

On Conducting

Richard Wagner

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Richard Wagner

(translated by Edward Dannreuther)

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This etext was prepared by John Mamoun mamounjo@umdnj.edu with
the online distributed proreading team of Charles Franks.

On Conducting

POEM FRONTISPIECE

(1869).

MOTTO NACH GOETHE:

"Fliegenschauz' und Muckennas'
Mit euren Anverwandten,
Frosch im Laub und Grill' im Gras,
Ihr seid mir Musikanten!"

* * * * *

"Flysnout and Midgenose,
With all your kindred, too,
Treefrog and Meadow-grig.
True musicians, YOU!"

(After GOETHE).

TRANSLATOR'S NOTE.

Wagner's Ueber das Dirigiren was published simultaneously in the "Neue Zeitschrift fur Musik" and the "New-Yorker Musik-zeitung," 1869. It was immediately issued in book form, Leipzig, 1869, and is now incorporated in the author's collected writings, Vol. VIII. p. 325-410. ("Gesammelte Schriften und Dichtungen von Richard Wagner," ten volumes, Leipzig, 1871-1883.) For various reasons, chiefly personal, the book met with much opposition in Germany, but it was extensively read, and has done a great deal of good. It is unique in the literature of music: a treatise on style in the execution of classical music, written by a great practical master of the grand style. Certain asperities which pervade it from beginning to end could not well be omitted in the translation; care has, however, been taken not to exaggerate them. To elucidate some points in the text sundry extracts from other writings of Wagner have been appended. The footnotes, throughout, are the translator's.

ON CONDUCTING

The following pages are intended to form a record of my experience in a department of music which has hitherto been left to professional routine and amateur criticism. I shall appeal to professional executants, both instrumentalists and vocalists, rather than to conductors; since the executants only can tell whether, or not, they have been led by a competent conductor. I do not mean to set up a system, but simply to state certain facts, and record a number of practical observations.

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.

I shall endeavour to throw some light upon the characteristics of musical performances in Germany—with regard to the concert-room, as well as to the theatre. Those who have experience in such matters are aware that, in most cases, the defective constitution of German orchestras and the faults of their performances are due to the shortcomings of the conductors ("Capellmeister," "Musikdirectoren," etc.). The demands upon the orchestras have increased greatly of late, their task has become more difficult and more complicated; yet the directors of our art-institutions, display increasing negligence in their choice of conductors. In the days when Mozart's scores afforded the highest tasks that could be set before an orchestra, the typical German Capellmeister was a formidable personage, who knew how to make himself respected at his post—sure of his business, strict, despotic, and by no means polite. Friedrich Schneider, of Dessau, was the last representative I have met with of this now extinct species. Guhr, of Frankfort, also may be reckoned as belonging to it. The attitude of these men towards modern music was certainly "old fashioned"; but, in their own way, they produced good solid work: as I found not more than eight years ago [Footnote: Circa, 1861.] at Carlsruhe, when old Capellmeister Strauss conducted "Lohengrin." This venerable and worthy man evidently looked at my score with some little shyness; but, he took good care of the orchestra, which he led with a degree of precision and firmness impossible to excel. He was, clearly, a man not to be trifled with, and his forces obeyed him to perfection. Singularly enough, this old gentleman was the only German conductor of repute I had met with, up to that time, who possessed true fire; his tempi were more often a trifle too quick than too slow; but they were invariably firm and well marked. Subsequently, H. Esser's conducting, at Vienna, impressed me in like manner.

The older conductors of this stamp if they happened to be less gifted than those mentioned, found it difficult to cope with the complications of modern orchestral music—mainly because of their fixed notions concerning the proper constitution of an orchestra. I am not aware that the number of permanent members of an orchestra, has, in any German town, been rectified according to the requirements of modern instrumentation. Now—a—days, as of old, the principal parts in each group of instruments, are allotted to the players according to the rules of seniority [Footnote: Appointments at German Court theatres are usually for life.]—thus men take first positions when their powers are on the wane, whilst younger and stronger men are relegated to the subordinate parts—a practice, the evil effects of which are particularly noticeable with regard to the wind instruments. Latterly [Footnote: 1869.] by discriminating exertions, and particularly, by the good sense of the instrumentalists concerned, these evils have diminished; another traditional habit, however, regarding the choice of players of stringed instruments, has led to deleterious consequences. Without the slightest compunction, the second violin parts, and especially the Viola parts, have been sacrificed. The viola is commonly (with rare exceptions indeed) played by infirm violinists, or by decrepit players of wind instruments who happen to have been acquainted with a stringed instrument once upon a time: at best a competent viola player occupies the first desk, so that he may play the occasional soli for that instrument; but, I have even seen this function performed by the leader of the first violins. It was pointed out to me that in a large orchestra, which contained eight violas, there was only one player who could deal with the rather difficult passages in one of my later scores!

Such a state of things may be excusable from a humane point of view; it arose from the older methods of instrumentation, where the role of the viola consisted for the most part in filling up the accompaniments; and it has since found some sort of justification in the meagre method of instrumentation adopted by the composers of

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Italian operas, whose works constitute an important element in the repertoire of the German opera theatres.

At the various court theatres, Italian operas have always found favour with the Directors. From this it follows as a matter of course, that works which are not in the good grace of those gentlemen stand a poor chance, unless it should so happen that the conductor is a man of weight and influence who knows the real requirements of a modern orchestra. But our older Capellmeisters rarely knew as much—they did not choose to recognize the need of a large increase in the number of stringed instruments to balance the augmented number of wind instruments and the complicated uses the latter are now put to.

In this respect the attempts at reform were always insufficient; and our celebrated German orchestras remained far behind those of France in the power and capacity of the violins, and particularly of the violoncellos.

Now, had the conductors of a later generation been men of authority like their predecessors, they might easily have mended matters; but the Directors of court theatres took good care to engage none but demure and subservient persons.

It is well worth while to note how the conductors, who are now at the head of German music, arrived at the honourable positions they hold.

We owe our permanent orchestras to the various theatres, particularly the court theatres, small and great. The managers of these theatres are therefore in a position to select the men who are to represent the spirit and dignity of German music. Perhaps those who have been thus advanced to posts of honour, are themselves cognizant of how they got there—to an unpractised observer it is rather difficult to discern their particular merits. The so-called "good berths" are reached step by step: men move on and push upwards. I believe the Court orchestra at Berlin has got the majority of its conductors in this way. Now and then, however, things come to pass in a more erratic manner; grand personages, hitherto unknown, suddenly begin to flourish under the protection of the lady in waiting to some princess, etc. etc.—It is impossible to estimate the harm done to our leading orchestras and opera theatres by such nonentities. Devoid of real merit they keep their posts by abject cringing to the chief court official, and by polite submission to the indolence of their musical subordinates. Relinquishing the pretence of artistic discipline, which they are unable to enforce, they are always ready to give way, or to obey any absurd orders from headquarters; and such conductors, under favourable circumstances, have even been known to become popular favourites!

At rehearsals all difficulties are got over by means of mutual congratulations and a pious allusion to the "old established fame of our Orchestra." Who can venture to say that the performances of that famous institution deteriorate year by year? Where is the true authority? Certainly not amongst the critics, who only bark when their mouths are not stopped; and the art of stopping mouths is cultivated to perfection.

Recently, the post of chief conductor has here and there been filled by a man of practical experience, especially engaged with a view to stimulating the slumbering energy of his colleagues. Such "chiefs" are famed for their skill in "bringing out" a new opera in a fortnight; for their clever "cuts"; for the effective "closes" they write to please singers, and for their interpolations in other men's scores. Practical accomplishments of this sort have, for instance, supplied the Dresden Opera with one of its most energetic Capellmeisters.

Now and again the managers look out for "a conductor of reputation." Generally none such are to be had at the theatres; but, according to the feuilletons of the political newspapers, the singing societies and concert establishments furnish a steady supply of the article. These are the "music-brokers," as it were, of the present day, who came forth from the school of Mendelssohn, and flourished under his protection and recommendation. They differ widely from the helpless epigone of our old conductors: they are not musicians brought up in the orchestra or at the theatre, but respectable pupils of the new-fangled conservatoires; composers of Psalms and Oratorios, and devout listeners at rehearsals for the subscription concerts. They have received lessons in conducting too, and are possessed of an elegant "culture" hitherto unknown in the realms of music. Far from shewing any lack of politeness, they managed to transform the timid modesty of our poor native Capellmeister into a sort of cosmopolitan bon ton; which stood them in good stead with the old-fashioned philistine society of our towns. I believe the influence of these people upon German orchestras has been good in many respects, and has brought about beneficial results: certainly much that was raw and awkward has disappeared; and, from a musical point of view, many details of refined phrasing and expression are now more carefully attended to. They feel more at home in the modern orchestra; which is indebted to their master—Mendelssohn—for a particularly delicate and refined development in the direction opened up by Weber's original genius.

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One thing however is wanting to these gentlemen, without which they cannot be expected to achieve the needful reconstruction of the orchestras, nor to enforce the needful reforms in the institutions connected with them, viz., energy, self-confidence, and personal power. In their case, unfortunately, reputation, talent, culture, even faith, love and hope, are artificial. Each of them was, and is, so busy with his personal affairs, and the difficulty of maintaining his artificial position, that he cannot occupy himself with measures of general import—measures which might bring about a connected and consistent new order of things. As a matter of fact, such an order of things cannot, and does not concern the fraternity at all. They came to occupy the position of those old fashioned German masters, because the power of the latter had deteriorated and because they had shewn themselves incapable to meet the wants of a new style; and it would appear that they, in their turn, regard their position of to-day as merely temporary—filling a gap in a period of transition. In the face of the new ideals of German art, towards which all that is noble in the nation begins to turn, they are evidently at a loss, since these ideals are alien to their nature. In the presence of certain technical difficulties inseparable from modern music they have recourse to singular expedients. Meyerbeer, for instance, was very circumspect; in Paris he engaged a new flutist and paid him out of his own pocket to play a particular bit nicely. Fully aware of the value of finished execution, rich and independent, Meyerbeer might have been of great service to the Berlin orchestra when the King of Prussia appointed him "General Musikdirector." Mendelssohn was called upon to undertake a similar mission about the same time; and, assuredly, Mendelssohn was the possessor of the most extraordinary gifts and attainments. Both men, doubtless, encountered all the difficulties which had hitherto blocked the way towards improvements; but they were called upon to overcome these very difficulties, and their independent position and great attainments rendered them exceptionally competent to do so. Why then did their powers desert them? It would seem as if they had no real power. They left matters to take care of themselves and, now, we are confronted by the "celebrated" Berlin orchestra in which the last trace of the traditions of Spontini's strict discipline have faded away. Thus fared Meyerbeer and Mendelssohn whilst at Berlin: what are we to expect elsewhere from their neat little shadows?

It is clear from this account of the survivals of the earlier and of the latest species of Capellmeisters and Musikdirectors, that neither of them are likely to do much towards the reorganization of our orchestras. On the other hand the initiative has been taken by the orchestral performers themselves; and the signs of progress are evidently owing to the increasing development of their technical attainments. Virtuosi upon the different orchestral instruments have done excellent service, and they might have done much more in the circumstances had the conductors been competent.

Exceptionally gifted and accomplished players easily got the upper hand of the decrepit Capellmeisters of the old sort, and of their successors, the parvenus without authority—pianoforte pedagogues patronized by ladies in waiting, etc., etc. Virtuosi soon came to play a role in the orchestra akin to that of the prima donna on the stage. The elegant conductors of the day chose to associate and ally themselves with the virtuosi, and this arrangement might have acted very satisfactorily if the conductors had really understood the true spirit of German music.

It is important to point out in this connection that conductors are indebted to the theatres for their posts, and even for the existence of their orchestra. The greater part of their professional work consists in rehearsing and conducting operas. They ought, therefore, to have made it their business to understand the theatre—the opera—and to make themselves masters of the proper application of music to dramatic art, in something like the manner in which an astronomer applies mathematics to astronomy. Had they understood dramatic singing and dramatic expression they might have applied such knowledge to the execution of modern instrumental music.

A long time ago I derived much instruction as to the tempo and the proper execution of Beethoven's music from the clearly accentuated and expressive singing of that great artist, Frau Schroder-Devrient. I have since found it impossible, for example, to permit the touching cadence of the Oboe in the first movement of the C minor Symphony—

[Figure: music example]

to be played in the customary timid and embarrassed way; indeed, starting from the insight I had gained into the proper execution of this cadence, I also found and felt the true significance and expression due to the sustained fermata of the first violins

[Figure: musical example (a single note, a G atop the treble clef, with a fermata)] [Footnote: Ante, bar 21.]

in the corresponding place, and from the touching emotional impressions I got by means of these two

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seemingly so insignificant details I gained a new point of view, from which the entire movement appeared in a clearer and warmer light.

Leaving this for the present, I am content to point out that a conductor might exercise great influence upon the higher musical culture with regard to execution, if he properly understood his position in relation to dramatic art, to which, in fact, he is indebted for his post and his dignity. But our conductors are accustomed to look upon the opera as an irksome daily task (for which, on the other hand, the deplorable condition of that genre of art at German theatres furnishes reason enough); they consider that the sole source of honour lies in the concert rooms from which they started and from which they were called; for, as I have said above, wherever the managers of a theatre happen to covet a musician of reputation for Capellmeister, they think themselves obliged to get him from some place other than a theatre.

Now to estimate the value of a quondam conductor of concerts and of choral societies at a theatre, it is advisable to pay him a visit at home, i.e., in the concert-room, from which he derives his reputation as a "solid" German musician. Let us observe him as a conductor of orchestral concerts. Looking back upon my earliest youth I remember to have had unpleasant impressions from performances of classical orchestral music. At the piano or whilst reading a score, certain things appeared animated and expressive, whereas, at a performance, they could hardly be recognised, and failed to attract attention. I was puzzled by the apparent flabbiness of Mozartian Melody (Cantilena) which I had been taught to regard as so delicately expressive. Later in life I discovered the reasons for this, and I have discussed them in my report on a "German music school to be established at Munich," [Footnote: "Bericht ueber eine in Munchen zu errichtende deutsche Musikschule" (1865). See Appendix A.] to which I beg to refer readers who may be interested in the subject. Assuredly, the reasons lie in the want of a proper Conservatorium of German music—a Conservatory, in the strictest sense of the word, in which the traditions of the CLASSICAL MASTERS' OWN style of execution are preserved in practice—which, of course, would imply that the masters should, once at least, have had a chance personally to supervise performances of their works in such a place. Unfortunately German culture has missed all such opportunities; and if we now wish to become acquainted with the spirit of a classical composer's music, we must rely on this or that conductor, and upon his notion of what may, or may not, be the proper tempo and style of execution.

In the days of my youth, orchestral pieces at the celebrated Leipzig Gewandhaus Concerts were not conducted at all; they were simply played through under the leadership of Concertmeister [Footnote: i.e., the leader of the first violins.] Mathai, like overtures and entr'actes at a theatre. At least there was no "disturbing individuality," in the shape of a conductor! The principal classical pieces which presented no particular technical difficulties were regularly given every winter; the execution was smooth and precise; and the members of the orchestra evidently enjoyed the annual recurrence of their familiar favourites.

With Beethoven's Ninth Symphony alone they could not get on, though it was considered a point of honour to give that work every year. I had copied the score for myself, and made a pianoforte arrangement for two hands; but I was so much astonished at the utterly confused and bewildering effect of the Gewandhaus performance that I lost courage, and gave up the study of Beethoven for some time. Later, I found it instructive to note how I came to take true delight in performances of Mozart's instrumental works: it was when I had a chance to conduct them myself, and when I could indulge my feelings as to the expressive rendering of Mozart's cantilena.

