

MINISTERUL EDUCATIEI SI CERCETARII
UNIVERSITATEA DE ARTE "GEORGE ENESCU" IASI

CONDUCTING CONCEPTS IN SYMPHONIC POEMS INTERPRETATION IN
FRANZ LISZT'S AND RICHARD STRAUSS CREATIONS

Doctor's Dissertation

Summary

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The dissertation is entitled CONDUCTING CONCEPTS IN SYMPHONIC POEMS INTERPRETATION IN FRANZ LISZT'S AND RICHARD STRAUSS CREATIONS, and it contains six chapters to which are added the conclusions, the bibliography and the annexes containing the interpretations of symphonic poems.

The first chapter, entitled "Aesthetic Tendencies in 20th Century Conducting Art", has the following subchapters:

- Sergiu Celibidache – the conducting art in phenomenological hypostasis
- Herbert von Karajan – the self liberation and the shapes lightning
- Leonard Bernstein – the "absolute" musician

Our research is mostly based on these three important conductors, because we considered that they represented three different personalities of musical life, each of them bringing his own aesthetic musical conceptions and principals to the understanding and perceiving of the conducting artistic universe.

Sergiu Celibidache dealt with musical phenomenology, especially the way this art may logically, associatively objectively and scientifically determine the musical interpretation. In his opinion the sound transcends because it is a continuous variation. The sound acts directly over the human sensitiveness and the effect is the one which determines the sense and music expressiveness.

Celibidachi considers that the tempo of a work shouldn't be referred to the condition of the physical element and besides that, this one should be determined from a series of musical events which allow the materialization in a unity of expression, the transcendence of sounds being the final aim. For him, the development of musical discourse is given by the interaction of two axis: the horizontal one (the sequence in time of the work) and the vertical one (the sum of sonorous events). Thus, music becomes a sonorous coherent discourse, formed of articulation series which find their identity on the grounds of relationships between them. The dynamism is directly proportional to the frequency, the conclusion of this logic being the sonorous; the timbred equilibrium implies the disequilibrium of dynamism.

The four qualities of the sound have distinct features. In his opinion, the height has an objective character being thus determined by a precise number of vibrations.

The duration is subjective, elastic and can influence the character of the musical phrase. The intensity and the timbre are submitted to the most subjective interpretations. The rhythm signifies for Celibidache the spine of the score, the melodic also has importance to the voices considered “secondary”, harmony represents an ideal world of functionality, while the polyphony follows the main theme in the multi – melodic development.

Taking into account the sonorous space, the tempo and dynamism, in Celibidache’s point of view, an objectivity of interpretation might be achieved: music passes from conductor’s conscience level, to the real, practical one.

The next personality who is presented in this chapter is Herbert von Karajan. His notable artistic feats due to his conducting art, which consists in his power of concentration and energy, expressed by his gestures and mimics. **Karajan** had a great impact on the orchestras, which he collaborated with, by meticulousness, precision, suggestive and communicative force. He was not a conductor who analysed and detailed the form or the structure of a work; he had a brilliant intuition regarding the fundamental throb of the musical work expression. Karajan was one of the first conductors who really wanted to experiment the lasergraphy and the holography in opera shows. He wanted the scenographic element to be dematerialised and capable, through colour and light, of getting different senses and significations. He was a “pioneer” of stereo LP and quadraphonic, digital recording, making the first CD for Sony. A real record was the selling of 80 records in more than 120 million copies and also the making, as director and producer, of 45 musicals.

Preoccupied with listening music problems, the physiologic and psychological process of the audition, Karajan formed in Vienna a foundation which explores the scientific modalities through which the human being can obtain the intellectual relaxation and concentration, by the help of music therapy. Interested in pedagogy, training new conductors, Karajan founded 2 musical centres in Lucerne and Berlin, teaching periodical classes. In his opinion, there is not any special technique to conduct, imposed by something or somebody, but it must be the expression of an intense deep energy and feeling that any conductor has.

The musician with the most complex personality in 20th century is, in our point of view, **Leonard Bernstein**. We mention this because he acted brilliantly in creation, as composer, as well as in interpreting, being an excellent pianist and conductor. To all these, must be mentioned his pedagogical skills: conducting teaching, orchestration, composition, lessons at the musical centre in Tangle wood (USA), at the Music Institute in Los Angeles, or Sapporo (Japan), where he founded an orchestra group for the young musicians from Asia.

