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Part 1

New Directions of Technique and Interpretation Emerge

A century ago, in 1894, the renowned theorist Heinrich Schenker (1868-1935) predicted (with characteristic pre-science) that the future would require a new kind of orchestra conductor, not the proverbial “time-beater” (the so-called Kapellmeister) to which late 19th century audiences had become accustomed. Musicians and listeners would increasingly demand someone who could “breathe with the spirit” of music; who excelled in a sort of “painting” that derived from the “work itself” and that transformed mere “sound” into “line.” (Botstein, vii)

Arturo Toscanini and Wilhelm Furtwängler: A Study in Contrasts

Decades later, two conductors fulfilled Schenker’s prophecy and rose to international prominence. They were [Arturo Toscanini](#) (1867-1957) and [Wilhelm Furtwängler](#) (1886-1954) who, by the mid-20th century, would be hailed as the world’s greatest conductors. In their search for new directions in the craft of conducting, both artists set aside standard conducting patterns. Rather, each adopted a baton technique and body language that freed him to pursue his unique interpretive style. Wilhelm Furtwängler gave short shrift to existing academic patterns when he wrote, “Standardized technique creates in return standardized art.” (*Concerning Music* 55)¹

Toscanini and Furtwängler were polar opposites: physically, musically and artistically. Comparisons and contrasts between their personal lives, interpretations and conducting styles have been extensively reviewed in the literature and, for a *comprehensive* understanding thereof, extant research should be consulted. For purposes of this monograph, the following brief synopses are offered.

Toscanini was short, wiry, muscular, dapper—elegant both in private life and on the podium; Furtwängler was well over six feet tall, gaunt, awkward and always unkempt. Toscanini was an unimpressive composer of songs and short pieces (twenty-six in all), an orchestral instrumentalist whose transition to conducting was immediate and brilliant and whose time-beating movements were precise; Furtwängler was a pianist and sophisticated composer of chamber and church music, symphonic works and songs, who throughout his career on the podium searched assiduously for a clear baton technique—which he never acquired. . . . (Galkin 666-667)

[Their] differences were, if anything, accentuated on the podium. Toscanini manipulated his baton with fluent strokes. Furtwängler quivered, even spat and stamped. . . . Toscanini demanded maximum polish and efficiency. Furtwängler’s

¹ After viewing Toscanini’s unorthodox conducting style on kinescopes, one can only assume that he was in agreement with Furtwängler’s views. Unfortunately, little information can be found on the subject, since Toscanini maintained a life-long unwillingness to discuss the art and craft of conducting, his own or others.

beat was famously vague: rather than wielding a razor on command, his orchestra attacked with an energy welling up from within. Toscanini favored a firm pulse and forthright musical shapes. Furtwängler blurred the edges, admitting a void. . . (Horowitz 102)

Early Musical Training

A cursory review of Toscanini's early musical training—largely veiled in a dearth of information—reveals that he was born with two unusual personal traits: poor eyesight and an eidetic (photographic) memory. For him, conducting from memory was less a personal decision than a necessity. He was unable to see clearly the smaller details of a score, either on the conductor's stand or piano rack.² His poor vision and photographic memory had far-reaching effects throughout his career and elucidate why, by age 19, he had already memorized a large number of operas, as many as 60, by some reports.



Figure 1.1
Arturo Toscanini

Toscanini began his music study at age nine at the conservatory in Parma, Italy, his birthplace. . . . he excelled at cello and composition. Although the school did not offer conducting as an academic subject, all composition students received instruction in coaching other students to play instruments. In addition to playing cello, the young Toscanini studied scores, played opera excerpts on the piano, sang and composed short works. As he grew older, he would meet with other students [sometimes clandestinely] and conduct them in his own arrangements of symphonies and operas. At 18, he graduated with highest honors in composition and cello and was named the class's "outstanding student."³ (Marsh 14)

² The scope of Toscanini's memory was virtually peerless.

Once, at a dinner party at his home, the conversation turned to his habit of conducting by memory. He said, "No, that is not a good test of memory because the orchestra will play through any small mistake the conductor makes.