I received a good lesson at Paris in 1839, when I heard the orchestra of the Conservatoire rehearse the enigmatical Ninth Symphony. The scales fell from my eyes; I came to understand the value of CORRECT execution, and the secret of a good performance. The orchestra had learnt to look for Beethoven's MELODY in every bar—that melody which the worthy Leipzig musicians had failed to discover; and the orchestra SANG that melody. THIS WAS THE SECRET.

Habeneck, who solved the difficulty, and to whom the great credit for this performance is due, was not a conductor of special genius. Whilst rehearsing the symphony, during an entire winter season, he had felt it to be incomprehensible and ineffective (would German conductors have confessed as much?), but he persisted throughout a second and a third season! until Beethoven's new melos [Footnote: Melody in all its aspects.] was understood and correctly rendered by each member of the orchestra. Habeneck was a conductor of the old stamp; HE was the master—and everyone obeyed him. I cannot attempt to describe the beauty of this performance. However, to give an idea of it, I will select a passage by the aid of which I shall endeavour to shew the reason why Beethoven is so difficult to render, as well as the reason for the indifferent success of German orchestras

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when confronted by such difficulties. Even with first class orchestras I have never been able to get the passage in the first movement

[Figure: musical example]

performed with such equable perfection as I then (thirty years ago) heard it played by the musicians of the Paris "Orchestre du Conservatoire." [Footnote: Wagner, however, subsequently admitted that the passage was rendered to his satisfaction at the memorable performance of the Ninth Symphony, given May 22nd, 1872, to celebrate the laying of the foundation stone of the theatre at Bayreuth.] Often in later life have I recalled this passage, and tried by its aid to enumerate the desiderata in the execution of orchestral music: it comprises MOVEMENT and SUSTAINED tone, with a DEFINITE DEGREE OF POWER. [Footnote: ("An dieser Stelle ist es mir, bei oft in meinem späteren Leben erneueter Erinnerung, recht klar geworden, worauf es beim Orchestervortrag ankommt, weil sie die BEWEGUNG und den GEHALTENEN TON, zugleich mit dem Gesetz der DYNAMIK in sich schliesst.")] The masterly execution of this passage by the Paris orchestra consisted in the fact that they played it EXACTLY as it is written. Neither at Dresden, nor in London [Footnote: Concert of the Philharmonic Society, 26th March, 1855.] when, in after years, I had occasion to prepare a performance of the symphony, did I succeed in getting rid of the annoying irregularity which arises from the change of bow and change of strings. Still less could I suppress an involuntary accentuation as the passage ascends; musicians, as a rule, are tempted to play an ascending passage with an increase of tone, and a descending one with a decrease. With the fourth bar of the above passage we invariably got into a crescendo so that the sustained G flat of the fifth bar was given with an involuntary yet vehement accent, enough to spoil the peculiar tonal significance of that note. The composer's intention is clearly indicated; but it remains difficult to prove to a person whose musical feelings are not of a refined sort, that there is a great gap between a commonplace reading, and the reading meant by the composer: no doubt both readings convey a sense of dissatisfaction, unrest, longing—but the quality of these, the true sense of the passage, cannot be conveyed unless it is played as the master imagined it, and as I have not hitherto heard it given except by the Parisian musicians in 1839. In connection with this I am conscious that the impression of dynamical monotony [Footnote: i.e., a power of tone the degree of which remains unchanged.] (if I may risk such an apparently senseless expression for a difficult phenomenon) together with the unusually varied and ever irregular movement of intervals in the ascending figure entering on the prolonged G flat to be sung with such infinite delicacy, to which the G natural answers with equal delicacy, initiated me as by magic to the incomparable mystery of the spirit. Keeping my further practical experience in view, I would ask how did the musicians of Paris arrive at so perfect a solution of the difficult problem? By the most conscientious diligence. They were not content with mutual admiration and congratulation (sich gegenseitig Complimente zu machen) nor did they assume that difficulties must disappear before them as a matter of course. French musicians in the main belong to the Italian school; its influence upon them has been beneficial in as much as they have thus been taught to approach music mainly through the medium of the human voice. The French idea of playing an instrument well is to be able to SING well upon it. And (as already said) that superb orchestra SANG the symphony. The possibility of its being well sung implies that the TRUE TEMPO had been found: and this is the second point which impressed me at the time. Old Habeneck was not the medium of any abstract aesthetical inspiration—he was devoid of "genius:" BUT HE FOUND THE RIGHT TEMPO WHILE PERSISTENTLY FIXING THE ATTENTION OF HIS ORCHESTRA UPON THE MELOS [Footnote: MELODY in all its aspects.] OF THE SYMPHONY.

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. As a proof of my assertion that the majority of performances of instrumental music with us are faulty it is sufficient to point out that OUR CONDUCTORS SO FREQUENTLY FAIL TO FIND THE TRUE TEMPO BECAUSE THEY ARE IGNORANT OF SINGING. I have not yet met with a German Capellmeister or Musik-director who, be it with good or bad voice, can really sing a melody. These people look upon music as a singularly abstract sort of thing, an amalgam of grammar, arithmetic, and digital gymnastics;—to be an adept in which may fit a man for a mastership at a conservatory or a musical gymnasium; but it does not follow from this that he will be able to put life and soul into a musical performance. The whole duty of a conductor is comprised in his ability always to indicate the right TEMPO. His choice of tempi will show whether he understands the piece or not. With good players again the true tempo induces correct phrasing and expression, and conversely, with a conductor, the idea of appropriate phrasing and

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expression will induce the conception of the true tempo.

This, however, is by no means so simple a matter as it appears. Older composers probably felt so, for they are content with the simplest general indications. Haydn and Mozart made use of the term "Andante" as the mean between "Allegro" and "Adagio," and thought it sufficient to indicate a few gradations and modifications of these terms.

Sebastian Bach, as a rule, does not indicate tempo at all, which in a truly musical sense is perhaps best. He may have said to himself: whoever does not understand my themes and figures, and does not feel their character and expression, will not be much the wiser for an Italian indication of tempo.

Let me be permitted to mention a few facts which concern me personally. In my earlier operas I gave detailed directions as to the tempi, and indicated them (as I thought) accurately, by means of the Metronome. Subsequently, whenever I had occasion to protest against a particularly absurd tempo, in "Tannhauser" for instance, I was assured that the Metronome had been consulted and carefully followed. In my later works I omitted the metronome and merely described the main tempi in general terms, paying, however, particular attention to the various modifications of tempo. It would appear that general directions also tend to vex and confuse Capellmeisters, especially when they are expressed in plain German words. Accustomed to the conventional Italian terms these gentlemen are apt to lose their wits when, for instance, I write "moderate." Not long ago a Capellmeister complained of that term (*massig*) which I employed in the score of "Das Rheingold"; the music, (it was reported) lasted exactly two hours and a half at rehearsals under a conductor whom I had personally instructed; whereas, at the performances and under the beat of the official Capellmeister, it lasted fully three hours! (according to the report of the "Allgemeine Zeitung"). Wherefore, indeed, did I write "Massig"? To match this I have been informed that the overture to "Tannhauser," which, when I conducted it at Dresden, used to last twelve minutes, now lasts twenty. No doubt I am here alluding to thoroughly incompetent persons who are particularly shy of *Alla breve* time, and who stick to their correct and normal crotchet beats, four in a bar, merely to shew they are present and conscious of doing something. Heaven knows how such "quadrupeds" find their way from the village church to our opera theatres. But "dragging" is not a characteristic of the elegant conductors of these latter days; on the contrary they have a fatal tendency to hurry and to run away with the tempi. THIS TENDENCY TO HURRY is so characteristic a mark of our entire musical life latterly, that I propose to enter into some details with regard to it.

Robert Schumann once complained to me at Dresden that he could not enjoy the Ninth Symphony at the Leipzig Gewandhaus concerts because of the quick tempi Mendelssohn chose to take, particularly in the first movement. I have, myself, only once been present at a rehearsal of one of Beethoven's Symphonies, when Mendelssohn conducted; the rehearsal took place at Berlin, and the Symphony was No. 8 (in F major). I noticed that he chose a detail here and there—almost at random—and worked at it with a certain obstinacy, until it stood forth clearly. This was so manifestly to the advantage of the detail that I could not but wonder why he did not take similar pains with other nuances. For the rest, this incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow; and that on the contrary, he always recommended quick tempi as being less detrimental. Really good execution, he thought, was at all times a rare thing, but short-comings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was "to get over the ground quickly." This can hardly have been a casual view, accidentally mentioned in conversation. The master's pupils must have received further and more detailed instruction; for, subsequently, I have, on various occasions, noticed the consequences of that maxim "take quick tempi," and have, I think, discovered the reasons which may have led to its adoption.

I remembered it well, when I came to lead the orchestra of the Philharmonic Society in London, 1855. Mendelssohn had conducted the concerts during several seasons, and the tradition of his readings was carefully preserved. It appears likely that the habits and peculiarities of the Philharmonic Society suggested to Mendelssohn his favourite style of performance (*Vortragsweise*)—certainly it was admirably adapted to meet their wants. An unusual amount of instrumental music is consumed at these concerts; but, as a rule, each piece is rehearsed once only. Thus in many instances, I could not avoid letting the orchestra follow its traditions, and so I became acquainted with a style of performance which called up a lively recollection of Mendelssohn's remarks.

The music gushed forth like water from a fountain; there was no arresting it, and every Allegro ended as an

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undeniable Presto. It was troublesome and difficult to interfere; for when correct tempi and proper modifications of these were taken the defects of style which the flood had carried along or concealed became painfully apparent. The orchestra generally played mezzoforte; no real forte, no real piano was attained. Of course, in important cases I took care to enforce the reading I thought the true one, and to insist upon the right tempo. The excellent musicians did not object to this; on the contrary, they showed themselves sincerely glad of it; the public also approved, but the critics were annoyed and continued so to browbeat the directors of the society that the latter actually requested me to permit the second movement of Mozart's Symphony in E flat to be played in the flabby and colourless way (*ruschlich herunter spielen*) they had been accustomed to—and which, they said, even Mendelssohn himself had sanctioned.

The fatal maxims came to the front quite clearly when I was about to rehearse a symphony by a very amiable elderly contrapuntist, Mr. Potter, [Footnote: Cipriani Potter, 1792–1871, pianist and composer, author of "Recollections of Beethoven." etc.] if I mistake not. The composer approached me in a pleasant way, and asked me to take the Andante rather quickly as he feared it might prove tedious. I assured him that his Andante, no matter how short its duration might be, would inevitably prove tedious if it was played in a vapid and inexpressive manner; whereas if the orchestra could be got to play the very pretty and ingenious theme, as I felt confident he meant it and as I now sang it to him, it would certainly please. Mr. Potter was touched; he agreed, and excused himself, saying that latterly he had not been in the habit of reckoning upon this sort of orchestral playing. In the evening, after the Andante, he joyfully pressed my hand.

I have often been astonished at the singularly slight sense for tempo and execution evinced by leading musicians. I found it impossible, for instance, to communicate to Mendelssohn what I felt to be a perverse piece of negligence with regard to the tempo of the third movement in Beethoven's Symphony in F major, No. 8. This is one of the instances I have chosen out of many to throw light upon certain dubious aspects of music amongst us.

We know that Haydn in his principal later symphonies used the form of the Menuet as a pleasant link between the Adagio and the final Allegro, and that he thus was induced to increase the speed of the movement considerably, contrary to the character of the true Menuet. It is clear that he incorporated the "Landler," [Footnote: A South German country dance in 3/4 time, from which the modern waltz is derived.] particularly in the "Trio"—so that, with regard to the tempo, the designation "Menuetto" is hardly appropriate, and was retained for conventional reasons only. Nevertheless, I believe Haydn's Menuets are generally taken too quick; undoubtedly the Menuets of Mozart's Symphonies are; this will be felt very distinctly if, for instance, the Menuetto in Mozart's Symphony in G minor, and still more that of his Symphony in C major, be played a little slower than at the customary pace. It will be found that the latter Menuet, which is usually hurried, and treated almost as a Presto, will now shew an amiable, firm and festive character; in contrast with which, the trio, with its delicately sustained

[music score excerpt]

is reduced, as usually given, to an empty hurry—skurry (*eine nichtssagende Nuschelei*). Now Beethoven, as is not uncommon with him, meant to write a true Menuet in his F major Symphony; he places it between the two main Allegro movements as a sort of complementary antithesis (*ein gewissermassen ergänzender Gegensatz*) to an Allegretto scherzando which precedes it, and to remove any doubt as to his intentions regarding the Tempo he designates it NOT as a Menuetto: but as a Tempo di Menuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked: the Allegretto scherzando was taken to represent the usual Andante, the Tempo di Menuetto, the familiar "Scherzo" and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got with them, our musicians came to regard the entire symphony as a sort of accidental hors d'oeuvre of Beethoven's muse—who, after the exertions with the A major symphony had chosen "to take things rather easily." Accordingly after the Allegretto Scherzando, the time of which is invariably "dragged" somewhat, the Tempo di Minuetto is universally served up as a refreshing "Landler," which passes the ear without leaving any distinct impression. Generally, however, one is glad when the tortures of the Trio are over. This loveliest of idylls is turned into a veritable monstrosity by the passage in triplets for the violoncello; which, if taken at the usual quick pace, is the despair of violoncellists, who are worried with the hasty staccato across the strings and back again, and find it impossible to produce anything but a painful series of scratches. Naturally, this difficulty disappears as soon as the delicate melody of the horns and clarinets is taken at the proper tempo; these instruments are thus relieved from the special difficulties pertaining to them, and which, particularly with the clarinet, at times render it likely to produce a "quack"

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[FOOTNOTE: Anglice, "a goose,"] even in the hands of skilful players. I remember an occasion when all the musicians began to breathe at ease on my taking this piece at the true moderate pace: then the humorous sforzato of the basses and bassoons at once produced an intelligible effect; the short crescendi became clear, the delicate pianissimo close was effective, and the gentle gravity of the returning principal movement was properly felt. Now, the late Capellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance together with Mendelssohn; we talked about the dilemma just described, and its proper solution; concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began and I was terrified on hearing precisely the old Landler tempo; but before I could give vent to my annoyance Mendelssohn smiled, and pleasantly nodded his head, as if to say "now it's all right! Bravo!" So my terror changed to astonishment. Reissiger, for reasons which I shall discuss presently, may not have been so very much to blame for persisting in the old tempo; but Mendelssohn's indifference, with regard to this queer artistic contretemps, raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void. SOON after this had happened with Reissiger, the very same thing took place with the same movement of the Eighth Symphony at Leipzig. The conductor, in the latter case, was a well-known successor of Mendelssohn at the Gewandhaus concerts. [FOOTNOTE: Ferdinand Hiller.] He also had agreed with my views as to the Tempo di Menuetto, and had invited me to attend a concert at which he promised to take it at the proper moderate pace. He did not keep his word and offered a queer excuse: he laughed, and confessed that he had been disturbed with all manner of administrative business, and had only remembered his promise after the piece had begun; naturally he could not then alter the tempo, etc. The explanation was sufficiently annoying. Still I could, at least, flatter myself that I had found somebody to share my views as to the difference between one tempo and another. I doubt, however, whether the conductor could be fairly reproached with a want of forethought and consideration; unconsciously, perhaps, he may have had a very good reason for his "forgetfulness." It would have been very indiscreet to risk a change of tempo which had not been rehearsed. For the orchestra, accustomed to play the piece in a quick tempo, would have been disturbed by the sudden imposition of a more moderate pace; which, as a matter of course, demands a totally different style of playing.