Bernstein maintains the aesthetic idea that a sound taken separately does not mean music, but a type of proton or electron, without a distinctive signification. To form an atom two particles are necessary, in music, says he, you need at least two sounds in order to create a relation or a meaning. The senses of music can only be changed by the conductor's personality. Bernstein is a charismatic conductor with an exuberant dynamic style, based on the deep knowledge of the score. He takes into consideration the self study and the analysis of each work right before the rehearsals with the orchestra. For the conductor, explains Bernstein, any work is a combination of sounds, and composer's plan has to be understood and recomposed by the conductor so that the result is closer to the initial idea. He emphasizes the fact that any interpretation cannot entirely be perfect, because there aren't enough words to expose to the orchestra everything and it has find out about the composer's ideas and intentions. He used to say to the young composers that they have to know composition, orchestration, harmony and be good accompanists and that they have to understand and feel the music, acting freely, unrestrained by a special conducting technique.

At the end of the first chapter there are some conclusions which refer to the notion of orchestra conductor. We explained the fact that during the modern period (the last 100 years) this concept individualised and was based on specific techniques and principles. The conception of chief orchestra formed simultaneously with the developing of the orchestral apparatus which on its turn was determined by the composition creation.

In our country at the beginning of the 20th century, at the same time with George Enescu, a sudden change took place, not only in the composition art but also in the interpretative one. In those times young musicians as Alfred Alessandrescu (1913), Ion Nonna Otescu

(1915), Jean Bobescu (1918), George Georgescu (1920) and later Constantin Silvestri(1934) started their careers.

Due to the technique progress and to the interpretative virtuosity, during the 20th century we assist to a progress of great conductors like Furtwängler, Böhm, Toscanini, Ormandy, Karajan, Bernstein, Celibidache and others, who influenced the art of conducting. The second chapter is titled “FRANZ LISZT AND RICHARD STRAUSS – GREAT INTERPRTERS”, having as subchapters:

- Frans Liszt – a far-famed artist of piano
- Richard Strauss and his conducting ideas.

The pianistic art of **FRANZ LISZT** is drawing attention even now to numerous scientists regarding the foundation of modern pianistic. In the first years of his interpretation, some of the musicians were talking about the extreme character of the lisztian pianistic art , in which the exaggerations, the overflowing fantasy, the desire to impose a new instrument approach, were characteristic to his style.

For instance, many auditors considered rather disturbing the sudden quick passing from a soft pianissimo to a deafening fortissimo. His tendency to perfection led him to the carrying out of *transcendental studies* dedicated to piano, unique works in which all his interpretative philosophy and art materialize in a personal style.

Liszt imposed his dynamic style to precise, refined, brushed up pianistic up to the deepest details, based on techniques by the help, as far as possible, of piano’s pedal. It was said that Liszt created the orchestral piano. As a conclusion of this tendency, he creates within the limits of this instrument, everything that was in the ambitus of symphonic orchestra. On piano, the sound “finishes” faster and the timbred differences are being difficultly obtained, thus there had to be found some technical means regarding the instrument approach. From the transposition for piano of *Fantastic Symphony* by Berlioz to the last version of *Studies* after Paganini’s *Caprices*, his developing possibilities in acordic, of sound masses proportion are increasing continually. The monumental character is proper to this pianistic features emphasising composer’s tendency to reduce the notes in a compact writing.

The technical problems regarding the distribution on the entire piano key board of some acordic ample formulae, the using of old registers should be made in a new way.

The moving of the hands from the acute register to the grave one and the other way round, the using of the pedal, which maintains the sound and even when the hand leaves the key board, the distribution of sound material in an alternation of the arms, all these offering an equilibrium of technical functions.

Liszt supported his pianistic technique on the entire arm. Not only uses his fingers but also an entire locomotors apparatus composed of fingers, arm, forearm and shoulder. The sounds that he pointed out under timbred aspect couldn't be conceived without the usage of pedal, offering to this an organic space. He transformed the piano into an orchestra dosing the pedals in halves and quarters. For this reason he would even order a huge piano which contained three keyboards and 16 registers, named piano-melodium.

