorded sound was not good, and may explain the heavier bass sound. The second theme was taken at a relatively slower tempo than any of the other conductors and the cadenza was paced quite slowly, most like the Nikisch recording. There was a definite tendency in the Strauss interpretation to rush the tempo towards focal points.

In spite of these apparently non-classical touches, Strauss' handling of dynamics and balance seems to be quite literal and well executed. While balance considerations are difficult to gauge, it appears that Strauss favored the string sound over the winds. There is the feeling that Strauss worked on the points of articulation to achieve

clarity. He certainly wrote about the importance of clarity.

As with Nikisch, it would have been nice to have access to more of Strauss' recordings, and also nice if Strauss had done more recording during his career. He favored Mozart, Beethoven, Wagner and his own works.

Felix Weingartner

Weingartner's book (Buffets and Rewards) exposes an emotional personality, but his conducting in general seems firmly controlled by his intellect. He uses less rubato certainly than Nikisch or Furtwängler, though more than Toscanini. His essays on the Beethoven symphonies are somewhat scholarly and objectively written, probably deliberately so. It would appear that Weingartner built up a conception of a work over a period of years and stuck with it, so that performances separated by a wide span of time might still have the same basic shape.

In the Mozart Symphony 39, Weingartner demonstrated a fairly literal approach to the score, with underlined nuances of tempo and dynamic shadings. The Trio of the third movement is the same tempo as the Minuet. Weingartner favors the winds over the strings in the Trio. There is definitely a degree of detachment here that was natural for Weingartner to achieve. Weingartner uses the portamento slide in the violin lines on occasion, a device also used by Nikisch.

Weingartner's Beethoven is dignified, with dramatic impact present but somewhat restrained. It is really difficult to imagine Weingartner resorting to programmatic or story elements to build his interpretation, even though his life corresponds with a time when such inspiration was common. Perhaps this is something of a reaction to the excesses Weingartner felt he had observed in the conducting of Bülow.

In Brahms Weingartner achieves a smooth sound in which the balances are not as sophisticated as, say, those of Klemperer where

recording technique has matured. There is, to this writer less of the force of a personality in Weingartner's recordings, but still an interpretation worth study and respect due to his ability to find literal direction in the score. His personal touches are usually subtle, and display his attention to details. He usually chooses the technique that brings about more clarity, such as having the winds play more detached. It is interesting that Weingartner's own accounts of his early conducting indicate he was rather agitated and wild with the baton, but settled down considerably in later life. The opening of the last movement of the Fourth Symphony is tight in execution, a solid concept without hesitation. Weingartner knows exactly what he is doing and the forward motion is similar to Toscanini.

Arturo Toscanini

The dominating characteristic of Toscanini's conducting seems to be a driving intensity and momentum centered on the melody line. It is not that Toscanini will never alter his basic tempo; but where other conductors might tend to underscore a passage, he will overpower it with his intensity and drive. Earlier, Toscanini was compared to Mendelssohn as a conductor who attempted to hold to a basic tempo, often fairly fast. It is highly likely that Toscanini exacted a much higher technical level from his musicians than Mendelssohn, and that his personality was much more intense than Mendelssohn's. So the comparison is valuable only on the surface as a point of contrast to the Wagner school of finding the melos. And, after all, many of the German conductors (Walter, Weingartner) also talk in terms of tempo variation, but related to a basic tempo. Toscanini was considered an excellent conductor of Wagner by such German conductors as Fritz Busch.

That Toscanini could achieve this momentum and intensity is a tribute to his musicianship and personality. Toscanini and Nikisch are opposite poles -- Toscanini overpowered his orchestra to inspiring heights, while Nikisch scaled the same heights with his charm. Both were wonderfully equipped musicians.

The Mozart Symphony 39 recorded by Toscanini is characterized most by its very rapid tempo in comparison to the other conductors in the study, the minuet tempo of 176 faster by 28 than the next closest -- that of Weingartner. Other writers have commented on Toscanini's relatively few recordings of Mozart and Haydn, mostly negatively as having little feel for the subtleties and charm. In this writer's opinion, Toscanini obviously has chosen to opt for the driving intensity of the melody line. There is little roundness to the shape of the phrases. The level of execution is very good. If one wishes to be swept along, then Toscanini is the conductor for the sweeping. It is difficult to imagine a jolly smile on his face while he conducts Mozart. This writer has seen films of Toscanini conducting, the beat patterns featuring some downward motion on all beats, the ictus of each beat very clear with unrelenting intensity. His face is a study in concentration with his eyes wide open, the score firmly in his memory. There is nothing misleading about his body language.