Then he directed his son to bring any score by Wagner, Beethoven or Brahms from his study. He asked William Steinberg to play a few bars from the score at the piano, stop and hold the chord. Steinberg, playing from Act III of Wagner's *Siegfried*, stopped, and while holding the chord, Toscanini called off the instrument(s) playing each note of the held chord. He concluded by saying, "*This is memory.*" (Civetta 54)

³ Robert C. Marsh stated that Toscanini's actual conducting experience at Parma "was limited to several sessions before a small student orchestra." (Marsh 14)

One year later, in Buenos Aires, as assistant chorus master and orchestral cellist of a touring opera company and at the urgings of the company's frantic singers and musicians, he avoided a strike by the company's singers—brought to the boiling point by a series of incompetent conductors—and a riot by the evening's opera audience. To accomplish this, he mounted the podium at 9:15 p.m. and, with little conducting experience before a professional orchestra, directed Verdi's *Aida* from memory.

During the balance of the season, he conducted at least a dozen operas, all with success. Thus began, at age 19, the meteoric conducting career of Arturo Toscanini. ("Toscanini Bio")⁴

According to Elliott Galkin, Toscanini was "self-taught in conducting." (Galkin 649) Selig Posner, a violist in the NBC Symphony and friend of the maestro, confirmed this by recalling, "He said he never took a conducting lesson in his life. He said when you feel the music it will come out regardless of the technique. And he has the clearest, most simplest [*sic*] beat in the world to follow, really, and that was all self-taught." (Civetta 174)^{5 6}

Given such reports, it is reasonable to infer that Toscanini adopted a conducting style that was self-developed through intuition, instinct and observation, confident it would transmit his infinitely varied musical messages to the legions of singers and orchestral musicians with

⁴ Clarifying the distinction between formal instruction and practical experience, Howard Taubman, one of Toscanini's many biographers, pointed out:

It has become one of the standard Toscanini myths that, with no preparation whatever, he became a conductor at the age of nineteen . . . it is not true that there was no preparation. The truth is that in his work at the Parma Conservatory young Arturo had done a great deal to prepare himself for conducting. (Taubman 31)

⁵ In the late 19th century, formal conducting education was quite limited. Serious young conductors generally learned their craft by playing under or observing the podium masters of the day. Artists like Nikisch, Toscanini and Furtwängler, conductors with strong musical messages and personal convictions, learned their craft in this manner and drew upon their own instincts to produce the renowned performances for which they became celebrated.

⁶ As late as 1929, the eminent German conductor Hermann Scherchen wrote:

Indeed, there does not even exist a standard method of teaching the technique of our art, a method providing teachers and pupils with materials for systematic exercises, and dealing, in gradual order, with the problems of conducting. All books on conducting published so far contain remarks on practical points, polemics, on various conceptions of works, and, at best, advice on how to conduct certain works. Some of them give diagrams showing the principal movements used in conducting. But nothing exhaustive is said about how conducting is achieved or how to learn the art of conducting. (Scherchen 3-4)

In 1941, Benjamin Grosbayne, while lecturing before the Royal Musical Association (Great Britain), also deplored the lack of a comprehensive curriculum for the education of conductors. (Galkin 209) It was not until after World War II that this condition steadily improved with the publication of professional-level conducting manuals and serious attention to the art and craft of conducting by conductors and educators.

whom he would work during his long and stellar career.⁷



Figure 1.2
Wilhelm Furtwängler

Wilhelm Furtwängler's father was a professor of archeology who provided his son with a broad education in the humanities: antiquities, sculpture, art history, musicology and music composition. Upon his father's death in 1907, Wilhelm decided to follow a career in conducting to help support himself and his mother. He became a rehearsal conductor at Breslau and Zurich, followed by two seasons as an assistant at the Munich Court Opera where Felix Mottl, a close associate of Wagner, was chief conductor. In 1911 he became chief conductor at Lubeck where he conducted both operas and concerts and four years later went to Mannheim, succeeding Arthur Bodansky as chief conductor.⁸

Regarding Furtwängler's musical training, Karl Schumann wrote:

Apart from his studies in composition—he always had the feeling of being a composer who was being kept from the fulfillment of his actual mission in life. . . . Furtwängler could boast of no other kind of musical training that would have prepared him for the profession of conductor; he could not look back to the experience of having played in an orchestra, such as Toscanini, Hans Richter, Nikisch, or Munsch, nor had he the background of [formal] piano study, as in the cases of Bülow or Mengelberg, neither had he gone through the beginner's period of a coach or choral director, as had Walter, Krauss, and Kleiber and, finally, he

