

FURTWANGLER ON MUSIC

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The professional ethics of the conductor –Real professional ethics is not technical ability but a spiritual attitude. (Doctor, Priest. Everything at the service of magic, of the magical effect.)

Problem of beating time: for example, the figure which one beats destroys the feeling for the flowing melody.

Art in the usual sense is an expression of life; “Great Art” is an orientation of life.

Interpreting is performing, discovering the “law” in each piece. Of course, where there is none, none can be found. Such works can be performed at random.

The ultimate end of art is still its practical performance; the meaning of music still lies in its playing.

Composers! – A leading contemporary composer once said to me: We are only ever performed once. How do we get played many times, like the old works? The very question contained the whole problem.

Never was art as necessary to people as it is today, when they imagine that they can best and most easily do without it.

The crucial difference between modern music and all great art is that in the former, the category of *naturalness* is no longer valid. Without it there is no real, that is, no binding, inevitable artistic statement.

Modern music lacks two things for me, which actually come down to the same thing: clarity of expression and universality of character. The former is caused by the prevailing lack of cosmic and organic feeling, the latter by an unbound individualism, which, however much people might complain otherwise, continues to hold its own. The modern composer hides behind originality.

MUSIC—as contemporary man has forgotten—not a sequence of notes, but a struggle of forces.