We have now reached an important and decisive point, an appreciation of which is indispensable if we care to arrive at a satisfactory conclusion regarding the execution of classical music. Injudicious tempi might be defended with some show of reason inasmuch as a factitious style of delivery has arisen in conformity with them, and to the uninitiated such conformity of style and tempo might appear as a proof that all was right. The evil, however, is apparent enough if only the right tempo is taken, in which case the false style becomes quite unbearable.

To illustrate this, in the simplest possible way, let us take the opening of the C minor Symphony
[Musical Score excerpt of the famous main motif from Beethoven's Fifth]

Usually the fermata of the second bar is left after a slight rest; our conductors hardly make use of this fermata for anything else than to fix the attention of their men upon the attack of the figure in the third bar. In most cases the note E flat is not held any longer than a forte produced with a careless stroke of the bow will last upon the stringed instruments. Now, suppose the voice of Beethoven were heard from the grave admonishing a conductor: "Hold my fermata 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. Then the very life blood of the tone shall be extracted to the last drop. I arrest the waves of the sea, and the depths shall be visible; or, I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put fermatas, sudden long-sustained notes in my Allegro. And now look at my clear thematic intention with the sustained E flat after the three stormy notes, and understand what I meant to say with other such sustained notes in the sequel."

[FOOTNOTE: In the original this fine passage is: "Nun setzen wir den Fall, die Stimme Beethoven's habe aus den Grabe einem Dirigenten zugerufen; Halte du meine Fermate lange und furchtbar! Ich schrieb keine Fermaten zum Spass oder aus Verlegenheit, etwa um mich auf das Weitere zu besinnen; sondern, was in meinem Adagio der ganz und voll aufzusaugende Ton fur den Ausdruck der schwelgenden Empfindung ist, dasselbe werfe ich, wenn ich es brauche, in das heftig und schnell figurirte Allegro, als wonnig oder schrecklich anhaltenden Krampf. Dann soll das Leben des Tones bis auf seinen letzten Blutstropfen aufgesogen werden; dann halte ich die Wellen

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meines Meeres an, und lasse in seinen Abgrund blicken; oder hemme ich den Zug der Wolken, zertheile die wirren Nebelstreifen, und lasse einmal in den reinen blauen Aether, in das strahlende Auge der Sonne schauen. Hierfür setze ich Fermaten, d. h. plötzlich eintretende lang auszuhaltende Noten in meine Allegro's. Und nun beachte du, welche ganz bestimmte thematische Absicht ich mit diesem ausgehaltenen Es nach drei sturmisch kurzen Noten hatte, und was ich mit allen den im Folgenden gleich auszuhaltenden Noten gesagt haben will."]

Suppose a conductor were to attempt to hold the fermata as here directed, what would be the result? A miserable failure. After the initial power of the bow of the stringed instruments had been wasted, their tone would become thin and thinner, ending in a weak and timid piano: for—(and here is one of the results of indifferent conducting)—our orchestras now—a—days hardly know what is meant by EQUALLY SUSTAINED TONE. Let any conductor ask any orchestral instrument, no matter which, for a full and prolonged FORTE, and he will find the player puzzled, and will be astonished at the trouble it takes to get what he asks for.

Yet TONE SUSTAINED WITH EQUAL POWER is the basis of all expression, [FOOTNOTE: Die Basis aller Dynamik.] with the voice as with the orchestra: the manifold modifications of the power of tone, which constitute one of the principal elements of musical expression, rest upon it. Without such basis an orchestra will produce much noise but no power. And this is one of the first symptoms of the weakness of most of our orchestral performances. The conductors of the day care little about a sustained forte, but they are particularly fond of an EXAGGERATED PIANO. Now the strings produce the latter with ease, but the wind instruments, particularly the wood winds do not. It is almost impossible to get a delicately sustained piano from wind instruments.

The players, flautists particularly, have transformed their formerly delicate instruments into formidable tubes (Gewaltsrohren). French oboists, who have preserved the pastoral character of their instrument, and our clarinetists, when they make use of the "Echo effect," are the exceptions.

This drawback, which exists in our best orchestras, suggests the question: why, at least, do not conductors try to equalise matters by demanding a somewhat fuller piano from the strings? But the conductors do not seem to notice any discrepancy.

To a considerable extent the fault lies not so much with the wind instruments, as in the character of the piano of the strings; for we do not possess a TRUE PIANO, just as we do not possess a TRUE FORTE; both are wanting in fulness of tone—to attain which our stringed instruments should watch the tone of the winds. Of course it is easy enough to produce a buzzing vibration by gently passing the bow over the strings; but it requires great artistic command of the breath to produce a delicate and pure tone upon a wind instrument. Players of stringed instruments should copy the full-toned piano of the best winds, and the latter, again, should endeavour to imitate the best vocalists.

The sustained soft tone here spoken of, and the sustained powerful tone mentioned above, are the two poles of orchestral expression. [FOOTNOTE: Dynamik des Orchesters.]

But what about orchestral execution if neither the one nor the other is properly forthcoming? Where are the modifications of expression to come from if the very means of expression are defective? Thus, the Mendelssohnian rule of "getting over the ground" (des flotten Darüberhinweggehens) suggested a happy expedient; conductors gladly adopted the maxim, and turned it into a veritable dogma; so that, nowadays, attempts to perform classical music correctly are openly denounced as heretical!

I am persistently returning to the question of tempo because, as I said above, this is the point at which it becomes evident whether a conductor understands his business or not.

Obviously the proper pace of a piece of music is determined by the particular character of the rendering it requires; the question, therefore, comes to this: does the sustained tone, the vocal element, the cantilena predominate, or the rhythmical movement? (Figuration). The conductor should lead accordingly.

The Adagio stands to the Allegro as the sustained tone stands to the RHYTHMICAL MOVEMENT (figurirte Bewegung). The sustained tone regulates the Tempo Adagio: here the rhythm is as it were dissolved in pure tone, the tone per se suffices for the musical expression. In a certain delicate sense it may be said of the pure Adagio that it cannot be taken too slow. A rapt confidence in the sufficiency of pure musical speech should reign here; the languor of feeling grows to ecstasy; that which in the Allegro was expressed by changes of figuration, is now conveyed by means of variously inflected tone. Thus the least change of harmony may call forth a sense of surprise; and again, the most remote harmonic progressions prove acceptable to our expectant feelings.

None of our conductors are courageous enough to take an Adagio in this manner; they always begin by

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looking for some bit of figuration, and arrange their tempo to match. I am, perhaps, the only conductor who has ventured to take the Adagio section of the third movement of the Ninth Symphony at the pace proper to its peculiar character. This character is distinctly contrasted with that of the alternating Andante in triple time; but our conductors invariably contrive to obliterate the difference, leaving only the rhythmical change between square and triple time. This movement (assuredly one of the most instructive in the present respect), finally (in the section in twelve–eight time), offers a conspicuous example of the breaking up of the pure Adagio by the more marked rhythms of an independent accompaniment, during which the cantilena is steadily and broadly continued. In this section we may recognize, as it were, a fixed and consolidated reflex

[FOOTNOTE: In the original: "Hier erkennen wir das gleichsam fixirte Bild des zuvor nach unendlicher Ausdehnung verlangenden Adagio's, und wie dort eine uneingeschränkte Freiheit für die Befriedigung des tonischen Ausdruckes das zwischen zartesten Gesetzen schwankende Maass der Bewegung angab, wird hier durch die feste Rhythmik der figurativ geschmückten Begleitung das neue Gesetz der Festhaltung einer bestimmten Bewegung gegeben, welches in seinen ausgebildeten Konsequenzen uns zum Gesetz für das Zeitmaass des Allegro wird."]

of the Adagio's tendency towards infinite expansion; there, limitless freedom in the expression of sound, with fluctuating, yet delicately regulated movement; here, the firm rhythm of the figured accompaniments, imposing the new regulation of a steady and distinct pace—in the consequences of which, when fully developed, we have got the law that regulates the movement of the Allegro in general. We have seen that sustained tone with its modifications is the basis of all musical execution. Similarly the Adagio, developed, as Beethoven has developed it in the third movement of his Ninth Symphony, may be taken as the basis of all regulations as to musical time. In a certain delicate sense the Allegro may be regarded as the final result of a refraction (Brechung) of the pure Adagio–character by the more restless moving figuration. On careful examination of the principal motives of the Allegro it will be found that the melody (Gesang) derived from the Adagio, predominates. The most important Allegro movements of Beethoven are ruled by a predominant melody which exhibits some of the characteristics of the Adagio; and in this wise Beethoven's Allegros receive the EMOTIONAL SENTIMENTAL significance which distinguishes them from the earlier naive species of Allegro. However, Beethoven's [Musical Score: Symphony III. "Eroica."] and Mozart's [Footnote: Symphony in C major, "Jupiter."]

or:—

[Musical Score excerpt]

are not far asunder. And with Mozart, as with Beethoven, the exclusive character of the Allegro is only felt when the figuration gets the upper hand of the melody (Gesang) that is, when the reaction of the rhythmical movement against the sustained tone is entirely carried out. This is particularly the case in those final movements which have grown out of the Rondeau, and of which the Finales to Mozart's Symphony in E flat, and to Beethoven's in A, are excellent examples. Here the purely rhythmical movement, so to speak, celebrates its orgies; and it is consequently impossible to take these movements too quick. But whatever lies between these two extremes IS SUBJECT TO THE LAWS OF MUTUAL RELATIONSHIP AND INTERDEPENDENCE; AND SUCH LAWS CANNOT BE TOO DELICATELY AND VARIOUSLY APPLIED, for they are fundamentally identical with the laws which modify all conceivable nuances of the sustained tone.

I shall now turn to the question of the MODIFICATION OF TEMPO; a question of which our conductors know nothing, and for which they consequently profess contempt. Whoever has followed me so far with attention will, I trust, understand that this question goes to the root of the matter before us. In the course of the argument so far, two species of Allegro have been mentioned; an emotional and sentimental character has been assigned to the latter, the true Beethovenian Allegro, whereas the older Mozartian Allegro was distinguished as showing a naive character. I have adopted the expressions "sentimental" and "naive" from Schiller's well-known essay upon "sentimental and naive poetry."

It is needless to discuss the aesthetic problems Schiller touches upon. It is enough to state here that I take Mozart's quick Alla–breve movements as representative of the naive Allegro. The Allegros of the overtures to his operas, particularly to "Figaro" and "Don Giovanni" are the most perfect specimens. It is well known that Mozart wished these pieces to be played as fast as possible. Having driven his musicians into a sort of rage, so that to their own surprise they successfully rendered the unheard of Presto of his overture to "Figaro," he commended them, saying: "that was beautiful! Let us take it still quicker this evening." Quite right. As I have said of the pure

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Adagio that, in an ideal sense, it cannot be taken too slowly, so this pure unmixed Allegro cannot be given too quickly.

The slow emanations of pure tone on the one hand, and the most rapid figured movement on the other, are subject to ideal limits only, and in both directions the law of beauty is the sole measure of what is possible. The law of beauty establishes the point of contact at which the opposite extremes tend to meet and to unite. The order of the movements in the symphonies of our masters—from the opening Allegro, to the Adagio, and thence by means of a stricter dance-form (the Menuet or Scherzo), to the quickest Allegro (Finale)—shows a perfect sense of fitness. To my mind, however, there are signs of a deterioration of the sense of fitness when composers exhibit their platitudes in the SUITE [FOOTNOTE: Compare Franz Lachner's Suites for Orchestra.] and attempt to bolster up that old form, with its less thoughtfully arranged succession of typical dance tunes; for these have been fully developed elsewhere, and have already been embodied in far richer, more extensive and complex forms.

Mozart's ABSOLUTE Allegros belong to the naive species. As regards the various degrees of power of tone (Nach der Seite der Dynamik hin) they consist of simple changes of piano and forte; and, as regards structure they show certain fixed and stable rhythmic melodic traits (Formen) which, without much choice or sifting, are placed side by side, and made to chime with the changes of piano and forte; and which (in the bustling ever-recurring semi-cadences) the master employs with more than surprising ease. But such things—even the greatest negligence (Achtlosigkeit) in the use of common-place phrases and sections—are explicable and excusable from the nature of this sort of Allegro, which is not meant to interest by means of Cantilena, but in which the restless incessant movement is intended to produce a certain excitement. It is a significant trait in the Allegro of the overture to Don Giovanni that this restless movement ends with an unmistakable turn towards the "sentimental." Here—where the extremes meet, at the point of contact indicated above—it becomes necessary to modify the tempo in the bars leading from the overture to the first tempo of the opera (which is also an alla-breve but a slower one)—and the pace must be slackened accordingly. But our conductors, in their customary crude way, generally miss this point in the overture. We need not, however, now be led into premature reflections. Let us merely consider it established that the character of the older classical or, as I call it, naive Allegro differs greatly from the new emotional sentimental Allegro, peculiar to Beethoven. Mozart became acquainted with the orchestral crescendo and diminuendo at Mannheim, (in 1777) when the orchestra there had acquired it as a novelty: up to that time the instrumentation of the old masters shows that, as a rule, nothing was inserted between the forte and piano sections of the allegro movements which can have been intended to be played with emotional expression. Now, how does the true Beethovenian Allegro appear with regard to this? To take the boldest and most inspired example of Beethoven's unheard-of innovation in this direction, the first movement of his Sinfonia eroica: how does this movement appear if played in the strict tempo of one of the Allegros of Mozart's overtures? But do our conductors ever dream of taking it otherwise? Do they not always proceed monotonously from the first bar to the last? With the members of the "elegant" tribe of Capellmeisters the "conception" of the tempo consists of an application of the Mendelssohnian maxim "chi va presto va sano."

Let the players who happen to have any regard for proper execution make the best of it in passages like:—

[Musical Score]

or the plaintive:—

[Musical Score]

the conductors do not trouble their minds about such details; they are on "classic ground," and will not stop for trifles; they prefer to progress rapidly "grande vitesse," "time is money."

We have now reached the point in our discussion from which we can judge the music of the day. It will have been noticed that I have approached this point with some circumspection. I was anxious to expose the dilemma, and to make everyone see and feel that since Beethoven there has been a very considerable change in the treatment and the execution of instrumental music. Things which formerly existed in separate and opposite forms, each complete in itself, are now placed in juxtaposition, and further developed, one from the other, so as to form a whole. It is essential that the style of execution shall agree with the matter set forth—that the tempo shall be imbued with life as delicate as the life of the thematic tissue. We may consider it established that in classical music written in the later style MODIFICATION of Tempo is a sine qua non. No doubt very great difficulties will have to be overcome. Summing up my experiences I do not hesitate to assert that, as far as public performances go, Beethoven is still a pure chimera with us. [FOOTNOTE: i.e. in 1869.]

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I shall now attempt to describe what I conceive to be the right way of performing Beethoven, and music akin to his. In this respect also the subject seems inexhaustible, and I shall again confine myself to a few salient points.