From Liszt we have the notions of semi-pedal, a quarter pedal, tremolo of pedal and disharmonic pedal. The last one was used in different sound complexes, in the overlapping of some harmonies theoretically incompatible in those times, having the intention to create a diffuse, confuse and unclear sound mass. The left pedal was never used for short nuances, like pianissimo, in his opinion these had to be outlined by the help of finger pressure. The left pedal was used for the obtaining of timbre differences and not for dynamic nuances. The softness of his hearing, doubled by talent allowed Liszt to get speed in his executions, to obtain extraordinary virtue, using staccatos, octave leaps, trills and legatos, chromatism and timbred effects.

In Richard Strauss's life the role of conducting interpretation must be understood through his attitude towards music. The composer, whose works are presented on the world's greatest stages, wanted to have the same successes in conducting art too.

Strauss changed his conducting style, consequently from the "frenetic dance" at the age of 21, as Romain Rolland affirms, to a simpler and sombre one. Strauss used to come to the music stand relaxed, the mimic and the body were concentrated to emphasize the musical ideas, being able to conduct an entire work with the right hand only, the left one being in the vest pocket. Richard Strauss is presented as a musician who does not want to impress the audience using his suggestive gestures but to express clearly the interpreted the work. His logic and the fantasy sounded clearer as the musical productions he led were closer to his spirit. Thus, *Salomeea*, with its concentrated, essential, spirit was the

production that he conducted many times, but also *The Domestic Symphony*, *The Alps Symphony*, *Electra*, *Arabella*, were his favourite operas.

Strauss never used to make many rehearsals, the interpretations being based on precision and inner force. During his adulthood he dealt with the usage of sound means which were refined in expression and in orchestral timbres diversity, keeping the intensity and the lyrical or dramatic accents of his operas.

The next chapter is entitled **“THE SYMPHONIC POEM, GENRE OF PROGRAMMATIC MUSIC” – historical and stylistic distinctive features**

Making an “excursion” to the beginnings of this genre, we discovered the name of Franz Liszt, who was the first composer that used for the first time this term. This was a consequence of overture composition to stage music after Goethe’s tragedy, *Tasso, lamento et trionfo*, composed in 1849 and changed later into a symphonic poem. Franz Liszt took over the poem significance from literature, adding to it the symphonic term, by means of a synthesis of aesthetic romantic principle, through which it is considered that the same idea or the same literary subject can be expressed through means of expression specific to different arts.

The core value of a symphonic poem consists in the fact that the author (the composer) creates those in literary argument elements and aspects of life, which music expresses using its own expression means.

The imposing of this genre describes a series of stages within the creation of each composer. Hugo Wolf composes in 1883 the symphonic poem *Penthesilea* following Kreist’s tragedy and Saint-Saens contributed to the developing of this genre through his symphonic poems: *Phaeton* (1873), *Danse Macabre* (1874), *La jeunesse d’Hercule* (1877). Smetana is the one who will carry out between 1874-1879 the symphonic poem cycle *Ma Vlast*, and Rimski-Korsakov composed in 1867 the symphonic poem *Sadlko*, finished in 1891. Musorgski composed in 1872 the symphonic poem *Night on the bald mountain* and during his studies at the French school, together with Saint-Saens and Cesar Frank, he succeeded in his own lyric-descriptive language, contributing to the development of the genre. Frank composed *Les Eloides* (1876), *Le Chasseur Maudit*(1882), *Les Djinnns* (piano and orchestra, 1884) and *The Four Legends for the orchestra* (started in 1893 and finished in 1889). A distinct language in that period of

time is that of Richard Strauss, the symphonic poem imposing itself as a consequence of his operas *Don Juan* (1888), *Macbeth*(1887), *Tod und Verklärung*(1889), *Till Eulenspiegels lustige Streiche*(1895), *Also Sprach Zarathustra*(1896) and *Ein Heldenleben*(1898).

The symphonic will encounter major stylistic variations being influenced by programatism in the following period. Arnold Schönberg composed in 1905 the symphonic poem *Pelleas und Melisande* with Lisztian and Wagnerian language influences, then Scriabin tries a synthesis gathering in *Ecstasy Poem* (1908) and in *Prometheus* (1910) romantic and impressionist veins. At the end of the romantic period, the symphonic poem expresses dynamism and vitality, generating new stylistic directions in music during the 20th century.