Toscanini's Beethoven is powerful and dramatic, with a strong surge of momentum. His tempos are faster than average, though not the fastest. He does take a slower tempo for the second theme, but the general intensity is hardly relaxed at all. In the fugato section of the Eroica the momentum is quite striking. Toscanini brings his melody line out quite clearly, as illustrated by the prominent oboe well in advance of the cadenza in the Fifth Symphony

All in all, Toscanini probably identified more with Beethoven the composer and the man than any program or story associated with Beethoven's symphonies. Toscanini prized the derivation of his interpretation from the literal markings found in the score. This derivation seems put to best effect with Beethoven in the opinion of this writer, as perhaps the individual most like Toscanini of the three composers used in the study. Toscanini often shared his podium with Kleiber and Walter and shed some light on his own feelings through his comments about Walter in particular ..... "He melts -- I suffer!" The inference is clear that Toscanini intends to make his statement in a direct manner.

In Brahms Toscanini takes a no-nonsence approach, with less use of tempo rubato than many of the other conductors. This writer happens to like best Toscanini conducting Beethoven, with his reading of Brahms seeming to overwhelm some of the layering of structure present in a symphony like the Brahms Fourth. However, the clarity of the recording is excellent and, as always, there is no hesitation or uncertainty as to what is happening next.

Bruno Walter

Walter was an accomplished pianist who frequently coached and accompanied singers. The flexibility of phrasing he acquired in this experience seems to have influenced his manner of interpretation with symphonic music as well, for in Walter there is an easy sense of flow and breath. His personality is definitely warmer, milder than Toscanini, closer to the musicians than Weingartner. Rehearsal recordings of Walter with the Columbia Symphony (there are many) disclose a rather pedantic, scolding style, dignified and literal in his use of the language, but very sure of his meaning. He smiles a lot, and his music-making (as he calls it) has warmth and charm in abundance, particularly his

Mozart. There is an elegance or polish to the sound of Walter's orchestra that is admirable for its beauty.

Dramatically, Walter avoids excess, or what he considers to be excess. Walter's climaxes are much less sharp than those built by Toscanini with drive, or Furtwangler with broad underscoring. The glow of heat is present, but not the roaring fire. His Beethoven Fifth Symphony builds to a nice full sound towards the end of the first movement (not included on the taped excerpts) that also displays Walter's ability to grasp the shape of large sections or movements and bring the energy to focus. Walter is smooth in his manipulation of tempos to help achieve this shaping. His sense of rubato seems particularly well suited to the Brahms textures and figurations, but this writer must confess a predilection for higher heights. For Walter there is a sense of enjoyment in his music-making. Perhaps Toscanini was right about him.

Walter will use a slower tempo for the second theme, as in the Beethoven Fifth Symphony, first movement, or in the Trio of the Minuet of the Mozart Symphony 39. He has a polished sense of melodic curve. In a rehearsal recording he sings the second theme of the Beethoven, and the performance demonstrates the emphasis Walter asked for on the third note. Walter has a little trick of emphasising a spot by delaying the attack slightly, or putting a bit of extra emphasis on the attack, but the hesitation is only slight. While all the conductors in the study were intrinsically masculine in their presentation of the heroic elements of each symphony, Walter seemed better able to bring out the feminine features.

Sir Thomas Beecham

Beecham's sense of humor certainly sets him apart from the other conductors in the study, for they were all intensely serious about their

work. Only Kleiber among the others had any reputation for light moments during rehearsal. Beecham was probably quite able to work quickly in a professional manner when the situation called for it, and there are illuminating accounts of his ability to put together difficult scores in rapid time. Beecham particularly enjoyed the works of Mozart and recorded the symphonies (the last 6) on more than one occasion. He was also equipped with an excellent memory, and conducted both rehearsals and concerts without scores.

Beecham does add dynamic shadings to the few notated levels in the Mozart Symphony 39. He pays considerable attention to the first violin line all through the symphony. In many places the strings display subtle shadings. He seems to match articulation styles to the instruments playing them, asking for smoother winds than strings in general. He will make slight changes here or there, mainly for the purpose of clarity. An example is the use of pizzicato in the basses at the beginning of the allegro in the first movement.