⁷ During a conducting lesson in NYC in the 1970s, the writer was told anecdotally by Leon Barzin (1900-1999) that a “center-point approach” to conducting was among the styles seen in the opera pits of Italy and France in the late 19th and early 20th centuries. If that remark is accurate, it is possible that Toscanini was exposed to a style of centered conducting while at the Parma Conservatory or while playing cello in Italian opera orchestras. (Conducting lesson with Leon Barzin, circa 1972)

⁸ The route from rehearsal to assistant to chief conductor was typical of the period except, for Furtwängler, it did not include any service as an opera coach or choral director. Nevertheless, his family heritage, a rich classical education and experience as an apprentice and assistant conductor gave him an excellent foundation for his career in conducting, a lack of formal training in conducting technique, notwithstanding. (Galkin stated that he studied conducting with Felix Mottl.) Furtwängler's ascent from rehearsal conductor in Zurich to chief conductor in Mannheim within the span of eight years speaks for itself.

had no thorough training in conducting techniques. . . . All of the technical aspects of conducting created difficulties for him. (Schumann 1-6)⁹

Baton Technique

Having had an apparent lack of formal training in the craft of conducting, each artist received endless praise *and* criticism for the podium technique he developed. This praise/criticism dichotomy often led to self-contradictory (sometimes amusing) commentaries. In the case of [Toscanini](#), Samuel Antek wrote: “Although Toscanini was noted as the world’s greatest conductor, his baton ‘technique,’ from a technical standpoint, was far from exceptional.” (Antek 3) He continued:

Toscanini never concerned himself much with the mechanics of stick beating. He was primarily interested in the musical problem and its solution. . . . As a time-beater, Toscanini had many superiors. As a music maker, he stood like a Colossus astride the musical horizon. . . . (Antek 43)

Harold Schönberg opined:

“He was not considered one of the great baton technicians, though his beat had a textbook clarity” (120). Composer and music critic Virgil Thomson, often one of Toscanini’s most vocal critics, wrote kindly of both Toscanini’s technique and interpretations on the occasion of his 80th birthday: “Toscanini has radically simplified the technique of orchestral conducting, and he has given a straightforwardness to all interpretation in our time that cannot fail to facilitate the execution problem for living composers,” (Thomson 29)¹⁰

Master conductors usually evaluated the results of Toscanini’s technique with positive comments. George Szell wrote:

The clarity of texture; the precision of ensembles; the rightness of balances . . . set new, undreamed-of standards literally overnight. . . . I always found [his baton technique] deceptively simple, functional, completely appropriate in every moment to the music played, and exactly what he needed. (Szell 53-54)

Gunther Schuller offered a qualifying observation when he wrote:

If Toscanini’s baton technique had a flaw, it was that in his desire to obtain absolute rhythmic control . . . his right hand became an inexorable dominating time-beating and tempo-controlling device. . . . Of course, like many great

⁹ Upon reviewing his early musical studies, the perception that Furtwängler had not had *extensive formal training* in the *craft of conducting* is supported by Karl Schumann.

¹⁰ Thomson’s reference to the impact on contemporary composers and compositions of Toscanini’s straightforward interpretations is a detail well worth noting, especially in light of published and anecdotal commentaries to the contrary.

conductors, Toscanini conducted more with his eyes than with his hands . . . holding the musicians totally in their sway . . . and energizing the music in a way that I never felt quite so powerfully with anyone else, except perhaps with Mitropoulos. (Schuller 60*n*)

Opinions of orchestral musicians who played under Toscanini were sometimes divided. Virtuoso violinist Josef Gingold offered a balanced view.

From a purely technical viewpoint he had the clearest beat of any; but it wasn't the beat of a specialist in virtuoso conducting; it was the beat of a musician who had a stick and could show whatever he wished with it. And he never did more than was needed. (Haggin 136-137)

It should be noted that Toscanini himself sometimes expressed doubts and frustrations with his beat. Samuel Antek wrote:

I always felt that he himself did not know quite what he was doing with his baton. Toscanini was not a studied conductor but an intuitive one. . . . During a rehearsal of Debussy's *Iberia*, Toscanini's stick began to 'swim,' a process that often left the players to fend for themselves. Finally, he cried, 'Don't look at the stupid stick in my hand! I don't myself know what it does. But feel—feel what I want. Try to understand!' (Antek 51-52)

Howard Taubman described another Toscanini outburst thus: "This *porco* [pig] of a stick,' he once said wrathfully, holding out his baton contemptuously, 'I cannot make it express what I feel here [touching his heart].' " (Taubman 258)

Surprisingly, Leon Barzin said Toscanini did not believe that he actually *had* an excellent baton technique.