In the following symphonic poems that I have analyzed I tried to point out some important features of this musical genre. Firstly, I noticed the *programmatic* character of the operas, through which the symphonic poem is created, being based on a subject or program. This one is taken either from literature (*Preludes* by Franz Liszt after Lamartine or *Don Juan* by Strauss after Lenau) or conceived by the author (*Death and Transfiguration* or *A Hero's Life*) The content of epic, dramatic, philosophical program may be described in details (for instance in *Don Juan*, Lenau's three dramatic fragments are presented at the beginning), or suggested through an eloquent title (as in *Till Eulenspiegels lustige Streiche*)

The second feature is the *symphonism* (as the term itself suggests) is linked to the symphonic orchestra; this notion implies the existence of an orchestral structure as a result of timbred, dynamic, thematic elements. Between the different musical expression instruments, the intonation plasticity will represent the new element because it is based on the improvement of music syntax.

The third major feature is the *musical structure*. The symphonic poem consists of one part which can be divided in more interior sections. The functional elements like the melody, harmony, rhythm, timbre, present great variety and expressivity, tending towards the essentiality of musical discourse. Thus, the program content and its structure form a unit, from an objective necessity which will transmit another type of language. This

communion will lead to a multitude of musical structures, some of them being taken over from the previous periods (classical, romantic) and others being created by the composer, where the content and structure combine, influencing one another. The syntactic elements of recomposed, amplified and featured music will be remarked in the operas of most representative composers as specific language features in order to constitute autonomous stylistic structures.

The fourth chapter is entitled “THE INTERPRETATION OF SYMPHONIC POEMS *TASSO, PROMETHEUS, THE PRELUDES AND ORPHEUS BY FRANZ LISZT*”

The first poem analyzed and commented is *Tasso*, composed in 1849 on the occasion of Weimar festival where was celebrated Goethe’s birth centenary. The title also contains the mention *lamento e trionfo* collocation which establishes the formal bipartite division of the composition, the two important sections having the mention *Ferrara* and *Roma*.

At the first courtyard the poet, *Tasso*, suffered a tragic disappointment, because his work couldn’t be understood. At the second courtyard, the talent, and his spirit would be appreciated, therefore finding his artistic triumph.

The program written by Liszt points out the following: ”My desire was to express through music a huge contradiction: the unrevealed genius, when he was alive, is illuminated after his death by the glory intensity.

If in the program the literary theme refers to the idea of geniuses’ unhappiness, whose talent and value were not acknowledged during their lives, in the music of the poem Liszt presents less abstract senses, more realistic, that poet’s drama evoked to him. The psychological side of the Italian artist is more accentuated on sensitiveness and his inner universe. Basically, *Tasso* and Liszt had the same views, therefore the latter’s attraction to this personality was explicable and besides that if we take into consideration the fact that for many contemporary his music was not appreciated enough.

The character of this poem has the profile of a unique melodic line which subjected to some variation modifications, with tragic, lyrical, heroic or triumphal expressions. Being improved, the Venetian melody (probably noted by Liszt on one of his travels in Italy) is from musical point of view the main theme.

To all these must be added musical episodes, some of them being more complex than the others, included in two complex sections, entitled: *Lamento* and *Trionfo* . *Tasso*

expresses in his poem one of Liszt's composer idea referring to thematic-musical unity of the symphony poem, his thinking aiming to monometric musical structures, ordered and developed later through a method of proper variational modification .

Further on, I analyzed and detailed the structure and form of the symphonic poem, specifying the conducting technique elements which represent the interpretation origin.

The next poem is **Prometheus**. This opera was initially constituted as an overture to the dramatic poem "Prometheus Unchained" written by Herder, which was presented to Weimar in 1850, on the occasion of author's monument inauguration. In Herder's poem the main idea focuses on the impulse addressed to the people to use the flame brought by Prometheus from heaven in order to let it burn and to illuminate the humanity course.

On the main theme, that of Prometheus, as the main idea of the poem, are structured the expressive senses of secondary thematic motives, which find stresses and intensifications in the harmonic structure. By its own sonata form, being characteristic the difference, particularization, correlation or motives separation (sketched in the expositive section). The themes will develop variational, with periodical leit motif, especially in middle and final section.

Written in 1854 the symphonic poem **Preludes** is composer's most famous and interpreted work. The literary program of symphonic poem *Preludes* (Les Préludes) bases on the poetic content of Preludes, which was written by the French romantic writer Alphonse Lamartine belonging to the poems cycle *Meditations Poétiques*. Lamartine's philosophical idea refers to aspirations, desires, human feelings that are superficial and ephemeral, the humans being considered as a living entity that is destined to failure. But listening Liszt's music, it seems to express a different way of thinking concerning humans and life. Subdued to life and destiny attempts, the human being finally finds its conscience and the sense of its existence. This poem musically suggests to us the dreams, torments, spare time, doubts in human's life and the conclusion the work finishes is optimistic. This seems to be the triumph of life over death.