The overall impression of Beecham's Mozart is that it is clear, affectionate with classical restraint and good technical execution. There is little underscoring to his style -- in fact he chooses to lighten the texture in favor of clarity. There is lightness to Beecham's Mozart.

Otto Klemperer

Klemperer was by far the largest of the conductors who comprised the study. Photographs show him towering over the diminutive Kleiber and much taller than Furtwängler, who was tall himself. In contrast to his stature, Klemperer used a small beat without a baton, desbribed as little punching gestures with his fists. But his temper when angered was formidable, and his anger was generally aroused when he felt his musicians or singers were not giving their best. At the end of his long career he conducted only for the recording studio and had to sit down to conduct.

Klemperer achieved good balance in his recordings. The wind parts are remarkably balanced and blended. Details of articulation can be heard in the timpani parts. Klemperer benefited from sophisticated recording techniques and a fine orchestra in the Philharmonia, which was made avilable to him by Walter Legge.

Klemperer's interpretations have a measured kind of strength. Only in the final measures of the Brahms Fourth Symphony (among the excerpts used in the study) is there a sense of letting go and running. But with all three composers there is a feeling of strength and power in Klemperer's performances. While he does underscore structural places with breadth and weight, Klemperer is much more moderate than Furtwängler in the use of this technique. An item of interest to this writer in the study of Klemperer was the observation that he was able to delineate the styles of Mozart, Beethoven and Brahms very successfully. In the Mozart there is a classical adherence to the tempo, but the underscoring comes through as a result of Klemperer's attention to the horn, trumpet and timpani parts. Some small flucuations in tempo were observed in the introduction of the Symphony 39. The Trio was the same tempo as the Minuet.

In the Beethoven Fifth Symphony, Klemperer again keeps a fairly consistent tempo, although he underscores the horn call before the second theme. Again the woodwind parts are in good balance with the strings and with themselves. Klemperer's underscoring is confined more to the sforzando accents. In fact, Klemperer lets the horns play out many times in both the Third and Fifth Symphonies. The tempos stretch and pull in small degrees. Klemperer's endings do not tend to be as broadly read as many other conductors in slow movements. To this writer, Klemperer's Beethoven is fairly dramatic and strong.

In the Brahms movements, Klemperer displayed more fluctuation of tempo than with either Mozart or Beethoven. His penchant for clarity is again exhibited in the good balances achieved in the recorded sound, particularly with the winds. His manner of achieving articulation and expression through the control of note lengths and weights of accents seems to add to the clarity. His choices of tempo are fairly moderate in comparison to the others with the exception of the last segment in the Fourth Symphony where he chooses the fastest tempo.

For this writer, the study of Klemperer's recordings left an impression of more substance and achievement than had been expected. Klemperer is classical in his interpretation almost all of the time, but gets better balances and clarity than most of the other conductors most of the time. His dramatic impact seems stronger than that of Weingartner. His personality does not come across as warmly as Walter's. He is a conductor with some distance between himself and his musicians.

Wilhelm Furtwängler

Furtwängler was the most spontaneous of all the conductors in the study. However, even with this attribute, Furtwängler also prepared performances in rehearsal with definite goals which were brought out in performance. So, maybe he wasn't so spontaneous as was first supposed. The two recordings of the Brahms Symphony 2 are quite similar in their tempo relationships. Perhaps it was simply that Furtwängler took broader liberties in his tempo variation than the other conductors. Certainly he was like Nikisch in his improvisatory tendencies.

Furtwängler seemed to have some deficiencies in his baton technique. Clarity of downbeats and changes of tempo often seem lacking to one listening to recordings by Furtwängler. There are even occasional mistakes -- hard

to understand when major orchestras are involved, and one must guess that they were confused by some of Furtwängler's gestures to the point of disarray. Furtwängler recordings are always concert performances rather than studio efforts, which may explain some of the technical deficiencies. Definitely the Furtwängler recordings are generally less impressive from the technical performance point of view.

On the other hand, Furtwängler's performances are very much alive and instilled with his personality. He is considered by the writer to be one of the most forceful personalities of the group. In general, his tempos are slower than the average. When he chooses to underscore, the tempo will broaden considerably. The slow movements virtually coast to a stop. The Mozart Symphony 39 by Furtwängler shows restraint in the use of dynamic markings and tempo changes. However during the introduction to the first movement, the Furtwänglerian underscoring strikes with notable effect, when compared to the others. The recording is somewhat heavy in sound, but then most Furtwängler records known to this writer have something of this heaviness (not intended as a criticism).

