

= Connotations ( Copland ) =

Connotations is a classical music composition for symphony orchestra written by American composer Aaron Copland . Commissioned by Leonard Bernstein in 1962 to commemorate the opening of Philharmonic Hall ( now David Geffen Hall at Lincoln Center for the Performing Arts ) in New York City , United States , this piece marks a departure from Copland 's populist period , which began with *El Salón México* in 1936 and includes the works he is most famous for such as *Appalachian Spring* , *Lincoln Portrait* and *Rodeo* . It represents a return to a more dissonant style of composition in which Copland wrote from the end of his studies with French pedagogue Nadia Boulanger and return from Europe in 1924 until the Great Depression . It was also Copland 's first dodecaphonic work for orchestra , a style he had disparaged until he heard the music of French composer Pierre Boulez and adapted the method for himself in his *Piano Quartet* of 1950 . While the composer had produced other orchestral works contemporary to *Connotations* , it was his first purely symphonic work since his *Third Symphony* , written in 1947 .

*Connotations* was received negatively upon its premiere for its harmonic assertiveness and compositional style . The overall impression at the time was that , as critic Alex Ross later phrased it , " Copland was no longer in an ingratiating mood . " The composer was accused by some critics of betraying his role as a tonal , populist composer to curry favor with younger composers and give the impression that his music still held contemporary relevance . Copland denied this accusation ; he asserted that he had written *Connotations* as a twelve @-@ tone work to give himself compositional options not available had he written it as a tonal one .

Part of the blame for *Connotations* ' initial failure has been ascribed by Copland biographer Howard Pollack , among others , to Bernstein 's " harsh and overblown " conducting . Bernstein , known in the classical music community as a long @-@ time champion of Copland 's music , had programmed the composer 's pieces more frequently with the New York Philharmonic than those of any other living composer . However , these performances were mainly of works from the composer 's populist period , with which the conductor was in full sympathy . He was less comfortable in pieces that were atonal or rhythmically disjunctive . While Bernstein might have performed the work purely out of service to an old friend , he was apparently unable to interpret this work persuasively . Subsequent performances with New York Philharmonic during its 1963 European tour and a 1999 all @-@ Copland concert showed that the situation had not changed . Bad acoustics might have also played a part in the work 's lack of success at its premiere .

More recent performances , led by conductors Pierre Boulez , Edo de Waart and Sixten Ehrling , have been acknowledged to show the music in a more positive light . Nevertheless , the overall reputation of the music remains mixed . Some critics , including composer John Adams , have remained critical of the work and considered Copland 's use of serial techniques detrimental to his later music . Others , which include critics Michael Andrews and Peter Davis , have seen *Connotations* as proof of Copland 's continued growth and inventiveness as a composer while not downplaying the work 's melodic and harmonic harshness and potential difficulty overall for listeners .

= = Background = =

Aaron Copland wrote *Connotations* to fulfill a commission from Leonard Bernstein for the opening concert of the New York Philharmonic 's new home in the Lincoln Center for the Performing Arts . Since this hall was slated as the first part of Lincoln Center for completion , its inauguration was considered especially momentous . Among the guest list of 2600 for the first concert and the white @-@ tie gala which would follow it were John D. Rockefeller III ( chairman of Lincoln Center ) , Secretary of State Dean Rusk , Governor and Mrs. Nelson Rockefeller , United Nations Secretary General U Thant and prominent figures in the arts that included of Metropolitan Opera General Manager Rudolf Bing , violinist Isaac Stern and actress Merle Oberon . Noted composers would also attend included Samuel Barber , Henry Cowell , Roy Harris , Walter Piston , Richard Rodgers , William Schuman and Roger Sessions . United States President John F. Kennedy and his wife

Jackie had also been invited . Their initial inability to attend caused some consternation , since they had voiced their support for American culture . At the last minute , Jackie Kennedy said she would be there .

Copland was one of ten internationally @-@ known composers who accepted invitations to contribute music for the opening . His would be the first new piece to be heard . Other compositions included the Eighth Symphony of American composer William Schuman , an Overture Philharmonique by French composer Darius Milhaud and " Andromache 's Farewell " for soprano and orchestra by American composer Samuel Barber . It would also be Copland 's first purely symphonic piece since his Third Symphony of 1947 , although he had penned orchestral works in a number of genres throughout the 1940s and 50s . According to Taruskin , Copland 's receipt of such a commission testified to both his status as a creative figure and his close relationship with the American public . This position was unique among " serious " American composers and derived from the populist works he had written in the 1930s and 40s . However , from the 1950s Copland 's public works ? the ones for which he had developed his populist style ? were increasingly written in what he called his " difficult " or " private " style . That style had become increasing non @-@ tonal .

Copland began sketching the work early in 1961 . To gain composing time , he cancelled his 1962 trip to Tanglewood and determined to stay at home the entire year . Even so , he accepted an invitation to revisit Japan early in 1962 for a United States State Department conference and combined the trip with conducting engagements in Seattle and Vancouver . By June 25 , Copland wrote to Mexican composer Cesar Chavez , " I am working day and night on my symphony for the Philharmonic commission . It is in three movements and I have just finished the last , the first being more than half done . " Copland then went to Mexico at Chavez 's invitation , partly to conduct but mainly to compose . From there , he wrote American composer Leo Smit on July 4 that he was not yet finished and was having trouble finding a title for the new work . He completed the piece in September 1962 , just in time for orchestra rehearsals .