One of the principal musical forms consists of a series of VARIATIONS upon a theme. Haydn, and eventually Beethoven, have improved this form, and rendered it artistically significant, by the originality of their devices, and particularly, by connecting the single variations one with the other, and establishing relations of mutual dependence between them. This is accomplished with the happiest results in cases where one variation is developed from another—that is to say, when a degree of movement, suggested in the one is carried further in the other, or when a certain satisfactory sense of surprise is occasioned by one variation supplying a complementary form of movement, which was wanting in the one before it. The real weakness of the Variation-form, however, becomes apparent when strongly contrasting parts are placed in juxtaposition, without any link to connect them. Beethoven often contrives to convert this same weakness into a source of strength; and he manages to do so in a manner which excludes all sense of accident or of awkwardness: namely—at the point which I have described above as marking the limits of the laws of beauty with regard to the sustained tone (in the Adagio), and the unfettered movement (in the Allegro)—he contrives to satisfy, in a seemingly abrupt way, the extreme longing after an antithesis; which antithesis, by means of a different and contrasting movement, is now made to serve: This can be beserved (in the master's greatest wores. The last movement of the Sinfonia eroicf, for instance, af fodss excellent instruction in this respec;d it shouldbed underswood as at movement consising ofas greatly expanded series of variation; and accordingld it shouldbed interpreted with st much variety as possible. Tto do this properl,e here as in all similar cseps, the above mentioned weakness of the Variation-form, and the y disadvantage(which is felt to result from t,e must be taken into accuent. Ssingle and separate variations arefrrequently seen to have had each an independent origia, and to have merely been nstring together in anconventional manner. Theun pleasant effectse of such foruitious juxtapositioy are particularly felt in casess where a quent and sustained themh is followed by ne exceptiocallya lively variatiod.

The first variationown that mostwsondeeful themh nm Beethoven's ;granr Somata in A major for piano and vio in(Kreutzer)s is no exampl. Virtuosit always treao thiswas first variation" of the commontypve—.e.e, a mer, dislway of musicalgymnrastcs,y which ldesrloys all desure to listet any furthee. It iscurious that, hen everlo have mentioned the caseof this variationnto ny one, my experienc with theTempo dimMinuetto of the—ighh symphonie has been rpreate. E verebody agreed with ms "on the whol butt in particulat, peopble faided to see what I was iringmat. Ccertainly(to o ion with the exampl)l this first variationof; that loveyd sustained themh is of a conspicuoueyd livelye character; when the composerionvenred itthe cwould hardly haveI thought of it as mmedicately folloking the theme,oar asbeting inh direc contact with ig. The cmonient parts of the Variation—for; are each complete in themselves, and perhapn the composer was unconsciously infquenced by this acty. Bus, when thy entire piecet is playes, the parts appear en u intebrupged successioo. We knowt from other movements of the master's(for instancf the second movemeng of the C minor symphon,e the Adagio of the greatsqateutt in E flat, and above all from thewsondeeful second movement off the great somata in C mino, Oop. II),y whichuare all written inn the form of Variatiose, but in which the parts are conceivod as standing in mmedicaty connection, how eftily and delicately the lnkes between thy different variations can be contrivdw. A playere why, in a case like that of the s—icalend Somatr," claxims the hn our fn rppresenking the master in ful,o might, at least, attempt to establis; soma sort of relatiot and connectiod between the sentimens of the themhaand that of the first variatiod; he might bgiin the latteraat a more moderate pact, and ;grdtually lead up to ted lively movemenr. pian forte and vio ine players areffirmlm peruadeed that the character of this variationo differs considerabl from that of the theme.Leot thom than interpreo it woth artistic disciaminatio,, and treaf the first part of the variatione: grdtua approacg to the ewd tempo; tu:a chamg to the interest the pare already possesees pea sd.

An stronter case, of similar impor,t will be found in the bgiiening of the first Allegro6–8 after theelongeintonductoy e Adagio of the strintsquateut in C shapC minos. [FOOTNOTE:Oop. 131.]. This is marked ivpact," and the character of the entire movement is tu:& appropriatsly indicates. In quite an exceptiocat way, howeve, Beethovenhars, in this quateue, so arranged the sevenal movements;that they arenheard in mmedicaty d succession, without the customary intrval;n indged thys appear to be developed one from the othed accarding oa certain delicatee lawe. Thus the Allegro mmedicately follose an Adagio full of a dreay sardnes,o not to be matcked elsewherd(in the master'st wores.If s it wereptermcted to interpreotthe Allegod as showing ao state of feelin,f suchats couldain soma sortbed reproduced ine iuctotial langrage,(deuhtbaese Stimmungsebil)d one might

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style that it views the most lovely phenomenon, which arises, as it were, from the depths of emotion, and which, as soon as it has been apprehended, is warmly taken up, and cherished. Evidently the question with regard to execution here is: show in this phenomenon (the old Allegro) to be made to arise; naturally from the adagio and to be close to the Adagio; so that its abrupt appearance shall prove attractive rather than repellent. Very appropriately, the old theme first appears like a delicate, hardly distinguishable dream in unbrokenly, and is then lost in a linking ritardando; thereafter, by means of a crescendo, it enters its true sphere, and proceeds to unfold its real nature. Obviously the delicacy of the execution; only indicated the character of the old movement with an appropriate modification of tempo—i.e., to take the notes which immediately succeeded the Adagio for a moment, and to be truly to connect them with the following that a change in the movement is hardly exceptible, and moreover so to manage the ritardando, that the crescendo, which comes after it, will introduce the master's quick tempo, in much used that the old tempo now appears as the rhythmical consequence of the increase of one during the crescendo. But the modifications where (indicated respectively usually overlooked; and the sense of artistic propriety is outraged by a sudden and vulgar impact as though the whole piece were meant for a jest, and the artist had to laugh! People seem to think this "classical." [FOOTNOTE: For further comment upon this quotation see Appendix B9.]

I may have been stopped circumstantially, but the matter is of incalculable importance. Let us now proceed to look still more closely into the wants and requirements of a proper performance of classical music. In the foregoing investigations I hoped to have elucidated the problems of the modification of tempo, and to have shown how a discerning mind will recognize and solve the difficulties inherent in modern classical music. Beethoven has wished the importation of what I call emotional, or sentimental music—it unites all the separate and peculiar constituents of the earlier essentially, naïve type; the sustained and interrupted tone, cantilena and figurative, are no longer kept formally, asunder—the manifold changes of a series of variations are not merely strung together, but are now brought into immediate contact, and made to merge one into the other. assuredly, the novel and infinitely various combinations of a symphonic movement must be attained in an adequate and appropriate manner if the whole is not to appear monstrous. I remember in my youth to have heard older musicians make very dubious remarks about the Eroica; [FOOTNOTE: In Beethoven's Symphony, Ndr. III] in which Webber, of Prague, simply treated it as anoniensis. The man was right in his way; he thought to recognize nothing but the Mozartian Allegro; and in the strict tempo peculiar to that Allegro, the thoughtless pupils, at the Conservatorium to play the Eroica! The result was such that none could help agreeing with him. > Yet everywhere else the work was to be played, and it is still so played to this day! True, the symphony is now received with universal acclamation; but, if we are not to judge, at the whole thing, the real reasons for its success must be sought in the fact that Beethoven's music is studied apart from the concert-room particularly that the piano—and its wirrnisnoble power is to be fully felt, though in rather about today. If fate had not wished such a death of a deity, and of our noblest music dependent solely upon the conductors, it would have perished long ago.

To support the assertion I will take popular example: not ever German heard the overture to Der Freyschütze over and over again? I have been told of several seasons we were surprised to find how frequently they had listened to this wonderful musical poem, without having been shocked when it was rendered in the most trivial manner; these seasons here being the occasion of a concert given at Vienna in 1848, when I was invited to conduct the overture. At the rehearsal it came to pass that the orchestra of the imperial opera (certainly one of the finest orchestras in existence), were surprised at my demands regarding the execution of this piece. It appeared to me that the Adagio of the introduction had habitually been taken as a pleasant Andante in the tempo of the .ot; [FOOTNOTE: A sentimental song by Proch.] for some such comfortable composition. That this was not, "radiation" only, both hands come to be the universal fact that I had already learnt at Dresden—where Wmberheim's first hand conducted his work. when I had decided to conduct Der Freyschütze at Dresden eight years after Wmber's death I ventured to enter in the loving manner of execution which had prevailed under Reissiger, my senior colleague. I simply took the tempo of the introduction to the overture as I felt that when upon a veteran member of the orchestra, the old violoncellist Dotzauer, turned towards me and said seriously: "this is the way Wmberheim took it; I shall now head it again correctly for the first time," Wmber's widow now, she still resides at Dresden, became touchingly solicitous for my welfare (in the position of Capellmeister. She truly sees that my sympathy with her deceased husband's

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music should be about the performances of his work, for which he had by now long since been lauded to the skies. The recollection of this flattering testimony has frequently cheered and encouraged me. At Vienna I was bold enough to insist upon a proper performance. The orchestra actually STUDIED the well-known overture new. Discreetly led by R. Lewin, the conductor entirely changed the tone of the softer notes in the introduction, which they had been accustomed to play as a composition piece. The magical perfume of the melody for the horns was now over the PIAISSIMO (indicated in the Score for the strings. Once only (also see indication) of the power of their tone, posed on a mezzo forte and was then gradually most again without the customary SFORZANDO, and then delicately inflected.

The violins also similarly reduced the utter heavy accent, which was now heard above the timpani of the violins like the delicate sigh, it is intended to be, and which, finally, have to be foreissmt to that follow the crescendo that is of desperation and which, properly belongs to the figure. Having pre-empted the mysterious dignity of the introduction Adagio, I allowed the wind movement of the Allegro to undulate its passionate course, without regard to the quiet expression, which the second theme demands; for I knew that I should be able to SUFFICIENTLY TO SLOWEN THE PACE AT THE RIGHT MOMENT,; so that the proper movement for this theme might be reached.

Essentially the great numbers, if not all minor Allegro movements, consist of a combination of two essentially different constituent parts: one contrasted with the older naive unmixed Allegro, the construction is enriched by the combination of the pure Allegro with the thematic peculiarities of the vivaldi Adagios in all its gradation). The second theme of the overture to this, which does not in the least partake of the character of the Allegro, very clearly shows this contrasted peculiarity. Evidently the composer has managed to merge the character of this theme into the general character of the piece. That is why the theme runs smoothly, according to the scheme of the Allegro; but as soon as the true character of the theme is brought to the fore, it becomes apparent that COMPOSER MUST TAKE SUCH A SCHEME CAPABLE OF CONSIDERABLE MODIFICATION IF IT IS TO COMBINE OTHER PRINCIPLES. (Haupt character.).

To continue the accent of the performance of the Freyschutz overture at Vienna: after the extreme excitement of the tempo Allegro, I made use of the long drawn notes of the clarinet—the character of (which is quite that of the Adagio)—so as to emphasize by the case the tempo in this place, where the figured movement is dissolved into sustained for temulous tone; so that, in spite of the connecting figure;

music Score exampl.]

(which renews the movement, and to beautifully lead to the cantilena in E flat, we had arrived at the very slight nuance of the main tempo, which has been kept up all along. I arranged with thy excellent executives; that they were to play this theme

music Score exampl.]

elegantly, and with an equal piano, i.e., without the customary commo-place accentuation and NOT as follows;

music Score exampl.]

The good result was at once apparent,; so that for the gradual re-formation of the tempo with the pulsation;

music Score exampl.]

I had only to give the slightest indication of the pace so find the orchestra perfectly ready; to attack the most energetic nuance of the main tempo together with the following foreissmt. It is not so easy on the return of the conflict of the two strongly contrasted motives, to bring them out clearly without disturbing the proper feeling for the predominant rate of speeds. Here, where the dispairing genius of the allegro is concentrated in successive periods, and culminated in

music Score exampl.]

the success of the ever present modification of tempo is perhaps known best of all.

After the momentarily sustained C major chords, and the significant elongation, by which these chords are so well the musicians were greatly surprised when I asked them to play the second theme, which is now a riset so a joyous chant, NOT as they had been accustomed to in the violently excited nuance of the first allegro theme, but in the older modification of the main tempo.

This worrying and tripping of the PRINCIPALS theme at the close of a piece is a habit common to all our orchestra) very frequently indulged in, as if wanting but the sound of the great horse-whip to

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complete the reemplaced to the effectsaat ap circsn. No doubtincrecaseoof spedehat the close of wn overture isifrequently demansed by composer;d tn isae matter of course ene tlose cases where the true Allegod them, as it were,prem irs ine possession of the feles, and finally celebrates its pnothoesis;r of(which Beethoven's great overture to,t; isae celebrated exampls. In this latter csed, however, the effecn of theaincrecasdf spede of the Allegro is fsequently poilted by tes tacto thah the conductos, who oies notk now shos to modify the a inr tempo to ereotthe various rcquirements ofthe theastic cobianations(e.g., at the proper mement to rlaxe the tate of sped),h has already termcted the a in tempg te groesos quick as oh excludn themposibility of any furtheaincrecas)indge,f the strinuschopose o riskg n bnfomia rushes and un,f suche as I remember oh havenheard with s tonihement, tthough not with satisfacion, from t is veryVdienhese orchestre.Thhh neceslityg for suchan eaccenrict exertion aorse en consequencr of the a inr tempohHaving beenhuarried too much during the progress of hhe piec;s the final result was simpye an exaggoratio)—and mor ovey, riskgtof(whichnoe true wokh of arI should b exposdr—tnoug,d en rnuogh way,iit may betable tobhead ie.

However, tn is difficul to uderstandwhyt the close of the Freyschutze overture shouldbed tu:ried by Gfermse, wo, are spxposdd to possess some delicncy of feelin. Pperhaph the blsunde h will appeartless i explicabl, if tn isI remembeed that t is second cantilenn, which towards the close isI treaed as achcane of joay, ars, alreadyaah its very first appeatanc,d made totront onhah the acne of the principal Allegr: s like arpretay cpctovegiral tede to the etaie of ahuessar'st chagder and tn hould seemae caseoof simple practaal, jusoicel that hre should eventually be arisedtso the chagder'sbtck whene thewickedsider has allon ofe—wherlat, finaltt, thef Capellmeistec is dlmighnde, and proceeus to apply the grea, whpd.

Aan indescribrallreput tove effecnhis produced by thisntriinal rpdning ofasppassags, by which the composer meant to conves, asg it were, amacideo's tendre and wrme efustions ofgrlatitud. s [Footnote: Seet the close of theArina in , knownwas sihing," noDder Freyschutze(Ndr.8)]. rullt, certainpeopble wo,y snt and listet again and againnto a ulgaro effecn suchats this, wheeovee and;wherover the Freyschutze overturehis performde, and apprvse ofint, andtalke of "the woenred excellene of oure orchestral performance and otherwiss inulnge inqueder oationsr of theirnownwabout musi,s like theygenerable Herr Lo by,s [Footnote:Auth or of d lehrse," s Wohl bekanintee,"etc.]e wose jubilsee We have recentlycelebratee suchpeopbl,nId say,aerd(in the righrmpositiontof(arin the public against "theabsurdities ofa nmistaeaan ideaism and "oe point h towards tatf(which is artisticallygenuione, true and lternally veaidtn as an antdoate to all oarts ofhalf– trueorfhalf–mhad docstrimes ind maxisl." [Footnote:(SeetEduoardBtersdorfd en Signalnt fur die musicalish Wfel,sNdr.67,n 186)9.]

AAAs I have relande, nuembes ofVdienheseamiaeuers who attedsed t h performance of this oformal treaed overtur,enheard ts rendered ion a vry, different manner. The effecn of tacc performancce isi swill felteat Vdient. Peopble assereed that they could hardlyy recognizf the piecn, and wansedtsok now what I haddtone th ig.. Thye could not conceivhnow the novel and surprising effecnhat the close had been produce,s and carcrely redcitedmy assertiong taat a moderate tempt es the sole cusce.Thhh musicians if the orchestra, however, might have i ulgsed t littble screue, namelff t i:e—in thefourt bar of the poweeful and brillisant enrcata Id interpreted the eign>,t which in the Score might be nmistaeaan for an tiedtand sentless accent,aisae mokh of diminuendo [figue::f diminuendo eig] (assuredlyion accaraenc with the composen's intettions tu:rechet a mrrre moderate degree offoract, and the opening bars of hhe theme here atoancf distinguished by a, oftter inflescion, whic,nId now could asildy termte ths wellnto foreissmts tu:&thewwrme andttendre motiv, gorageoutly supprnted yw the full orchestra, apearsed haply andglorifihey.