The Beethoven excerpts are quite dramatic, with more underscoring again at various places, particularly in the Fifth Symphony, first movement.

In the matter of balance, the bass parts come across somewhat heavier than average in Furtwängler. This could be due in part to recording techniques, but other recordings made at about the same time do not always show this tendency and it can be assumed that Furtwängler did like strong basses and timpani. There is considerable fluctuation in the tempo of the movements Furtwängler conducts. He does slow the pace of the second theme. The second movement of the Brahms Symphony 2 becomes so slow in Furtwängler's recordings that he must have had to subdivide his beat. Like most of the conductors, he takes more frequent liberties of tempo

in the Brahms excerpts than he did with Mozart or Beethoven, but the liberties can usually be traced to (or at least hinted by) the markings in the score. Furtwängler's readings of all the scores are very individual. For someone who knows the scores very well, a Furtwängler performance would always be interesting and never dull -- probably always controversial. It is easy to conjecture that Furtwängler would not have been a popular opera conductor with singers because of his unpredictability (and probably weak stick technique). But he was unquestionably a forceful conductor and interpretor, a star performer of symphonies.

Erich Kleiber

The exposure to several recordings made by Kleiber was impressive to the writer. It would have been valuable to have the Mozart Symphony 39 in addition to the two Beethoven Symphonies, if the quality of those recordings and others available to the writer was consistently maintained. The small amount of Brahms' music in both Kleiber's programs and recordings remains an unanswered question.

Both the Beethoven symphonies reveal performances with drive and momentum similar to Toscanini. The sense of rhythm is unhesitating and the quality of recorded sound is better than Toscanini was able to achieve. Kleiber also brought about performances high in clarity and technical execution. He was an acknowledged disciplinarian and taskmaster, but his methods were different from Toscanini. While he studied the scores as carefully and literally as Toscanini, Kleiber would draw upon programmatic elements to direct his musicians. There is related a story about Kleiber describing the second movement of the Eroica to the musicians of the Vienna Philharmonic that reportedly moved them to tears.

Kleiber's tempos have movement, usually faster than the average of the group studied. He did not change tempo for the second theme of

the Fifth Symphony, and even the cadenza was paced rather quickly. The momentum was effective and convincingly engineered. Kleiber achieves a balance of high clarity with monaural sound, but lets the horn calls sound out strongly. The melody lines are prominently brought out and the articulation of the strings seems exceptionally clear. The overall effect of the first movement of the Fifth Symphony is a model of tightness and consistency of concept.

In the Third Symphony, again the tempo fluctuation for the movement is the least in Kleiber's performance. The dramatic power of the movement is considerable, and again the technical execution is excellent.

Kleiber was one of the smallish group of conductors who had a good reputation as a conductor of both operatic and symphonic repertoire. He detested routine performances, and this may be one of the reasons that the technical execution of these already fine orchestras seems to be exceptionally good. There is attention to detail throughout his performances, but the polished details only add to the sense of momentum and drive, where in other conductors they may seem like nit-picking or slow down the sense of movement. Kleiber does not draw out the tempo of the slow movement of the Eroica at the end of the movement, but he is able to bring about a sense of close.

Karl Böhm

Böhm is the only conductor of the group in the study that is still alive and practicing his art. He continues to draw good reviews for recent releases of such operas as "The Magic Flute". He has had a long and successful career as an opera conductor. His recording of the Mozart is literal, with some added touches in the dynamics. His sense of tempo strikes near the average of the study group. The quality of the recorded sound is very good. He is among the smaller group to

slow the tempo slightly at the commencement of the Trio in the third movement.

There is not a great sense of intensity in the Mozart as performed by Böhm. It does have charm and clarity. His tempo in the Allegro of the first movement is less rapid than the others. There is a feeling of objectivity about the recording that leaves little of the stamp of personality from the conductor as with Toscanini and Furtwängler in particular with the Mozart. But the performance has taste and is in the style that is generally approved in these days.

Final Remarks

The overall impression of the four-year process that has led to this thesis has been largely one of reinforcement. The writer feels that every conductor included in the study emerged as an individual, whose personality came through into the interpretation. The study of recordings has considerable value for the young conducting student, the young conductor, and the experienced conductor. Such study can never take the place of concentrated study of the score, but it can certainly complement the score study. It has the added value of becoming even more sensitive to detail, and the manner in which the attention to detail builds a stronger, deeper conception of the work.