"He simply refused to recognize the fact," said Barzin. When asked how this could be possible, Barzin replied, "I don't know, but he just didn't believe it. It had something to do with his conviction that conductors are born and could never be 'made' [through a formal study of conducting]." (Voois 95-96)

Toscanini became renowned for temper tantrums during rehearsals directed ostensibly at the orchestra. However, those who knew him well often saw a different target for his anger. David Ewen revealed:

Often when a rehearsal failed to achieve the ideal he had in mind, he would blame no one but himself. '*Stupido, stupido*,' he would yell, banging his fists at his temples, 'Toscanini *stupido*!' . . . [and then, often,] he would leave the platform. . . . Eventually he returned to the stage . . . [and] said softly to the orchestra, 'Gentlemen, forgive me, *please* forgive me!' (Ewen 74-75)

Regarding Toscanini's outbursts, Barzin concurred with Antek. He was convinced that more often than not, "the man was mostly angry at himself. Everybody knew he was, you know, a rascal who cursed and all that; I say yes, he was, but inside he was angry at himself because he wasn't getting the right *spiccato* or the right color in his orchestra and he was searching for a[n] effective, technical [way to do it]" (Voois 97).

To conclude this segment, we turn to Winthrop Sargeant, who wrote,

The Toscanini beat . . . is the most expressive, accurate and lucid vehicle for conveying musical thought that could be imagined. Free of all callisthenic formula, it stirs, smoothes and models the air in front of the Maestro's stocky body into a *visual equivalent of the music that is being played, anticipating details* that otherwise would be unlikely to achieve proper emphasis [emphasis added]. (Sargeant 169-170)

To envision [Wilhelm Furtwängler](#)'s podium persona without the aid of a video, Elliott Galkin's erudite description is particularly insightful and informative:

Characteristically lacking precise definition, Furtwängler's time-beating patterns seemed little concerned with metrical considerations: rather than indicating the beats of the bar, he attempted to describe plastically the shape of each musical phrase and the quality of the timbre. His beats were delineated on different lateral levels, recalling the description of 'étagère beating characteristic of Nikisch's style. His hands were independent in their motions; the left hand used frequently. Imploring, constantly seeking nuances of sound and balance, he towered over the musicians, leaning precariously towards them, almost as if threatening to topple into the first row of music stands. (Galkin 669-670)



Figure 1.3
Elliott Galkin

Early in his career, Furtwängler, impressed by the baton skills of Arthur Nikisch, (1855-1922) reexamined his own gestures and the concepts of the role and function of the conductor. Furtwängler recognized that the traditional style of technique did not correspond to his individuality and, instead, he must develop his own style of baton travel that would enable him to *suggestively transmit that which he heard within himself* to both singer and orchestra in order that the ideal in tonal quality, as he visualized it, would be obtained. (Furtwängler, "Quotations")

In *Vermächtnis*, his artistic testament, Furtwängler made it clear that he was searching for a conducting style other than the one in general use. He wrote: "Here we have the entire problem of orchestral conducting in essence: How do I, the conductor, who can only wave my

baton through the air, get the orchestra to render a singing phrase in its proper nature--as song." (Furtwängler, *Vermachtnis*, qtd. in Schönberg 273)¹¹

His solution was to develop a style in which his intentions were contained . . . *entirely in the preparation of the beat, not in the beat itself*—in the brief, often tiny movement of the downbeat, *before the point of unified sound is reached in the orchestra*. The manner in which the downbeat [and] these preparations are shaped determines the quality of the sound *with the most absolute exactness* [emphases added]. (Furtwängler, *Vermachtnis*, qtd. in Schönberg 272)¹²

He elaborated on his conviction that the preparatory beat, skillfully rendered, could obviate the need for a metrically precise downbeat by posing the question:

. . . could not one imagine a style of conducting which would *renounce the final points of every beat*, the pointing signals that might be likened to telegraphy, and make use only of the beat, or the preparation as such? I might mention here that this is not mere theory, but that I myself have tried to practice this method for many years [emphasis added]. (Furtwängler, *Vermachtnis*, qtd. in Schönberg 273-274)