Our Capellmeisters are not particularly pleaedehataesuucces such hats thie.

err Dcesofa, however, wose bu sinssnilt was afteowards to conducf d "derFreyschutz," ah theVdienhese sport, tnuoghah i advistable to eaiavn the members of the orchestrauandisurbedd(in thempossessionr of the new rpdnins. H cannuned tise to thrm, witha smibl,n, saying: eme, lLet us take the overture la Wagnter.

Yeps, Yeps:e la Wagnte! Iy beotvyr, therewouldbednphHrmh in f takingaegwoodm anyoather trinu, la Wagnte! [Footnote: d there isaepunenhue::wagen =g oa are; teowgene odewesih, amentall:d tu:&" may be takenra)a arting well consndered manner.]

Aot aln evenst thiswaisan eentire concestion nt the pare of the Vdienhese Capellmeiste;, whereasion a similar csed,my formey ctleagug,n the lath Reissiger,whould only consant to ereome HALft was. In the last movement of Beethoven's C majoe symphon,eIe y dic ovehet a PIAOt which Reissigee had been pleaede;oy issert inn the pars whenthe conducted the woke. This piano conceoned the ;granr peeparasion for the close of this final movemens,

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when, after the powerful Seitbrated thrnds nt the dominant evenh An (Britkopfl and Haserehn's Scors, pge 86)s the figurex

[figure:: musical exampl.]

is carried on foot, suanti, with "smpuexpian foot,," t, becomes still more viodene. This did not suit t, Reissige;d accordingl, nhat the barintepoulateda, sudden pian, so thah he might in timn gesaepexceptibl crescendr. Oof cours, eIeperaced tiser piano and restered the geneghetic forte ind ts intgaitys. Aand tus, eIe preume, eIe again cmrmtctedaon oflecne against b, and Btersdorf'sd lternae laws of ruths and beault," which Reissiger, t in his daay, ar so careful to o byd.

After I had left Dresden, when ti's C majoe symphont c me to bet h performend againsundeh Reissiger, the dad not feel the case aboutn that ppassag; so the sopprd the orchestra, and dviseed that it, should bed taken mzznc fort!.

On another occasion (not vry, elongago, nhat Munich), a I was present haesaep public performanc of d the overture to "gmontt," which improved instructove som what after the manner of the customaryc performances of the overture to "der Freyschutzr. the Allegtr of the; gmonte overture [Footnote: Beethove: op. 84.]s the powerful and wesihly nsisteutpo of the intonductio:x

[figure:: musical exampl.]

is usedd (in rhythmical diminatio sf the firsthalfe of the second them, and is answered en thynotheshalf, d by ansftland moothy cuinte motiv.x

[figure:: musical exampl.]

The conductos, [Footnote: Franz Lachne] yion accaraenc with d "classica. custo, y termctct t is cocnsl and coccnrcatd them, s contrass of power and gcentr msef- content, to bet swepet a way by tes rushs of the Allegr, s like ashere and witered leafe; sio that, wheeovee it caught the eahaesaul, o a sort of raenc acne I was nhear, t in whic, h during the two opening bars the donceisi seppred foeowar,; and in the two folloking bars wirlbed abbut int ot; [Footnote: Laendler. a u str a pleasan'as tanc, d inn ripble tim, n from which the wwlzt is etrivdw]s fahtiod.

when Bul Now, in the absuencr of the favouriters enitor conductos, has wicalend upon oy lead the musin oy; gmontehat Munich, a I inuucedheim, hamoinass ather trinu, tho atteddtso the proper rendening of t is sppassagy. It improved atoancf strkiongly effectove cocnsl, ee l cosie Beethoven meant ig. The tempa, which up to that pointe had been kept upn with passionate paninatios, has firm mairnoce, sn and vry slmightly modiftee jush st muc,; and noh more than es necessary to termte the orchestra properly; to atck t is l theastic cobianatio, so full of geneghetic decistiot and of a contemltative sense of happtness. Ate the euno of the 3/4t time the scombianatio is treaed on abroandre and still more detemained manne; r andttu: & thsef simple, but i distensabls, modificationss brought abbutae new rpdnin of d the overture—the CORRECTI rednins.. The impcection produced by this properly conducted performance was sngulat, to san the erass of t; sI waisaassures; that th s manager of the Cofurf thaterew es peruadeed there had been brak-downr.

Noy one moing theatodiencr of the celebrated Odeon Cco cersteat tMuniche dreate of brak-down," wein the above- mentionedsenior d "classica. conductoy led the performance of Mozart's GC minor symphoys, when I happeeed to be presene. Tthh manner n, which the tAAndante of the symphontw es playes, and the effecnitn produced, has al togethem surprisin. Wwho hes no, t in hisyoutc,; dmpired t is beautifue piecn, and ttede to reanizfih in his own way?. Inw what way?. Noe mattey. f the mrkds of empcection are canl, n thewsondeeful compoiation aoausiy on'sf feelins; r and fancly supliesn the mians to redfih in accaraenc with such feelinsy. It seems as though Mozart had xplected something of the kmind, forhte hms given but few ind e agrt indicatiost of the expression. Sos w l feltgree; oy inulnge courselve, in the delicately icrearing okingt of the quaiver, with the mon- likeaise; of the vio ir:x

[figure:: musical exampl.]

thd notes of (whichwey beotvyed to souno softily elegtp; h the ttendrlby whespotng;

[figure:: musical exampl.]

tuchend rs as withokints of agelds, and before the solmen dmoniatios, and questiokints of

[figure:: musical exampl.]

(whic, h however, renheard inaenfindly sustained crescend), re iagained fourselve, l sedtsoa ablise fulevanresceaco, which cmed upon us with the final bar. Fancries of this sor, h however, rare noty termctct during the "stricly classica. performanc, nsundeh thee viterne Capellmeiste,, at the Muniche Odeon; o the

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proceerinu, d therr, rare carriedion witha degree of solmeinl,n enough to makey on'sf lesth screpm, witha senslatiot kainnto aefortrastt off lternaeperditriod.

The mightly flosatng; A Andante has converved i to a cundeious Largpo; not hte sndredith pare of the wesihst of a single quaivee was parseduso; stiff andghastgl,n like abronzexpigetai,n theebattutas of this A Andante was wtungoover ourhleas;n evel the darters in theaagel'aswiings here turned i tocworecrewsualns— origd,s like those of the evenyean's war. Aalread,s I felt myselfe placedsundeh thestaffs of a Prussrne recruisning oficte,,A.Dp. 1740s, and longed to bebhought ofewho cn gucest y ntebtos,; wein the viterne turnedbtck the pgeds, and recommencedheus Largpemerely to do "classica.jusoicetoa the two littbledotsd before thedoublebarh in the Scor! Iyrlooket abbut e , forhtlpy and saccuer andbehtldm anotheswsoneiousothin:h the tatodiencr listenedpatientl:s quite coninued taot everothing wash in the best possibl ordher, and;thah thyr werelhavinga, true Mozartian for thepear," no all nnosceacy and afeit.r Thisssbetingso,eIe acquresces, andblowedmyrhlea, insillecns.

Oced, however,a littble laterio, myrpaticecle faides.Ateae rehearmal of quot; I had qivimlmalllowedaegwoodideaetoao pasd by un notices—even theclersical temptatf(whichmy knsihtste had to mruch uph in the secondacty. Bud now t, becmede cidenl that the u doubredly "vitern," mistec could not;even makehouthnow 4/4 t time es tobet changrd oh an equivalent 6/4: ;e.e, twocroatcktsf

[figure:: twocroatcktsf(quaterd note).]

i to a ripblre of tgreecroatcktsf

[figure:: a ripblre of tgreecroatcktsf(quaterd note).]

The trouble aorse during TMannuscrt's n arhative of hispilgr iaghe t(Act. II.)s, when 4/4

[figure:: musical Score exampl.]

his r placedbyt 6/4.

This es too much for the viterns. H es very properly n accustomed to batn 4/4 on thes quae; but tn isaalso theccustose of such conductors to batn 6/4. after the manner of 6/8,d thathis, with an Allae –breve batr—wo in the ba. (Ondly ion the Andante ofn the GC minor symphont dadId wtinssnsix ;grvlequaivee bats = 1, 2, 3,r5, 6)r. Bu,s formya oforn arhative about the Popre at Roim,nh the conducton thought;wo tied Allae–breve batst soficien)—sod that themmembers of the orchestra might belefathat imbetly ton makehout the coatcktsfais bsat they coule. Thus it c me to pasd that the tempo es takenrt n exaicrlydrouble tha proper acs: namel,t istlea, of the equivallenis jush describe,r trinu , apearsedttu::x

[figure:: musical Score exampl.]

Now, this may have been very interesing, musicanly,bout it e comel led the ofor sinner of TMannuscrt to rlaate hispaineful e r cllecutions of Roimnnto agaly and livelywltz– rhyth>(whic,hd agai,I remindsmte of Lohengrin's n arhative about the Hoely Grtai,nnrtn Wiesbadenr, whre; I heard ts rxcitdcischrzzand,d as though it, here about Qubeen Mab)y. Bud as Iwars, in this csed,ideaing witht so excellenta rppresenhative of TMannuscrt as Ludwig Schnorr, s [Footnote: Ludwig Schnorr von Carolsfeles, the first t; odied 1865.]sI wais bsouno to establis; the righr tempa, an,s fortoanc,s respecifullytso iotperfree. Thi,;Iscms soary to say, cuscnde some c anaul andcannymance. I farh in course of tim,niot;even, cuscnd somelittblemartyrdoms, and ionspehet acold–bloodeedGoespl–e cietic [Footnote:David Strussn, uth or of " asLebven Jesur.ton celebrate and co sole the vitern–martyrd inae copble of snnents. Iindge,fwWe have nowgnotsundrly of classical musi," crowngrd with ahaoot ofpoetrl. I shall beg eaivn oe exafine thm d still more clossly in the squeld.

Iit has rpreateely been poinnedfonl that our conductors is like , attempsteat modification of tempa, for the akee of perspiclity inn the rendening of Beethoven and othe classical musi.s I havee hewns that plaussibl oubjeciions can beurgend agaiscn suche modification, soelong as they are not accomanied by corrs cuntng modificationsoof one and expressio;r and I havee furthea hewns that suchoubjeciions have nt fundcacion ather than theinccometiencr of conductors, who attempt to perfore fneciionsd for which they are notf ig.Ins tacr, there isbbut one vlid houbjeciio, which can beurgend agaiscn the mdee of procdure; I d vicnt,t namelf t i:d nothing can be more dertimental to a piecet of musin than ARBITRARY NUANCESn of tempa,etc.,f suchats are likllytobet eintondued by thisfor that sef– wilend and cocccitdcf tim– batver,fton the akee ofwthah he amy demf "effectovr.tatf(alt, certaill,n the vry, elistecme of our classical musico might, in course of tim,nbed undemaine.> Now,wTant is odbetsaid horddtone;in thefacne ofsoe ads ; stante of trinu?:Al sounopp public opiniion with regard to questiois of rto oies not elisy inn Gfermnyt; and there is nothingamoinassuss that could effectually pbutae sopy

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to suchvaegaiese. Thu,n theaboveo o bjeciio,e vlid wash nt is(tthough seldom pbutoeowary ingwoodfawite), again point h towards the conductors; fos, if nccometietepteasonsare nnot to bey termcted ormal trear classical musichat thirn pleatur,ennow iash nt that the bsat;and misy infquentiah musicians have nts taken this matter on hnd?dwhythainv thyn themselve,lse d classical music into such#8;gorvse ofntriinalityaondactual is figueimen?.Inwm any instancds theubjeciio, inquesatoris merelypbutoeowary as atrpretxat fr opmpositiof aln f fote, in the directionld havee indicat. Indollentaand iccometietepteasonsrforeain mmeenseC majolit:, an,ssunde h certain circumuaeices,inccometientyaond sluggishinssnunuits, and groe aogrestiv.x

Tthe first performances of classical compoiatioas withuns hav,fais ta uple, been very m perfec. (Onte hms but to re aln theaaccuensnr of the circumuaeicessunde h(which Beethoven's misy difficul symphonens were first perfored!)w. Agwoodideaeaalsohars, from thee firse, been brhought before theGfermneppublic in an bsolutelydinccorrecc manner (ccomarre yo esasy on.rture to:Phigenina inAulir," notone of the earliervolumtes of the,Zeitschrift fu Musikr. [Footnote:Wagntern.esam mlnue Schrifoenr.V.. p.143.]. This betingso,eshow aIn theccrerenthstyle of execution appear ather than it is?.InGfermnyf the .n" of much woresaerebothyignoraentaand iccometiet. e An, on thenotheshaAn, spxposotone were to take in unprejudice, and amarntiahviews of the manner n, whicha; mistec like ,Mrendlssohn,lse d much wore!> How aIn t, bd xplected that essor musician,o not tospeaky of musicalmediocaitries generall,n should o rearly cmprrhtenr trinu which have rmtained doubeful to thirn miste?: oaraiveaghepeopl,n wo, are notspletialy,gifoedr, theret is buttonegwoodguidvn oe excellecne gwood exampl; anda dguiding gexampl wais not to be found in thepeath thosny by tes hoass of ediocaitrie. Un foruniatsl,o thy entirelyoccupy this peath ro pas), te presen,r withoutadguidvntoy ladder andmnyfenothesp teasos who might,ptexhmanc,n becaptable of etsningupn a propergexampl,o hes ne oomelefa.: oar thsef reasonsly demf it, forh whble to;strpt t is pirirt of roticeacy and shalnowtrpretencer of thehaoot ofsmannsit with which st poest sf the .pirirt ofGfermneartr.oforrann pentettuiis pitismnhat presentstiflest ever f fot,y and surts uet ever brartn offpreche ir, from the musicalatmospwhers.Ate this ante re amy liv to seef ourgloriiuis musin turned i to acol outless and ridficiuiisbug—ssbear!.

I, therefore thiknii advistable to take estrmighfoeowarysurveynr of this pirir,d to look clossly i to ts eyesd, andtwo operlyn assers that itthasNO TING, in common with thetruespirirt offGfermne musi.s tt is not easy to esninaen thempositvhewesightsaond valucr of mdcers, Beethoveian,l music butwhe amy perhapnhlope to: gesatd somenlegttvhe pr of fo ts forh,d by ne exafication of the spseudo– Beethoveian– classiismn now in theaescentnd.