The poem, from a structural point of view, is a sonata with inverse false continuation This form appears as a necessity dictated by the music drama discourse, the inverse being continued in the same time false because the secondary theme firstly appears to the relative homonym (La), then it reappears in the main tonality (Do)

The fourth poem that was analyzed is **Orpheus**. The music of this poem, written in 1854, was initially used as an orchestral prologue for the representation of *Orpheus und Eurydike* by Gluck. In the same year it was published as symphonic poem, having as source of inspiration an Etruscan vase belonging to Louvre Museum in Paris.

The subject presented by Liszt depicts Orpheus, the symbol of art, who cures the wounds and sufferings of humanity. The subject is considered as a meditation over the character and mission of music. Thus, it can be considered a philosophical theme, strongly analyzed and debated during the romantic period.

Franz Liszt creates a free dimension modality of musical action, based on the contradiction between the dramatic elements and the lyrical ones. The composer resorts to a synthesized, essential, variational form, where he uses an individualized language with descriptive character. The composer presents in his poem a monotheism (Orpheus's theme) which will be developed later throughout the seven variational, complementary sections without essential modifications of character.

We would like to specify that at the end of the symphonic poem, in which we analyzed and detailed the form and the structure of the work, there are subchapters that contain conducting technique elements that stood at the origin of interpretations.

The fifth chapter is entitled "THE INTERPRETATION OF SYMPHONIC POEMS *DON JUAN, TILL EULENSPIEGEL, TOD UND VERKLÄRUNG* AND *ALSO SPRACH ZARATHUSTRA* BY RICHARD STRAUSS".

The first symphonic poem presented is **Don Juan**, Op. 20 (1889), the symphonic poem *Don Juan* has its literary subject inspired from three excerpts belonging to the poem with the same title and that was written by Nikolaus Lenau. Strauss wanted to include in concerts' program quoted verses by Lenau, that were reproduced on the first page of the score but without any thematic analysis.

In this poem we notice an essential feature of his compositional thinking, which does not want to create a sounded equivalent of the chosen program, but considers it a pretext in accomplishing his own conception and thinking. Strauss does not look for character's symbolism, does not become tragic or lyrical, and does not use rhetorical means or fantastic descriptions. He emphasizes passion, the essential spiritual feeling within the

musical expression. For this, the composer chooses the rondo form pointed out in a personal way with ample, well proportioned sections.

The symphonic poem *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise –in Rondeauform – fuer grosses Orchester gesetzt*, (its translation being *The Farces of Till Eulenspiegels after an old legend – in Rondo form-* composed for the big orchestra), op.28 (1895). The literary subject came from the old German folktales, collected by Thomas Murner and gathered in a volume (published by Simrock Publishing House). The poem depicts Till, a rebel, a prankish, a buffoon, and irony, satire and retort connoisseur. Joking and mocking some people, he in fact satires the society, opposes the hypocrites and sillies, being always ready to moralize and banter.

The author became interested in this subject after the listening of Eulenspiegel opera by Cyrill Kistler – in 1889, Wurzburg.

He wrote a sketch libretto for a comic opera but he composed only a single act, from which the future symphonic poem originated.

The form of this work is a mixture between rondo and sonata. The composer uses his own compositional technique, within which the main motif appears itself in distinct rhythmical – melodic, harmonic, agogic and timbred aspects. The result of this musical thinking is the emphasis of a concise musical expression in a unique form.

The third symphonic poem analyzed was *Death and Transfiguration* op.24 (1889). The subject, or the idea of this work, was entirely created by Richard Strauss pointing out character's life and death who aspires to the soul rescue and for him suffering and happiness are just the stages to salvation.

The literary program of the poem, represented by Alexander Ritter's verses written at the beginning of the score, were added after the audition of the third musical version. At Strauss's desire, the programmatic verses are consequence of music and not the other way round.

The fact that the poem was written later does not prove the fact that Strauss would have written the symphonic poem *Death and Transfiguration* without having a conceived program before. The subject idea belongs to Strauss, being not so idealist as naturalist the manner that it is transposed in music. The philosophical question would be: the glorification of an artist or the idea of transfiguration?