Recalling the challenges produced by his unorthodox technique, Berta Geissmar, Furtwängler's secretary and assistant for a half-century, wrote:

While Furtwängler was learning [scores] he was often handicapped by conflicts between technique and vision. . . . [He] worried deeply when occasional difficulties arose with the players who complained that they could not understand his indications. All his life he has worked on his beat, and has never ceased to try to improve it. . . . A member of the London Philharmonic Orchestra once declared that it is 'only after the thirteenth preliminary wiggle' that Furtwängler's baton descends. (Geissmar 19)

On music websites, additional humorous writings on the subject abound: "Words can barely convey the bizarre spectacle of Furtwängler's technique, which violinist Hugh Bean once described as 'a puppet on a string' (to which perhaps should be added: 'held by a spastic puppeteer')." (Gutmann)

In contrast, comments also appear which laud the superior impact of that technique on an orchestra's artistic response: "But this beat forced orchestra members to listen to each other, so that the music became more of a collectively agreed expression of the ensemble than the unquestioning following of the conductor's instructions" (Liu).

¹¹ During a conducting lesson with the writer circa 1975, Leon Barzin expressed the challenge in far more prosaic terms. He said: "Any conductor can show metrical beats; any conductor can shape a phrase with smoothly rounded, non-metrical designs. But only the greatest conductors can do both, simultaneously."

¹² Some would contend that the technique developed by Furtwängler did not determine "the quality of sound [he was seeking] *with the most absolute exactness*."

Answering his critics, both light-hearted and serious, Furtwängler offered personal insights into his technique and its effects:

Many spectators, accustomed to the usual technique taught at conservatories, do not understand my gestures. They call them unclear and go so far as to assert that I engage in 'camouflage.' Recently a critic wrote about a concert of mine with the Vienna Philharmonic: 'With the unclear gestures of the conductor, it is impossible to understand how the orchestra could achieve such flawless ensemble playing. There is only one solution to the puzzle: endless rehearsals.' No, that is precisely not the solution. My rehearsals do not exceed the customary number and hardly touch on questions of technique, that is, of precision. This very precision is much more the natural consequence of my 'unclear' conducting. That this unclear conducting is not unclear after all, is shown by the fact that the instrument [orchestra] functions with flawless precision. It is, so to speak, the acid test. (Mäkilä)

Interpretation

In the 20th century, literally thousands of pages were written about the varied and contrasting interpretations of Furtwängler and Toscanini, since it was in this area that clearly audible differences could be identified. It is not surprising, then, that interpretation became the subject of endless writer and media commentary. However, rarer were the contrasts of their interpretive styles presented in side-by-side comparisons.

In writings that appeared during or proximate to the artists' lifetime, a distinct bias was often present. For example, Sergiu Celibidache, a protégé and staunch supporter of Furtwängler, wrote:

Everybody was influenced at the time of Arturo Toscanini—it was easy to understand what he was trying to do: you didn't need any reference to spiritual dimension. There was a certain order in the way the music was presented. [However,] With Toscanini I never felt anything spiritual. With Furtwängler . . . I understood that I was confronted by something completely different: metaphysics, transcendence, the relationship between sounds and sonorities . . . Furtwängler was not only a musician, he was a creator. . . . [He] had the ear for it: not the physical ear, but the spiritual ear that captures these parallel movements. (Celibidache, 57)

In his *Memoirs*, Carl Flesch, gave pithy but thought-provoking insights into each conductor's artistic essence:

Furtwängler, again, is driven by a kind of sublimated sensuousness. . . . There is no dead moment in his music-making; it all lives, loves, suffers and rejoices. While Toscanini sees the work of art through the prism of his personality, Furtwängler reveals his personality through the medium of his work—two different attitudes determined by two different characters. (Flesch 272).