The impression of reinforcement extends to the responsibility of the conductor to have a plan for his performance, and the ability to carry it out. A conductor without this sense of plan and execution will never become a conductor. The self-discipline demonstrated by the conductors in the study will always serve as an example to the writer and, hopefully, to subsequent readers.

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APPENDIX

A LISTING OF THE DISCOGRAPHY DEVELOPED THROUGH RESEARCH UNDERTAKEN ON THE SYMPHONIES AND CONDUCTORS INCLUDED IN THE THESIS

The development of this incomplete listing is the result of research in many different areas. Materials were collated from several sources, including libraries, individuals and societies. A confusing element has been the process of reissuance under new labels and the different catalog numbering often used for issues in other countries. It is highly likely that some of the references listed below may be the same performance. Not nearly all of these recordings were available for comparison in the thesis. Occasional discrepancies in numbering were uncovered in various publications, sometimes the result of errors in proof that made it into print. The large libraries of taped live performances by conductors such as Toscanini and Furtwängler often find their way onto new pressings, and record companies are increasingly identifying the date of performance on the jacket or the label to assist the filing and cataloging with more accuracy. This listing does give an indication of the activity of these conductors with these symphonies.

Beethoven: Symphony #3

Conductor	Orchestra	Date	Record Listing
Busch	Austrian Symphony		Remington 199-21
Busch	Stuttgart (scherzo only)		Polydor 65 508
Busch	Vienna Symphony	1950	Telefunken SK16 013/4
Furtwängler	Vienna Philharmonic		HMV DB 9296-9302
Furtwängler	Vienna Philharmonic	1953	RCA LHMV 1044
Furtwängler			Turnabout TU 4343
Furtwängler		1947	HMV 78
Furtwängler *	Vienna Philharmonic	1952	Seraphim 6018

* indicates recordings used in the thesis

Beethoven: Symphony #3, Continued

Conductor	Orchestra	Date	Record Listing
Kleiber	Amsterdam Concertgebouw		London LLP 239, also LXT 5215
Kleiber	Amsterdam Concertgebouw		Decca LXT 2546
Kleiber	Vienna Philharmonic		Ace of Clubs ACL 35
Kleiber	Vienna Philharmonic		Richmond 19051
Kleiber *	Vienna Philharmonic		Decca MA 25008/1-3
Klemperer *	Philharmonia	1961	Angel 35853
Klemperer	Philharmonia	1956	Angel 35328
Mengelberg	Amsterdam Concertgebouw		Capitol KFM 8002
Mengelberg	Amsterdam Concertgebouw		Capital EFL 2502
Mengelberg	New York Philharmonic	1928	HMVDB 1599/605, also M115
Toscanini *	NBC Symphony	1953	LM-2387
Toscanini	NBC Symphony	1949	LM-1042 and LM-6901
Toscanini	NBC Symphony	1939	M-765
Walter *	Columbia Symphony	1958	Columbia MS 6036
Walter	New York Philharmonic	1949	Columbia ML 4228
Walter	New York Philharmonic		Columbia (11536D-41D)
Weingartner	Vienna Philharmonic		Matrix XLP 7642
Weingartner *	Vienna Philharmonic	1937	Columbia Set 285 (68855D-60D)
Weingartner	Vienna Philharmonic		Columbia LX 532-7
Weingartner			DGG Historische 2721-070

Beethoven: Symphony #5

Furtwängler	Berlin Philharmonic		G.DB 3328/32 S (955)
Furtwängler	Berlin Philharmonic		DGG LPM 18724
Furtwängler	Vienna Philharmonic		RCA LHMV 9
Furtwängler	Vienna Philharmonic	1954	Seraphim IC-6018-43
Furtwängler	Berlin Philharmonic		HMV-M-294
Kleiber *	Amsterdam Concertgebouw		Decca LXT 5388 or 5358, also Richmond B 19105
Klemperer	Philharmonia	1957	Angel 35329
Klemperer	Philharmonia	1961	Angel S 35843
Klemperer *	Vienna Symphony		Vox STPL 513.190
Mengelberg	Amsterdam Concertgebouw		U.G. 22038/41
Mengelberg	Amsterdam Concertgebouw	1939	Phil.GL 6689
Mengelberg	(first movement only)	1925	Victrola 1069
Nikisch *	Berlin Philharmonic	1914	Perennial 2002, also G-D89/92
Strauss *	Berlin State Opera		Polydor 66814/7
Toscanini *	NBC Symphony	1952	Victor LM-1757 and 6901
Toscanini	NBC Symphony	1939	LCT-1041