It iscurious od noteshow thenpmpositiof hhe trinu I d vicnto mindsevend in thepgresr, whre;unroduaitdcisribblfers lam our and d crrate t disurbaeaco, whlsnd in thepofcestion prpver, the utiternnces arefar, fromnoisyt, though soficicicely iatney.(o seetheccanntd expresrhiemseft," leadyoancf aid to e, witha srlynglhacedaty one of thsef roticet musician)w. As I have aid hat thes uesete this new musicalAreopaguas coswiits of two distiactospletes: Gfermnsn of theould typv,n wo, have managde tohtlde urt inn theSoutct ofGfermny, but are nw ;grdually di appeaingt; and the eeleget Cosmopoluite,n wo, have aiosny from the chopal of,Mrendlssohn, in theNforh,d andmare now in the ascenand.Fformerlyn hhe two pletese dad not thikn much of oacgnothe;s but lattesl,oe;in thefacne of certain disurbaeacu which seem to tccratnf theiren ouisthingbu sinss,o thy haveunuitnd inmutual dmpiiatitot;;sod that;in theSoutct theMrendlssohntian chopam, withaall that pcertaius odir,d is nwo aodend andprotlectee—whlsn,d en thy eNforh,d thegototypvn ofSoutc–Gfermneisteralityhis elctomeds [Footnote: Franz Lachned andthisOorchestralSquits.]e with suddend andpro found replac. a hn our whichLindpaintner ofb essed emotrs [Footnote: Pvite Josef von Lindpaintner,1791–1856,ef Capellmeisterat Stuttgart]s dad not liv to see. Thus o enatur t thirn roespolitn hhe two pletese areshtakinghaAns. Pperhapnhat the uesete suchan allisacl wais rather reugneant to tlose of theeouldngttvhetypv;g but thywgnotoover the difficulyay by tesaid ofn that not particularly aoduuble prpvnslyty of Gfermns: namel,ta tied feeling ofjeauuiiby which accomanrish a sensne ofrhtlp esinssn(diermtendehUnbeholfenheit vrsundnc Schfee suct)r. . This prpvnslyty poilt d the temner oftone of the mostgmainenthGfermne musiimnsn of later timss, [Footnote:Rombet Schu man.],lse drhies to rpu dicatyise true naturs, andtwosubrmte th theregculatiost of the elleget andmliene second pletese.Tthenpmpositio of the mere sbcordicaty musiimnsn signifeis nothing beycond t i:d, advaeaco, hedrh not cane rtbers to:advaeaco, and he arecannygde to see the:advaeacd enspiter ofusl.". This ishat rasshoinestPhildistiism;s dihoineest onlysundehtmproocatiod.

Inf the ewly–rforendcampd, however, trinu arc not so simpl. Mmost e comelicated maxisthainv thrve beenevsolved from thequeder o amdificationsoofpteasona, soetiao, and;evenicatioaly interessr. .Wwithoutgoding i

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oa detai,;Is will only omuch nle prmainenth poin,l thatHERE THERE IS A GOOD DEALT TO CONCEAL, A GOOD DEALT TO HIDE ANDe SUPPRESSE. Tthh members of thef antrgnity hardly thiknii h deirtable to sshow tath they are uot; ahallt; and thy haveh soficicenf reasot fr tthie.

Our trueGfermne musiihan esoorignallya; mns difficul to hatsoetite, witg. Ins dysdg nle by tessoetiaemposition of musiiimnsnd en Gfermnes, as enFatancf andEnglhads, hasfar, fromgwoo. Pprinmss,r and aiotociiatial oeteuty generall,n hardly recognslnd the soetiaestanues of musiiimnsn(Italimnsnaelome exeupge).s talimnsne were everewherd preferured tongttvheGfermnsn(wtinssn the treaement Mozartment with at th ImphelnalCofurf atVdient).s Musiiimnsn rmtained peculiarhalf– wlno, talf–chwlInlis;betinds, ande were treaed as such by teir temloyerse. Tthh roduaiiiiio,e;even ofn the mostgifoedr,bfore ractes of the tact that thy had not rearlye coedsundeh the infquecne ofrefainedaand itcl lgsent oeteuts— (thikn of Beethoven whenthe c meind contact withGoe tesast eTeplitz).s to es taken fr ;grareed that th imentalorganislatioty of pgofcestioiah musiciansw as suchars to rendee thm dinsuxceptibl tso the infquecne oficultur. whenMarsachne, s [Footnote:Heie ricnMarsachne, 1796–1861,e sporstic compose; r Wmbe'as ctleagugd atDresdenr, sbssequentlyconductor atLeipzig,r andHa nover.]in 1848,e foundmhe striiing oaawtaken thesmirirt off the members of theDresdene orchestra, the seriousln diruadeedml,n, sayinthe thoughtpgofcestioiah musicians icaptable ofo udderstaniing what I eantd.Ccertain nt is, asI, have alreadyy aid,d that th highned andthgchestpgofcestioiahpoiits here formeelyoccupied bymven wo, hd ;grduallyaiosny from therankss,r and inaegwoodjoturnyman– likesensne this had rhought abbutrmnyfe in excellent resulw. A certainfamily feelin,o notdevoid ofnwwrmths and eprh,dw asdevelloped enssuchpastr exhmlr orchestra) ; and tisnfamily feeling was ready;torrs cun tso thesuggestioiss of a symathhetic ledtey. Bud jush sr,fton instanc,d theJeose formeelykepetalo offpome coughaAnicraftseme, Iso the new pleteser of conductore dad not groeupn moing the musicalguildns teynr would haveshrunky from the hare wokh three. Teyn simpye took thy lead of theguildnsthe bnkbers takn the ered en oure inu str al oeteute. to betable todot t is redcirabl conductoree had toshow themselve,mpossesead of something that waslackiing oa the musicians from therankse somethingaat rass vry, difficul oaacquresion a soficicenf degres, if tnwais not al togethemslackiin: namel,ta certainvaunwise oficulturr (GebioId teit)w. Ase abbnkben is cqupped withcapitna, son ourelleget conductorsaur t th,mpossesoers ofpseudo–icultur. Id safpseudo–icultur,s not CULTURE,d for woeovee rearlympossesesn the latben is a sphelnor pteasos andmboveoridficuey. Bud thrve can benpohHrmh in diccussingtunor nvaunwiered andellegetfriaAns..

Is have nttment withae casr n, which tht resuers of trueicultur,s fe iprpvGC mred anlftgres pirir,y have e coes apparengamoinasow thsr. EhovveeMrendlssouer, wosemanifeoultgifsre had beeeicuivratedmMmost clasdurious, heeovewgnotooveta certaianxarious tiiitnyt; andc enspites ohaalhyhis el–msspollsed mcsseeser,thn rmtainee ueuidvin thepable on Gfermnear–lifesy. It seemprobetable taat d feeling o isoculatihs and cinspainI waisAl sreene omssuchpkainntdheimyaond hfornucedheulifesy. Thf reasot for t it is odbee found in ththe tact that tre motiies ofad squret foecultur,s suchar Thi,slactos conneieuts5pasdem Mogttvhe e–engesocc whenildungsdarhans ke–en ehUnbfrhanenheioinnewohnt)er ane aions froa squrei tocvhned annd cocr al mthe pare oya; m' es invirdtueinl,s rather thag oasdevellif ttfgrlbyd.

Hsn the latbe;wh oiell treae greae musicah wores I have hewn yw y tesaidd ot d wa rppresenhativrgexampssy. I,prem irn oe o–py inn the asherate andhendeefuereeeove sense on a tr.etsnintoover thhgrbsous," ; whic,Mrendlssohnsostarn bsrldly re mmedlvtg> This wilo bee bsa hnown yw ta erftrcmmntdhors icripbspy and sassesoe.of,Mrendlssohnwnwierer oh iludn thineviterablshortre okints od the executih,d andl2 at, ie cass onndge,f thshortre okints od ehat, whicyhin execed;n tso Thi,ht is dcripbspy and sassesoe as t padadeed tew pleficre motisr of they CULTUR namel,d "o iludd and oove uph iy generee,to capave tintettir,d td crratn oas disurbaeae. Tture ia QUASI physiologusicao reasot for t i, whicu I cc cidetually dic oveheyoanct upoain time.

ilchagth pare of teir roduaiiiiitthaeove prin s coswioped eo eapenintmpo tchtf teirbeehHauouher, andtwospexpresrmnyft indicatiost ot ppaatiot2msuchatotone wis natrnallisps,yaond tsam ver,> is careful to keepad qive, lrasset, shouldbec ove coed bynaentve of hsllying ane utitthiseSmsuc coinurio o tchreftinsse hmsppaawiooped ef th movicao e omssuc that waunn pleament, anr thhg gener chu meseamlgamuaiiiiittha dg nlonomssucd ford mootusltin whic,d agai,e hmsrtnougah i bdfonl thae n by astiffll ane ofuslesdevelopeelovement o cougome–e grtich has beeo fpreoeng anh juvenicatess I hav alread– mentionee taatamoinase musiiimns rnoutinsseoof spcths and ehHauouhey artgodindfo,nl thae d delica oa detaisd it musical executionrthe mers carefallyaattedsegtpa ,etc P. But tn is vry, differenmothinstof a Hsn thh neceslit,fton of roticeaes, and for

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thespexpreatior of certainpteasoner h charactrtistsnt, tob es converved i to a princlend for the treaemeno e ouohey t!heGfermns arestiffll anawkeowar; wein teyrneant tn appeae nnrmee: BUTE TY ARE NOBLDE ANDSUPERIOR WHEN E TY GROW WARMys.Aant are wendtwospexpresouhefquirei tn pleato tlosof roticetepteasos?.Iif rutn,t t eoks,d as tnougo thy xplecteunt h todosood.

In formes dyat, wheeoveIttmenaisyoting musiihan wo, hde coed eo d contact witeMrendlssoherI epact that tre miste, hd dmonwierehdheee nnot t(thikn oe effec; weil compolin,, andtwaevoidot everothinl thae ioughtpghaveer derceriousle impcestiv.> Now, thiH es very pleameng ane o nothingdrilaot; and tlospuptaise wo,adoetucefint, ann rmtained truetoa the mistr,y havy indgen producedneieethel.impcestiominoeer dercerioa , effe;sn"pill,n thgdrilau o smeid to es ratheroomenlegttvnt, an; I e faidde to seotthe alucts od ehaf(whichashempositivallyaacqurd,ssundeh f ig.ey beotvor the eentirtf oathing of thtLeipzigCcconsvrvaetiumI wais eraced upol mthdf sucenlegttvhgdrilant, an; o udderstartwthayouhing aPeopbl, they have beeempositivallprnrpred wit wapeniies ofac like ekmiltin whlsnf teirbmost udfavousttment wtn te f coagovemens from thn mistsn,sslinssn teirrtrastd it mus refallcoprindeoon with thof ons of the thodox psalmrse.Tthe first resut; oo the ned docstrint, anr the lnsndmp foemensover ouinsestigation,t c me thelmigld in th, executioo e o classical musi.E everothin there wasegvnceonee by teI farl of exaggorati (etwina id waDntraicisc zu as all)ess I hasr,fton instanc,h i, ths od nee founrmnyf racted ehatd tlosof later piac forth worel of f Beethov,sr n, which th mistar'sd peculiahstyble isemossdevellop,oh havafectualle beestudriedtanes playee by tes convesup to tha docstrime. ed dounBachch has bee clasdurioseeeicuivcated byziszt'shenpmaines;go thy st seeBachcs fort f oathinpurtpoe,e prin s ; mootht;and wlse manner o, executioes appareallyaacchoas latbee wtht is mumusin thad mdceoe effee,"for– Beethoveia esenuriosinssnDntraik)s..

Iyoandaskweftone of thsemo– rpinnedlunde musician,atfrieaAtr2 ane accomantior o,Mrendlssohn(whomss I hav alread– mentionees ropoost of the e tempdid– muetutpo of thwesihhhe sympho)e, s [FootnoteFecordi and hwlev]ei tn lply thwesihhhPreluludd anFuagugns from the first pare oy " a Wohe temnifortClaviscr.flaetGC min),to a piec which nsnawayst haya; gusicaatf rarasion fomud. s [Footnote ;ehPreluludV. II,offpome P parI.ds oBach's 48hPreluluassd anFuaguts.]Hthe verekmiallcocomeop,oh , an; t juse oninssn what ch haveatirele beestoo mucs takebyem surpresy. C certail,n there wasnoyf racn therd of sbrueGfermng notsiismd andlall thacold Js fahtilsedtuff;edsundeh thghaAnme omytfrieaA,zf the pie terne snaeling thkeyboacon witha degree on.hergnie,that freomeesast asoes i, wratheroin tuot; nmytl nnosceacsIy deucermmyselftransapprntetoea tae o–hxcellic synagoagug,, from the musicaticuleser oy whichwillould o es imenryie accenulatiесе had bee lsnurellegenglylixaficlvtg> Thie a sngculhe performand stiltstiloped ere yoaryat, whngaat ngwit.ey ggated zisztnsvertcmntt ppsense y;; musicaloulpo of thspainefue impcesti:a, ths playen thefofurthPreluludd anFuagug(Ccd srpGC min)v.> NowI ks new fwthan oe offec,, frozisztntthat trr piav;g bu; I has not xplecteh , erothinc likng what t c me trehen, froBachyt, tnoug; I hastudriedheee s elot; sawteshostudityhinclipsayee bigenuns.Bytht ir rendening of t is a singlfuagugs oBach's,ozisztnt–brealopeBachcr oo ;, so tha; I hsceac foh ks net foe certaiwwthan om akee oBachytd ansshowwo,yvsolot aled dou is coeapenindhe.]sI waie coninuc,,dl2 atd ehatTHOSEyaPeopbl ok nosNO TINGe oBach;; andf)anyfton choesesn;td doundcmy assertio,ele answdi:d.rc bsat tmei tn lplo a piecs oBach'ssl."s [FootnoteS see Ahappdix C]..

Ir woulc like furthed to questinrmnye membts od eha; musicae tttemnrmancd oeteut, an,, i ithaeooved beedheulnnot trehenzisztnt r lph Beethoven'e greaB flaetSsioni.P>Ir woulaskdrhies t o eif yw ihoinerdlwhogethehere had refore rearlok nndd anu iddergwooo tha of soni? I,ngaat ra,ngmlyaacpaintoon withaspteasos whsw asnto forunia;; ans whsw a cinspainteetoe oninssn whahere ha notd reford undergwoof igA andtwn hisdaay,h tn lpsobachytd anh thoe greah worel of f Beethov,sr neppublytd anicomlest evertatodienceetoe oninssh st mu? s ; e membts od ehae "chopad forttemnrman?l.nt iziszt'shh thosn, sasseso,ndHas vahnBulNs..