In writings published decades after their deaths, a more balanced assessment is usually encountered. In his outstanding book, *Understanding Toscanini*, author/historian Joseph Horowitz wrote:

“Tradition,” even “interpretation,” were for Toscanini odious terms; when challenged on a musical point, he would pound the score because it, not he, was the arbiter. Furtwängler wrote: “They talk about ‘strict adherence to the score. . . . The *spiritual* problems with which the great classical masterpieces are in fact concerned have long since been relegated to oblivion.” Toscanini took his tempo from the composer’s markings at the head of a movement. Furtwängler said: “The question of tempo is one which cannot be separated from the interpretation of the piece as a whole, its spiritual image.” Toscanini reportedly said of the first movement of *Eroica*: “To some it is Napoleon, to some it is Alexander the Great, to some it is philosophical struggle; to me it is *Allegro con brio*.” Furtwängler wrote: “Beethoven’s subjects develop in mutual interaction like the characters in a play. In every single subject of every Beethoven work a destiny is unfolded. (Horowitz 102)

Sadly, public perceptions of Toscanini’s and Furtwängler’s interpretations were all-too-often reduced to their lowest common denominator: for the former, the composer and the score were omniscient; for the latter, the musical muses that lived within him held sway. Although these generalizations contained kernels of truth, they were, alas, incomplete.

The Wagner Conundrum

A critical side-bar to each position—pro and con—emanated from the late 19th-century German Romantic tradition. Furtwängler was viewed as the “last living exponent” of the tradition and Toscanini bore the mantle of the 20th-century conductor dedicated to the tradition’s eradication.

Caught in the jaws of this imbroglio was the reputation of Richard Wagner, widely regarded as the chief spokesperson of the German Romantic tradition. Given this perception, Wagner, posthumously, often came under fire in the 20th century for performances that exhibited excessive manipulation of tempos in that repertoire. This was especially true of “tempo flexibility.”

To put into perspective the allegations that Wagner’s theories had a deleterious influence on 20th-century interpretations, Gunther Schuller, in Part II of his landmark work, *The Compleat Conductor*, reviews nearly three hundred years of historical and contemporary

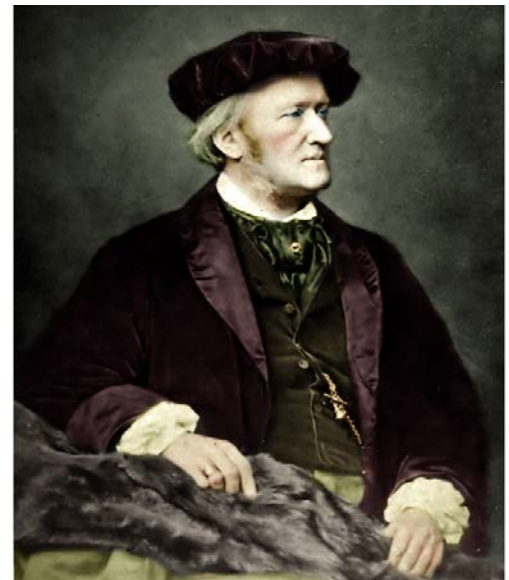


Figure 1.4
Richard Wagner

documents to establish the origins and track the evolution of orchestral conducting, performance and interpretation.

Further, subjects of tempo, tempo flexibility—“*elastischer Takt*,” in the words of Beethoven—and textual fidelity were given a comprehensive examination, since these subjects were at the heart of the so-called Toscanini/Furtwängler “feud.”

One of Schuller’s conclusions about the feud was that neither “camp” passed critical scrutiny when exposed to historical evidence. Addressing the question of tempo flexibility, he urged all those involved to:



Figure 1.5
Gunther Schuller

“ . . . dispose of the simplistic and polarized arguments . . . in which one side is accused of being pedantically rigid in tempo continuity, while the other side is counter-accused of being willfully free. Epithets . . . to bolster each side's arguments [include]: ‘intellectual,’ ‘cold,’ and ‘unfeeling’ for the one; ‘indulgent,’ ‘permissive,’ ‘overly emotional’ for the other. Parties on both sides . . . set up straw men—most commonly Toscanini on one side, Furtwängler on the other—who become easy targets for polemical attacks. (Schuller 70)

To foster the reeducation of each side, Schuller suggested that *informed and musically sensitive* readers:

. . . listen carefully and without prejudice to . . . [recordings of] Toscanini and Furtwängler, [in order to learn] that the former was never as inflexible as his detractors contend(ed) or as textually faithful as his admirers maintain(ed), while the latter was not always as freely indulgent as the anti-Furtwängler faction would have us believe, or as profoundly expressive as *his* adoring public claim(ed). Both conductors had too much respect for composers and their scores. . . . (Schuller 70)

And, in order to dispel the widespread misperceptions of 20th-century music lovers—and even many well-intentioned professionals—Schuller moved straight to the heart of the matter as regards the origins of the German Romantic tradition.