Richard Strauss called this symphonic poem a concert piece that begins in C minor and ends in C major. The idea fits 19th century works that had as theme the problem of symbolic conversion of minor into a final major, subject that was called by the romantics “through night towards daybreak”.

Wishing to discover new musical expressions, Strauss offers the poem a profound character, both the combination of poetic ideas and the musical aspect. The form is similar to a sonata, treated in a personal way, the structure being based on the principal of Hegelian thesis, antithesis and synthesis.

The last poem analyzed in this dissertation was *Thus Spake Zarathustra* op.30 (1896). Richard Strauss read the work of the German philosopher Nietzsche and then he included in this work his own impressions and feelings. From a musical point of view the symphonic poem is built on the temporary comparison, opposition, overlapping of major with minor, as a symbol of a world that is permanently looking for the self.

The fundamental contradiction of the two author’s philosophy consists of abstract pessimist ideas regarding the people and reality on the one hand and on the other hand Strauss’s wish to find new ways of expressing his creative fantasy. The composer wants to gather the description of the nature and the desperate feelings of humanity, these representing the musical fund of the work.

The poem has an open form of symphonic fantasy, the composer transforming it into an exceptional opera using variational composition techniques. As structure it may be divided into two big sections containing an introduction and a final part (coda).

Within the sixth chapter entitled “COMPARED INTERPRETATIONS’ there were characterized three symphonic poems: *The Preludes* conducted by Serge Koussevitzky and Zubin Mehta; *Till Eulenspiegel* in Wilhelm Furtwängler’s and Herbert von Karajan vision; *Don Juan* in Arturo Toscanini’s and Sergiu Celibidachi vision.

The appreciations regarding the interpretations had a few qualitative coordinates and principles, being related to the equilibrium between logic and the affective aspect, the stylistic authenticity, the interpretation of tradition and originality.

In the symphonic poem *Preludes* by Liszt, we can notice that the conductor Serge Koussevitzky places the poem form on the first level, knowing how to measure each musical detail in order to harmonize the work. This the reverse of musical expression

liberty that we feel at Zubin Mehta. Serge Koussevitzky has the sense of stylistic necessity and authentication, while Zubin Mehta has the sense of fantasy and creative exuberance.

The two interpretations took place in the presence of some important orchestras in the world: Koussevitzky at the desk of the Philharmonic Orchestra in Boston and Mehta with the Philharmonic Orchestra in Los Angeles.

Till Eulenspiegel in conductors' vision, Wilhelm Furtwängler and Herbert von Karajan, are two of the most important musical interpretations of this poem. Furtwängler introduces a new characteristic that is the organic development of melodic, rhythmic, harmonic, elements from the previous musical expression.

Karajan expresses musical strength in his interpretations which is felt immediately and involuntarily right from the introduction of the poem. This rigor comes from a logical equilibrium of form with the content, through concrete sensorial correlation. The tempo that was chosen differentiates the two, Furtwängler opting for a slower one and Karajan for a faster one. Both have their origin in the personal conception of interpretation and what the other gets through profundity (Furtwängler) the other modifies it in the exactness of musical expression (Karajan).

The recordings were made at an interval of 7 years together with the Philharmonics Orchestra in Vienna, thus, resulting that unitary, homogeneous sound in sonorous substance but different from an interpretative thinking point of view.

The symphonic poem, Don Juan, in Toscanini's and Celibidache point of view, represents musical conceptions. One derives from a realistic and "disciplined" rendition of musical partition (Toscanini) and the other from the equilibrium between sense and intuition. We admire at Toscanini the force and quality of orchestral tutti moments and at Celibidache the timbred color and the multitude of nuances.

Toscanini's interpretation is based on virtuosity, on the exactness of tempo with changes or compact effects of music dynamism. His poem has more vividness, impetuosity and dynamism. Celibidachi's poem has a logic expressed by the homogenization of orchestral compartments, by the conspicuousness of theme detachment and of timbred colors. The profundity of slow parts transforms Celibidache into the conductor who presents an interiorized interpretation of this poem. This one influences in a particular way the

median section. The two recordings were made at an appreciable time interval (25 years) in the presence of some orchestras of high reputation: The Symphonic Orchestra NBC in New York and “George Enescu” Philharmonic Orchestra in Bucharest.