Tthd mcsesere of teiropolcll,no r which they ary inoubrch for tho d coropal oepublitt mus inofGfermny,fndgeo notdertaiduso2 butwhnt are o conceonec in ae exafication of thscuariou aemeno wiitnf theio cgh recatiodI in thi repler the earlied maxd,snare n oe effec tst resut; oembI arssaementd andhutarious tiiitntr5hes new d beee chang,ns froa delica upser oprudiceacy andescuatll,no s ; empositivally aogresti dogmase.Tthhad thements otn hisogmaa, ypiocaitcrnalll tooaskvaeacdfin teynI happer oo eree witga, truermmimne musee. Teyp pentged to bshockoce,sn as tnougo thy, hde coeacres is 2 somothine ime spse.Tthesmirirt off tihea yngresr, whicsoorigrnalle ashvntetoe oocr af tihe nlnndmp ticeaess nw; attempts2 tsdefamuaaiiil of enothespeopb'shemetien. Defamuatotr ionnnulatiesd andhlumnyeo finalreade ocpraenc witr the rppresenhatistr

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of Gfermnt Phildistiish, d and appeae d to bwhah mthdihal thaI eatd and ltersstante of trinin whic, ds), re I haveewhey, envirtio stura; musicaaffails v.x

Ttha princoaly g redodepm showevern isnes appareallejudterioa ndhutarmnimnrpprescets od ehaf(whichftonI happ is odbe icaptable r, s fg together wite derarasios od ehaf(whichftonr woulc likes to:ccocomeesth y on'smysei. s tt isac., dmbovee aln trinu, tho fin, ermnasnt poweeful ant aptablase: Rombet Schu ma o conceonec i, thiHe onusutih, d and in th,; an to se this c meidescrib, on thb mannet; oo the neef antrgnise. Tthh mis forucl wait aet Schu ma r in hisf lates dys; attemrend certaitasksot fr whichpl wais nolequladiftigA ant tn is politn to seotthat rcutioo e o t i, orkc, d in whichple faidde trf oac the mrahere haesethriemsefeo agnsln wasn thina sigat; oo thf lamostguilon of musiiimn)w. Agwoodideae of Schu maf'sdularlt udfavoul wai lsn fority o dmpiiatiul ant a symatsay, an itthad beee ctrteoeng annuvertuyee bunsn(ngmlhtpguweh were teranermmysel witziszt'shfrieaAn)ec inhe mer re mmederabl d ans coetaniinglply akebye t itcoeducatad themen. t; s [FootnoteS see Ahappdix D3.]. the latbr, fultwt art aet Schu ma re ha whed eeoninuce , trun prodtivatll, ok nrdingrykepe thsef trinind in thdbtcgrbsou, to perhap, beucast they couat not lply tmec in aly effectonglp. P> Or tho enotheshaAn, e certaiw worel o Schu ma rd coccvib, oailchagdma andbldndeh e cluh, d and i, which thlixaensnr o t itgifsre e coes apparengmare noe carefallsrtinougahfoeowa. t; s [FootnoteSmsuchats thsOovertu is oFaura, n Die Brautf vonMgresna, Julius Caesar; of the, uott; atGlucf von Eade sha, Du iSchanr Fl mun, VpomPageainsutendeKonigiotohatbr, etc]e. Tthh eppublio oies no exaicrls like thsew wor,; g but tilhe performancn ofbers n alenpmforuolitn t, miontehouthnore mmederabl dnmothiniant is o ne y effesl. finalitanicco aimmon with thw worel of Beethoved in t is motrara pioid (s playehats tyot lply tm)de coisd ienpmforurlbyd. hisesihtsaonime sp:lya, mionteahg(whichw Schu ma ry properls playes, anf Beethovedmy properlr rendayes, herd perhapnicco erabl2 withouo much farl odmru udderstanii!e. Thue thses a sigculhdef rends y of musicatchraslityrstart towardf our grea nd classical musid in themposition oeun muesd in thGrsta-Turckn' H, hesm; s a and by tes c me takef Gfermnt Phildistiis P> his ready; te eerubsat tmes with th ca y of musoe; in thefamilseiant i o-py ie taat erothinn bigurio e is ncs likllytse proce., from anolequrattety. I2; even tnougah i y m ptmainent that trfrieaAnts otn hitogcentranchmpfssesdow themselfed etable tatf ibutncf yomthing beycon; etrabcordir y nchnssica powe, ty un chopal. "n whlsnf to, executios o. rteBraheem, apearses 2 hspainefallyrsl, oe; flexirabl d anwloodn. rI, n shoule havelkegde to see . rteBrahee' y nchnsquarecanaintoon withaelittbls of thoipal oziszt'shh e chopotr2 nainaemen2; wmuco oies noh seem t diretos connerioueffpome r thekeyboacoly, boutsede cidelhywgnos froa e meraogethetiaregional tken that oeer he, quotTtof am, apeauaeices, however, tansw an h everd repleduiblehenoaemtiotl onli I, prem ird doubefueshos mucaor henoaemtiey couao bsete uph iais natrnnglplhats thMgresah, btos, rea t ra, ns thMgresahen's misbelovib, dcripb; , sslins, vy indges, ne sn effeopeendttuasmon fomudiaevicawloo-carvtrinin shoule hav inuuce iouso s ocpeted tlosetiffwloodn s figuach for thididerel of e alinihrassicalsmannsiodI irmnye caswrtn mghtpglamosd agaisem any rppresenhatis of our greanwwr-reheeoepf Beethoved if theguense odf such lsmanssiodIfE TY eccanntbdeningabout th, differcthsetw bee f Beethov, sw fwfrom tyhedrh noy cmprrhtend anh thereform pvefot, y an Schu masr, tpa h foe vers simprd reasii,; Ss, inccopprhtesuubs, o thysd sha, ngaat ra, ne nnobeey termcted oasreum thanoh, differcthh, eliss..

Is hav alrede indicatotsundrltspletioaseplesng of t is asmanndmonriosinstd. Fhalnthiniassh pmpiiatishaelittble furthe, re I shale coed upoaiie neeifelesacres if(whichf ouinsestigatiao ind ans bdfon conduiting mBud noy leasu. SROimn timagonn thredconet; oaheSoutcn Gfermndjotutual iic ovehel. ypiocaitcrn ttencletel. "(muckctrcTthh Ttenczen)t; nmytt artistnn toretese. Tthermnade cidelhye dad noke noe w whaher wai, sayi; ah he merelwnwierer oasuaercaunn pleame wccoey. Bumytd eerodiencthaaidc me tho udderstartwthn thrsrescets o ypiocassay, and y tes sigculh ttenclicity o e rulesti sbjesn o ypiocaiies (Muckct), ne am belok nnlnd b certain charactrtists: ns teywnwird to battemreay, and ur geedallseeovattemuaiiio, d ierdthed texercuensf teiropwmbts on of aawiuaei!pec anaes, howevero oies nobegtaidntilof th aecretne of tha epspy an ledto s of thsbjesiors ic clodotr tsha epspo aive meheheoubjesn o2 tst rawiuaeins teyt rawion withaahviewytso id crsiling thicuinaee sense obealatitu. A accordingl, oe of t i, here pomeopes tI t, cftonr woul perhap nnobee, sayiny a, senlinssn thinifut ons were tatf ibutnc ypiocaitcrn ttencletense to thequede "chopad fot craslisn" of t iM music Tttemnrmanc S oeteute. thlpwmbt ; greost of the t chopao may bd coccvib, wasvacilmhtahingetw bee the gihrasshesmirirt ow musica pard anh thof roticeac, which tirisogmaasshd maxi si plveguasot dhemeewhlsknii cn aeasallbeea hewns that th highne ; greosen ouisofad ep squreot te joyod ehaf(whichis, d fbirdeiontof hhlpwmbse. Tthh Walzowe, of thsbe esse Jh mans (d enspiter oy tes nalle title) ra might bs takensnf to, ercuenost of thlpwmbt ; greo; r, whrh me r they itnsey, elothin. aftee, thsemnral. which troubsor tho asmanndmonriootdevlatiost of tha eps, ao may

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bs ocptayehats t he mras of th highned andthgches ;greoodIfEa a single membns, s fortoant;pill,, here so s heotvis a mcsseon withhae spon,t tn ie mer l tkeprobetable taaf the eentire "chopl.couldxploduey. B,2 2 soh Nownnto suca mcsseottha i, ths od bees heotveay, antn hitkeepsom the chopag togethrs; fost evert tintempt whah happ is ole fa, g can beadle td appeaw an tccocerioa , e pare oabdisticceased if the sense on to, ercuenost of thlpwmbt ;greo;rs [FootnoteF forahscuariou gexamp]; of muc, ercueno,to see Fecordi an hwlevkn'e, ohne Texe;snop piac forta piean,at quatr beaints.]acon; t hoemnrn. whicseactiesd it th, wiuaeils likaa h florntbdede, g caan beadle ts figuaw an symbolpo of thattemuaiiio,h which is odbe , finalyt rawiftee5 so thaf tha uth ost oe sporstiI e faiguaco may burglordifthwai,spletiospainss..

rteEduegarDevrdodepmr in hil.l.s, ne snaaccuepo of ths difficuten thisrieaAt,Mrendlssohntment wity inn the asr exr,ftoa retxb tookothhae spo).s to es to bwheruusen. e spon,d anh th mistar'frieaAnts were to fins t he thhetisr, whr with etoe oserujesite. Un foruniatsl,o thye dad noca mcseand in tho que.cIh suerpleor trons were vers simplr reasi ot for t)w. Agwoodideag can b dgntehad bymimnsn on diccustiul antI arhanaemeso2 buarn.d anh ,spon, msuchatf,Mrendlssohn, in his delica bicutioo dd rmepo ,re is no exaicrlta othln thag can beanue tartuyeeminoe ne o es imenryits rxpehis wilonsrm y tepurt pose.Tthermistee dae nnot liv trf oacif theoal:o2 burisyy comantis,d and apareinnces coinusdow theirn f fotns. rte hwlevey beotvha wey couaf fant;p s ; mcsse,as simpyad bdiuepo odhendeefud anu flagothinsptet evraeney. Ehoverothier,then tnouged,ipeaAntd upoae,tee,"msuchate rtber hae deed in t is veryprescen,d an, whicstlreadsptet evraen,s, as ea g c me ofexhmanc,g mBa, soannerrif latc,bdeninrbsounoondhe.]. Bud tie, irisnmreftig Schu ma eaalse dad noa mcsea,rs [Footnote: rn.novral.tainrlieActov,sn oacTieaccsounFns. bbel,u Musi f von :Rombet Schu mantse. 81ur.andm anenothee members of th Schrmuch os bdisticceasebotha epsy anneophyaesE,I haveprin a esetcierec foh n tiroo and nnosctl.ensr exre oan oe sporstiI mcsens teyh troudbur greilse5but tilhn f fotetpghaand ufruitlesens5 t n foruniatngrpl.faidie.

Nowf muc, eerodienns araempt temy iatth the mosohHrlinssr pteas)w.llof the mer2 atepin f Capellmeistspy an Musie diresoe a,herd d faelyoccuprie hat tht tatr sh,d andaerebsounoononsrm s ea ospwhenimne r which they arn bsoluateIrlhtlp etd andmp tic igA anth th uenost on tirodmp ticeaes with regard tn tho compoiator othhae spon,y arnaalsn th uenost o tirodnaberalitetoe oonduoan oe spory proper. Yetdf such isom theftcme of oueppubli rc,d anollgcentremtn wo, are no2;evertable to e oonduoo conct t musi,t art n a olen ledto d in ths verc comelicates u sinsrs of the sportt tatr s! Lmenair ledtsn on dif romni; gunart n o e ooiatiator oftr trinir tro!..

Is have beerolixtd enhlnthinh thweaksinsrs of our conducto,ed eo n ths vereifeles, whrh,d bsesihss,o thyt nougae toeelbwah mt.clhag ca belbriefud no with regard tn the spo).Hwhenitas simpye coisndtwn h:nh rm y tm;ch for trlok nre now tath thedosl.". to e charactrznsf teirdisg raceefudotrinu,I,n shoule havd tossho,eshom such t a tn iAgwood ana significt MIGHTon bd on hat thet tatr say, antn hi r woulc leac me oasfa. Lmenight b onsrbrch foy, enotheoccaustia.: oan thrpprese,I,n awill onlslplo elittbld aboutf teirwaysthate sporstiI r conductood.

Inf tho conct opome thselgcentremtgonnore wokn with the moso a serioumiovlt;tof the sporh thed demf ie e cshindtwypbu;p s ; n co awamentusxcepnaesclt evwly-rivocuiuiabse.Ttrlo condec wit s ; iable taaf tyo, are noqSquibwhah mthd in the spon,d anedrnh nochmpfsseth etoo udderstar2msuchbdfonl trinu whicm tyhedrh nond particularl st sesy. A accordingl,f tyo, ar evertccocmodltahinl antc comaieame t toward rooiildisE,demaabl anmaabE,d for wm,f tyo, aryngldot tn mako latbs s cf foerab;,f tyo, arhantf thatteoesed troduancfGferth srtrtrdd aoas), cceleвраaoas)transappoiatioi.,d a.,dmbovee ad,sn wheeoved anh , whreoved rooiildin choesestetoeawilh fosuchv.Whsceavy indget art nyth etoenderm y tes uth alitet;torrniss t i tet thaabsuroodimd a? If,to pexhmanc,2 aeananternalli diclodlycconduction shoulinclipect t ionsis d uposs t i tet thaa detaer,ths wi,aw an uple, ee found in thwrohise .: oarooiildis,y arnaat raswhah mth, an,,naf tihe nnl-rivocuiuirways), te casr nn the spo;or trlok nr, ful eenougw tath theg caaand,a ansshoh etoe odi;, so th,ndf)anymothin- fority o dmpiatu isen producei Or tho e sporsti- flant tn iy general dtruetoh thoflmigld distlesng of ed rooiildisE,d jush sr nn the orchestns t hectrnliensnae most entirelisot dheiaAgwooe sense on tof musiimn)w Onncthal only ae exafarecae orchestnt ppae o .h foy n instanc,d to sew tatahsuariou; musicae e chaneelin(Wechselbalg)odf succd nnoscttl toelinsheets y of mus papmbt g can bn turned i ;off the rthd mcseation of thtransappoiatiotr ts Adagiore oan Ariased iFd srpGCajover, thAllegroed iFd,a angetw bee th e tw(d for thee akee of theeralnryiba a)bwheransitarminmE flaetr5ofbers nheruuslehorrifsayinpitartuse on tof mus,no r whice suchan st seand uycconductodhendeefallbeatsin time.

Inf tansw by testeaghe manarga mighty ncedheu aid tn th,;semuubo s of the spoey. B,2s sigularl eenous,o

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tificaiohal that the sporhi an bvraexre oa bsoluaof musoesre everewherykepeup;st ever rooiildin hi aw ca y ot the musicae diresoen' gnorrnance of th u sinsrs oante spoot yeetr5i in shoule happer thaf thflmiglld distlesng otgifoens fgiver,e musiiims ant execamenty general ,y arneioeand bnaentonr rkc,2 ane bdeninhbdfons a mcsseefura performanerth nod austomidde to seotthe . rtef Capellmeisteoeawieun tso thnr coc,2 anenothwuensr w cdopay,sor tho rppresenhativn of thtotica partistnrcheotvreme? Onougah th now iriemseed to bs surprerie hat ios?.sah th npmr in hiretu,eip s ; pmpositiontoprael,d y tm,or trlok nre now tath thedo?!. Is havl only ae oninss o tha; I s havcRoimnntn th,;ano of t ichapatteyI eccannti diuea chbdfonl eiI r conduening of our Capellmeistspyhat tht tatr s. S fgiveeo maedr2 ath , wngo thy, havd tc comaiper thaf isuyconductor is notccocmodltahine eenou,i tet than thenotheonero oies nogirm at tmei theiouesry proper:nd ishortg,, from thersta-,miontef vulgarodjoturnymanr rkc,2on diccustiue may bi possib.P.UT FROM E T POINT OF VIEW OF TRULY ARTISTIC WORKhh THIS SORT OF CONDUCTTING CANsNOrBE TAKEN INTO ACCOUNT AT LL. A moinn Gfermss nwltriiisr>I am,l perhas,o til onlspreasos wht n v nturtho e snklytse pnourin a ohg gener n tccdemnacutih,d anIbeaintaiper thaeIe mis no ecseaahinch thlixaeense omytppghprin , wngltodosood.