As promulgated [by Toscanini advocates in America] . . . the general impression was fostered that the German conducting tradition, as represented primarily by Furtwängler and Nikisch—a tradition which Toscanini was avowedly determined to eradicate—went back to and was first articulated by Wagner. . . .

Wagner’s central ideas in regard to tempo and tempo inflections . . . became a really contentious issue in the Toscanini era, when that conductor’s widely acclaimed objectivity and textual fidelity were constantly being pitted against

Furtwängler's approach, perceived as much more subjective, fluid, almost improvisational. (Schuller 84-85)

To elucidate Wagner's *actual* musical beliefs, Schuller distilled and cited Wagner's writings about "tempo:"

. . . Wagner [advocates] subtle variations and nuances of tempo . . . which should never distort or go beyond the music's basic, inherent tempo. In effect Wagner rules out, and forcefully opposes, any excessive alteration of the tempo.

The lesson to be drawn from Wagner's writing on tempo rubato in *Ober das Dirigieren* is that a composer's score must be inherently respected in all its details; . . . Wagner's numerous and constant reminders of restrained tempo behavior are embodied and italicized in his frequently reiterated terms and phrases "imperceptible" (*unmerklich*), "a little" (*etwas*), "to hold back only as far" (*nur so weit zuruckhalten*), "the least indication" (*leiseste Andeutung*), "without drawing much attention to it" (*ohne besonders hierauf aufmerksam zu machen*), and so on. (Schuller 84-85)

Schuller's discourse on the subject is brought full circle with the statement: "It can now be clearly seen in retrospect that this *pejorative assessment of Wagner's influence was inaccurate and unjust*. . ." [emphasis added]. (Schuller 85n)

Summary

Whichever interpretive style was embraced by Toscanini or Furtwängler, it now seems evident that each conductor's physical technique was adopted to transmit his *personal musical message*. Toscanini used a precise beat that was somewhat reminiscent of Mendelssohn's "time beating" as reported by contemporary observers and may also have been a distant memory of the early-Italian predilection for vertical conducting. For Furtwängler, one might describe his movements as being a personal and unique reminiscence of the German school, but also an early example of "free conducting," given the use of his left hand to help shape lines and the horizontal movements of both hands when demonstrating singing melodies and rich harmonies.¹³

For the past century, the patterns as espoused by Wagner and Nikisch have, for the most part, been utilized in the conducting world and need not be further examined here. However, the centered conducting style of Toscanini—together with his followers in the US and Europe—as well as the center-balanced style of Hideo Saito—which has strongly influenced contemporary conducting in Southeast Asia and Canada—will be given comprehensive examination in Parts 2 3 and 4.

¹³ Valery Gergiev has completely adopted Furtwängler's famous delayed upbeat into his own conducting style. Herbert von Karajan frequently showed beautiful examples of horizontal molding and shaping of the music, setting aside perceived strictures of traditional conducting patterns. (Mäkilä)

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Figure 1.1 Arturo Toscanini

Undated photo. Source: <http://operaclick.com/sites/default/files/Arturo-Toscanini-ritratto1.jpg>. Web. 28 February 2016.

Figure 1.2 Wilhelm Furtwängler

Undated photo by Kessler, Berlin, Germany. Record jacket image used by Deutsche Grammophon recording of Robert Schumann, Symphony no.4 in D minor, op.120 The Berlin Philharmonic Orchestra, dir. Wilhelm Furtwängler; DGG LPE 17170; July 1962. Web. 28 February 2016.

Figure 1.3 Elliott Galkin

Courtesy, Peabody Institute of Music Archives, Baltimore, MD.

Figure 1.4 Richard Wagner

Coloured reproduction of an albumin silver print by Franz Hanfstaengl, 1870. Original print owned by the Philadelphia Museum of Arts. Source: https://commons.wikimedia.org/wiki/File:Richard_Wagner_by_Franz_Hanfstaengl_1870-83.jpg. Web. 28 February 2016.

Figure 1.5 Gunther Schuller

Bruce Duffie, "Composer Gunther Schuller: Two Conversations with Bruce Duffie," Evanston Illinois. Photo dated 8 May 1981. Article and photo posted online in 2011 at <http://www.bruceDuffie.com/schuller.html>. Web. 28 February 2016.