Beethoven: Symphony #5, Continued

Conductor	Orchestra	Date	Record Listing
Walter	New York Philharmonic		Columbia ML 4009
Walter	New York Philharmonic		Columbia 11896/8D, also M-498
Walter	New York Philharmonic		AmCol. 33 CX 1077
Walter *	Columbia Symphony		Columbia ML 5365
Weingartner	London Philharmonic		C. DX 516/9, DOX 420/3, AmCol. 68078/81D, also M-254
Weingartner	Royal Philharmonic		C.L. 1880/83

Brahms: Symphony #2

Busch	Danish State Radio	1948	G.C 4006/9, Electrola 80 896
Furtwängler	London Philharmonic		D.K. 1875/9
Furtwängler *	London Philharmonic	1948	Richmond B 19020
Furtwängler *	Berlin Philharmonic	1952	Dacapo EMI 1C 147-50 336 M
Klemperer *	Philharmonia		Angel 35532
Knappertsbusch	Suisse Romande		D.K. 1875/9
Mengelberg	Amsterdam Concertgebouw		T. SK 3075/9
Toscanini	NBC Symphony	1952	RCA LM-1731
Toscanini	Philharmonia	1952	(unreleased)
Walter *	New York Philharmonic ca.	1953	Columbia ML 4911
Walter	Columbia Symphony		Odyssey Y-31924
Weingartner *	London Symphony		C. LX 899/903, HL 7247, M-493

Brahms: Symphony #4

Böhm	Saxon State		G.DB 4684/9, also GM-342
Furtwängler *	Berlin Philharmonic	1948	Dacapo EMI 1C 147-50 336M
Furtwängler	Berlin Philharmonic		Electrola 90995, also Odeon 90995
Furtwängler	Berlin Philharmonic	1943	Turnabout
Klemperer *	Philharmonia	1959	Angel 35546
Mengelberg	Amsterdam Concertgebouw	1938	Telefunken SK 2773/7
Toscanini *	NBC Symphony	1951	Victor LM-1713
Toscanini	Philharmonia	1952	(unreleased)

Brahms: Symphony #4, Continued

Conductor	Orchestra	Date	Record Listing
Walter *	New York Philharmonic	ca. 1953	Columbia ML-4911
Walter	New York Philharmonic	1952	Columbia ML-4472
Walter	B.B.C. Symphony		Victor M-242, also GM-218
Walter	London Symphony		HMVD B 2253/7 (listed as BBC in Wooldridge Vic. 11734/8)
Weingartner *	London Symphony	1938	Columbia HL 7249
Weingartner	London ?		Columbia ML-4513
Weingartner	London Symphony		Columbia MM 335

Mozart: Symphony #39

Beecham *	Royal Philharmonic	1955	641-1065, Odyssey 32 36 0009
Beecham	London Philharmonic		Columbia M-456, also LX927/9
Böhm *	Berlin Philharmonic		DGG 139160 A
Busch	Danish State Opera (third movement)		Polydor 65 868
Furtwängler	Berlin Philharmonic	1942/43	Heliodor HS 25078, 88007
Furtwängler	Berlin Philharmonic		DGG LPM 18725
Kleiber	Berlin State Opera		Victor 9438/40
Kleiber	W. German Broadcast		Amadeo 5010
Klemperer	Philharmonia		Angel S 35407
Klemperer *	Philharmonia		Angel 36129
Knappertsbusch	Berlin State Opera		D 25007/9
Strauss	Berlin State Opera		Polydor 69833/5
Toscanini *	NBC Symphony	1948	RCA LM-2001
Walter	New York Philharmonic	1956	Columbia ML-5014
Walter *	Columbia Symphony		Columbia MS-6493
Walter	B.B.C. Symphony		Victor M-258, also G-DB 2258/60
Weingartner *	London Philharmonic		Columbia ML-4776, also LX 881/3
Weingartner	Royal Philharmonic		Columbia 67523/5D
Weingartner	London Symphony		Columbia 67018/20D, also C - 9450/2