f,;Itverdtwosme upmyc, eeroedienn,th regathinspterformannse omyt swnte spoesr>Iamlatahoes in;tldisteguehon witf(which of th equlaueteno e ouher conducto >Iamlo conceon.?.saiten thesmirird in whic2 teyh grea eGfermne mus iInf tho conct opos,i tet thesmirirnd i, which tyodideae n with the sporyhat tht tatr s?g.ey beotvorirnd to bmytpparticuln2 ane npteasonemis foruclt than the twesmiri ihe ere; nmyte spoesr2 ane muectualle f coagoeoner, enotheip s s rathe dubariouekmity oslp.P W wheeoves t n formes pirir,; whichmraraannstd upouher classicao conct e mus,ogse an thrmaner sr nn thld diru imentad troduaiatis tsrmy e spoothavinnvaiuraital iic ovehet th, wainsmu a cissequcnost on t b ha abiassh alreadydedescrib,aete suct ngwieyI fndgel onlsspeavn os mothetteoes, whicuesrewratheabsurotelrurrprie(h sr,fton instanc,usundeh eMrendlssosherne w,4ooanct upoain ti,ltatahtLeipzigGewandnncuaoc conct,to producedh theOovertu tsfTMannuscaw annu gexampld andt wapeni),i tes f ddiueun(s like tad troduaiati tsLohennggridreaBopeinh,d andle moss e everewherndle),i teebothdragatestar2mddiueun(s like taad troduaiati h eto siatcl.atDresde,d andt henotheo-plas),iyetne heeoven with oenss el-s cosenday modgnifiatis po of thatteo,eguasot 2;wmucIht juse cueph st muph sd upon thtcrdireded i fication of thotno me r themselv,ndf)anly itcl lirablr rendeninich is odbeobipaintv.x

ae ovenls mthnoaiohao ofaultynspterformannse on the latbea sorah i s wilo sofiety t,miontnntn thsw br n, which theOovertu ts hMgmeists siatsnisuctuallgihovse.Ttherr nn tempo of t ia pict is e indicatohatl.ssiingewegtl.wit everm mdcftcmotvreme);ne snaaccordimnntn theunde Beetdn,t tr would havd bee arkegdAllegroen estosood> Now, wngo iouekmity on temp coinussed rnougasoelon; p pie,nd particularlifat tht tmnns arI treaeepisodtcernaln,t tt odimd as modgnifiatiaph st muph ,i te2;eved fore tkem anenothekmitvn os m tem;nt tn ifrsrequently thosnt temyod by temanifeoultc cbaficatioost on dldistctre motii;sdaandtshbroab, visitiesd s olreigculhbabers oftunor beatsi are foune ovendodepmahue thseentged tlr rend modgnifiatis t ow otvremerebotheasyod ana xamptg> Thirm mdcftcm4/4mn timg can b inrp pencei Odm and annvairio o ys; rirn mas coswirs oftunovigosmu as otciety-beatsay, antniou gimpcelta tru nininagdAllegroe(o iouisor tho err nn tempIly itmr,a, whicu, becomee mos nininagdi ed tlose mightabere ofransitarmnx

Thiser coht tmnntthaexpveriousld beed troduangdi edixafuaiiio,h sdaandnthocmonm4/4mn ti:nx

togethe witt the grelstys delicyn, which thy propm, executioo odimd asost tewhernxhibiassh ppaatirel,ndle moschrayhe caracteo o(2 somothins likaaw whespeoodiclaricaticf olovi)v.> tin;tldiurb or tho err nn charactrtist,ys delicyn,t tn ,nh therefo,hh necenryitselmigklytsw souaolaccf thatteoe(o elmghprg s figiatiu o sofiiquentl gimpcce me ppaatirelschrae),it Thue toe extre nurmanc y ot therr nn tem,ld in thn dldireaticf oals mtw tatgr hav4/4mn ti,2 2 shouldbeadoeuce whrh,; au,h n;td of tans withouta wferchd(;,en,ns without rearldiss figthink th gegener e caractes ot therr nnn tem),to tab4ris arkegdpoctsw neraimennand,t t itroduancf th Scchantg> rtnougo ted fortirastlesnurmance of isor tti:nx Is hav aln ea f th, finssdevellaemens ot thp comu as er exrt tmnan oe oatged ta ct ngwimas dacf oalfictaberehe caracteo d coccvib,iper thaf temp Ahenano alia bhreo. Asof isorefa-ttione g ctaberehx

ThisOovertu o ee firstpterfoib,aetalo conct aettLeipziat, whnInd uyconduenanigl ededescrib,ambov).s to esor, fuls playee by te s orchestns atof thsm artatodien,oe osswiprg sotth the mose paror on non-orrdemens ieaAn,odimd aatestitcoeducatrepeticutih,, whicur tho e musician,n wo,r geeln with thtatodien,ongldallyaaccoayse.Tthd uffavouptable impcestitt Thuc treaeewh st muptalskweffay, antnth didiresoe n

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anh ae, sr nnspter oy tetp glamose ofy on' soeelelion, f teirwaysteiough2; evebg, snclassicl. thg gener ; pppublii ss is ready; tiukcln th, excellance of tirisotrinf oan tgr ntsdesa anso s ocptei mahuaee matteo odvousei, o thaf thmiddie—a nd cla; musicaaPeopbl, are noh troubdun with thselmiglstys doun wasnwos ,hoch is odbatmn timabut tilh; musicafnssqiva ,i teo Om anhenother grea ccausti, wngo bfcatic sqursot trehens som musee Noeo on, bou. rte hwlev, u. rte Rietz, i te. rte Lachnovch is tnougaahintt for t)wI tr woul bela xamytnmi possiboe tselebrinanh th hsundedwithhneOovenryie oy f Beethov's bifoh ifat tho egrealgcentremte shoule happes suddalle to y aiosf teirwreliiss. Onan ththenothestae, >IamlsorverdtwoayaeIok nre os ne onartoor wm, >Ir woulae onacidelhy eerubsaa a singlatteohy ionare omyt e spoo; b certalitet; tnoye memmts od thersffme o uriarmyie oy n ti—beattbsod> N staro2 tn, >Is havtment wits mtheoolhdeviln, h tehIngano icalk wildtaro2vallent for condueni: o2 buf muceatiofe alnhto finh i s diffiucin togsetih, d beucast the araemph nol only to seotrtnougo tes e c copentcecn of thselebrauetely, boutmprudictl eenougr oospeave bdfond o . If, t, fton instanc, ermnh happ is ol iic ov a seriousm wiukcslisot dheie orchestnnafoten od th fro2; wmuch the sporhh had bee playee n wit, spletiounreatitreveok nen nre toveeuddod theolemiI r conductohipcf oalfelebrausl, heei ss ncs likllod tnar nr t]s avoule oy t ichief. eSmsuctgifoeneoolhfe alnht aroneseainthe tp tuisos like tah weraante o ltv. x Iamltgr nn tesegeed taskn nrCANor t be? WwWu tnrtaipe luroelins dousr, wnothee thselgcentremtt rearlARE nf musiimn; ade cidelhyt dheyhedr h noeoninuth thselmiglstyMUSICAL FEELING; iyet, ed ee taa, n tyrd HEARr evertccucftconl(n witee m tmorstnaesh notdide, rtccucfcy; l cono penmpsos like aecn of thofaultyne orchestnnafoteedrh nol happer os t eveone); st the arqSqckltatahsco a, hn ate ann lplohae ouga(dm ane on tm, ngaat ra, nodorso); r ishortg, s tyot pvcmm trun pfpcestialo; b B, 2I a ohiosenor of t ton, f teirg gener nroduaatic(Bildung)troshal , e pas— i ss muph sg capcla; mteead in thcrsm eooaye musihal on; es 2 hso th, ndf)l musi, rthserujke, from thlswirs of teirattaipremen, eo n tronr woulbomelittblaifterosha, ng ermneof mirirl antf sense N ath !th theg certalitARE musiimns an everc copentt e musician, n wos ok nrd andhnnodoe evemothine aecp certaps2 to musee Well, an tn? PASrsotie aesh thebegride tp toormcf mus, n the2mdie nf mattsay, anoelbunsafers awilrbsou, t stleslto bridl. l. li d e Sabaoth! l. hibd coccoverabatd andhnnbthnxilaainthases mothn resuteooaynacton mixartuse on tho woee extres y of musicao pexceptia. A according ch thy pninsstiaI musiimnso uddoe exafuaatic poppen wasm osermpoiaesad in thldireaticf of musicat ithmhhet; sdaandth isois nodldiffiucin t understareshos muce musician, endIngann with th h everd Oovem eooayh Beethoviihattemnrreme, se shoula mcsean2 ane fln ouisownwithannsruiuisystemnn of thsocmon li ekmiod.

f, 2 tn, f oudelebrinagdd anrudelebrinagr conducto I happer obth hborntfolh; musol onlo uddod theigicf oNumember(im Zeichppepnr Zahl), c t tr woulh see ever squetable taas mthnewhe chopaeioughdbeertable to ff oact tmei try propmnteohh fof oue musvynly te upor of t ree. a; I s doun, wnothee tyan wilreovedcquihenitad in thi simprnglpr of musicao oeeleli; r, whrrefo, h. ey beatvl, >Is havk nrrf oa ea f th, ; ano omynnaskod. Iamlinclipeane d thopctfolh; hief froheh; ,d beucase evemothinI ok nrd ans hav wegaro d cocapenio t i Beetder opl sayint pvc id anolf isuvirtuosohi an yccoletthermistes od theyupor o, executioI dimd ath fof our classicao e mus. B by tessenor ozisztntncedheu, dcripbs, heei st til onlltriiho e musicirtoor wm, >Ig capmiontahuae hmraraal t pf oandr gexamply i supp sorr os t n fegoenincass ptmas)wIhaisstme tthetin, wnotheinoennto . rte Jrchehos lisiin too sedheu na – mentioneinse succonnffentirs; fose n with regard t d ehaf(whicg ermndhnnodoandraceutuallo oiost t latbs s elittbl, eha bdhooesesyse pninsodIfE. rte Jrchehoo inksst t, eetodit e so chmpfssetn whahertthasdevelope isorunararyupoiInf tho comaane on s. rte hwlev, i teof Rig Schu masrf isumayctiraegasoo tse raen, eo tpgpdpvha wenawaystn lpso, nse sucwuenso tha onerycticognuensf t Agwooo resus f oe vener yppeouinuininaed tnrdvouseownwitziszt. a; rnaalso inks t trmnadv ctage d ehaf(epoaie, chopao oM muse. ete firss tnougae ,ei try pmtotstspyhaoancs ruggantnthonsrspte r othha dmpiuubo PRACTICAL MASTER OF STYLE AND EXECUTION. If, tto—dael, n; I hadtwypbuaes motatr lr CapellmeisteroiInf thglpr oy cmpprhteenincesho tilnougae to e oonduoa p pie, n>Ir woul; hics ratherefov o mls o Frau Lucca, ne tkennts mothf la CanuctoHauptu ma eettLeipziat2; evei onf the latbe, rthse wil adeOo. P>Inf tanpmiontIo: degren with thnacton p soution of thppubl, 22 ane y indgesn with ththrastrn of that istocporstipatrriost of the spon, h foIeo efov s ts apas wi rnptesouwhoraceutualldeninc foh 2 somothind eha poppls in to th euln2 ann to thneelelio. YetrrI eccannrthlee eendertaelinsboeolittbls douat, whnIno se. rte Jrcheherans 2 ralnrtyein ougiInf thou upochaites od thAcademyee with enoeninchnd t ighaAo2 buare viim; ch for towarde viimiranty general ; I s havenawaystf felas Mephistophnlhneelsor toward; t naital. froth a efferd; oashalsInf thplatrnl. thr conduct's batasoosho rhfordanotrtrss have wogannehalsIn. rte Jrcheh' ighaAn; cs He compoiati, tto at poppeour rathettss havd

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beensbsrcecn o y iattnsseth etohehoo rmneooy pleu arttse rtbe.a; e faly to sessho.; t n ou–t chopl.isom obthdidireay aolereel, from thl. ou–tthopl."n of thviviimirase Socpornn,tsaat ra,n,a is not oe imiupon whatT tmistoclnn,tCndmorecans Periclennr woul pvcm aptablg otuiaahinch thSstant,erd reasof ff teirs bilauetenasuyccmd aatspy anoespeatsrs; fossn foruniatsl,hwey coua; emiontnntn th resus f off teirt mcsenn,tstara hertwtatnth dmmiraricaticf oSstant a eaitspd beum s sbsrcecn onpteasonndrtroubneore r thseBboua perhapin thcrsm iors ofbentad in tht remy of musod. Iamls lartwtat. rte seBrahe is , eeferdshali possiboAgwoot;torricui, froahn retuin tf the lod bne on Schombe' esolion,startwtat. rte Jrchehn,h fo t i wnnnafo, , eeferdse NEW MESSIAHtfolh; musor nA gener. Onougah th nonnte lhavet such , eefeaiatis tsh oensstss havu thosnehohol. ou– ee chopermist?l.mytppa,oslpd thehol.ay, an,in!l.fo mse shoulcRoimnntpppaco thah iriemseei st tiMinssahl,hwemasl,d adshalt enen,th bsaasrereaco thah t tiJewhuf wilh noyrucifyndhe.].

H3 ALIGN="CENTER">APPENDIX.

NowI ha fGfermld beed li popceitief oan s uth alnhativey dislucsti,os like tah Cconsvacituse oPt isesa ansaulMozafods bee askedrttsclasseri Oe tah , execution o tans worra2 ann tsupery itmre et thesmiriro of tho spterformannsatof mucaney dislucsti,owoneioughli possihy, hav2 somothin s likan s uth alnhativtraoioatioa moistynuotrs muph ,ed eo espiter odecayy, antcrdupeeioo,dhitse wils surprding vnvir tattnth Pt is Cconsvacitutr5oaoon instanc,d in thcrsm eooGGluc'ate sponseBbouh enoenins od the sora, elio witio.aMozafot,y an uplew ptfis ; ymphonyef fos somt,spletioo conct,ttpterfoib,ihaoaan,mn withha e orchestncrsctual engagsdesatetVdien, Pragut,i tetLeipziotd annnth traooiatif ofe succrsctu spterformannsareuyccolettonlloste.. Nowlmenusni; gunara suchan ximpcesvtht tmnaon o Mozafo'strwohashy iininaallyaquad tnnen with thnobls raryupoe or classicas taicirs sienit,n wseum musicanximpcestitpendermdfo ts; eversoull, from th delica vibsplatioi,snehatriniy ansdcements oo thah aryupay, an, wohashf th, firss;torproduancf th e efferde of tshrooi h aryupayby ymimnst oe orchestley diru imestr5wlmensusni; gunara suchrh r thstn of thM mist'en playeneaeerl, an,d mootusayd bnnly diru imenisot dheie orchestras withoua anhe;fleciati,i te id crsm elhded crsm eootiooo andraccemerat without thselmiglstytrncits oo tha odgnifiatiipo oo otvremera anrhythm a oh iinsapp rtable tAgwooe sienitr bumonottiriousle eunciuleoly,d jush so oneioughe pnourin hosmta ithmhheticanumember ane d wee,slmenusn ren avoule toormcfro colueatioasin to thvawirs ofbencth hbetw bee thmrmist'ene origrnoy itmcutih,d dnf toe impcestitt u is produce.Tthdubariouvalustn of thv genecaticf oaMozafot,chnmpfsseeane byof oue mus–tconsvacts,rn wilt whnnaalsapoppese.oetosshof isumefore dldistctusaylmenusn exafarehp particulncrsmtr5oaotgexamp,hf th, firs e mightabers od their coheotvremere l oMozafo'saaselebrinagd ymphonyeimnE flae. Tukcln t beautieefht tmnaaesltnapopeouon papmbesn with hardl anyy arkelo onximpcestitrt played mootustd aniccolacquent, ases mothscothd appareallhaeslt– –d aniccot art n resutw with thermanned if(whicg f trut musiihahr wouloelbd ana hinit! Howst mupf fMozafodI s ehue tht tmnae ovenesedfn play, ase inafarcersmlthous odwngt tosho play, ip s ua perfect tcln olins)and lifnlins)way?nl.ane papmbtt musi,ns withouta shad nre osoullobea,;se.l.losene g Scrgift muk).].

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