When he considered the form the work would take , Copland wrote that he " concluded that the classical masters would undoubtedly provide the festive and dedicatory tone appropriate to such an occasion . " He therefore decided to offer " a contemporary note , " one that would reflect " the tensions , aspirations and drama inherent in the world today . " This tension , he explained in 1975 , " is inherent in the nature of the chordal structures , and in the general character of the piece . "

= = Composition = =

= = = Instrumentation = = =

Connotations is scored for full symphony orchestra with augmented percussion . The complete ensemble includes piccolo , three flutes ( third flute doubling second piccolo ) , two oboes , cor anglais , two clarinets , E @-@ flat clarinet , bass clarinet , three bassoons ( third bassoon doubling contrabassoon ) , six horns , four trumpets , four trombones , tuba , tympani , five percussionists ( glockenspiel , vibraphone , xylophone , conga drums , timbales , cymbals , metal sheet , tam @-@ tam , triangle , claves , temple block , woodblock , bass drum , snare drum , tenor drum ) , piano ( doubling celesta ) and strings .

= = = Form = = =

A typical performance of this work lasts 20 minutes .

Connotations is twelve @-@ tone , a style of composition which is among the first introduced , and certainly most well known , forms of musical Serialism . Through this technique , Copland wrote that he felt he could express " something of the tensions , aspirations and drama " of that time . The overall structure " comes closest to a free treatment of the baroque form of the chaconne , " the composer wrote , with a succession of variations " based on the opening chords and their implied melodic intervals . " These variations alternate fast and slow sections much in the way Copland had

done with his Piano Variations of 1930 , which creates a complex structure overall . This structure , based on a straightforward ABCBA arch form , is reminiscent of Copland 's Nonet for strings , composed in 1960 . Copland biographer Howard Pollack calls the A sections " prophetic , tragic , " the B sections " jazzy , frenetic [ sic ] " and the C section " pastoral , reflective . " While these are all moods long familiar to listeners of Copland 's music , Pollack asserts , " a new darkness hangs over the whole . The outer sections are grave ; the jazzy sections rather cheerless ; the pastoral contrast more weary than peaceful . The music often seems lost , uncertain , trapped . " The piece ends in a series of strict 12 @-@ note chords that Copland called " aggregates . "

= = = Significance of title = = =

Both Chavez and American composer David Diamond were confused initially about what musical form Connotations would take . The work 's title seemed to give no clear indication , they said , and Chavez told Copland that he found Connotations too abstract . Copland explained to both men and later wrote that , in selecting the title , he took the dictionary meaning of the word " connote " to imply or signify meanings in addition to the primary one as an impetus for musical exploration . The entire composition was derived from the " three harsh chords " with which it begins . Each of these chords contained four notes of the twelve @-@ note row upon which the work was based . " When spelled out horizontally , " the composer later wrote , they supplied him " with various versions of a more lyrical discourse . " This " skeletal frame of the row , " he told Diamond and Chavez , was the " primary meaning " and as such denoted the area which would be explored in the course of the piece . " The subsequent treatment , " he explained , " seeks out other implications ? connotations that come in a flash or connotations that the composer himself may gradually uncover . " From there , the listener was " free to discover his or her own connotative meanings , including perhaps some not suspected by the author .

= = = Resemblance to other Copland works = = =

In the second edition of The New Grove Dictionary of Music and Musicians , Pollack labels Connotations as one of three orchestral works that Copland said was written in " the grand manner , " quoting the composer 's words about his Third Symphony . The other two works in this category were the Symphonic Ode and the Third Symphony . Pollack elaborates in his biography of the composer about the similarity of Connotations to the Ode in its overall length , single @-@ movement form , solemn tone and " hard @-@ edged " orchestration . Copland writes of the earlier two works of his intent to write " something different , " " grand and dramatic , " " a serious statement . " He also calls those works transitional pieces and anomalies that stand between different compositional styles of his oeuvre . All three works would prove , as musicologist William W. Austin notes and Pollack states about the symphony , " challenging to grasp . "

= = Reception = =

The premiere , on September 23 , 1962 , " sent shock waves through the world of music , " according to Alexander J. Morin , with a reaction by the initial audience , according to Taruskin , of near @-@ silence and incomprehension . Copland noted that the general impression " was that the premiere was not a congenial circumstance , " with the music not considered important as the sound of the new concert hall . His effort to present something not bland or traditional for such an occasion and distinguished audience " was not appreciated at the time . " Also , Taruskin states , Copland had become an emblem of success in the eyes of the American public . The fact he had written a twelve @-@ tone composition for such an occasion seemed a repudiation of the audience he had won through years of hard effort .

= = = Public = = =

The overall impression , as critic Alex Ross writes in his book *The Rest is Noise* , was that " Copland was no longer in an ingratiating mood ; some sudden rage welled up in him , some urge to confront the gala Lincoln Center audience with an old whiff of revolutionary mystique . " Copland himself remembers , " The acidulous harmonies of my score ... upset a good many people , especially those who were expecting another *Appalachian Spring* . " Jacqueline Kennedy was left unable to say anything other than " Oh , Mr. Copland " when taken backstage during intermission to meet with the composer . When Copland later asked Verna Fine , wife of American composer Irving Fine , what this meant , Fine answered , " Oh , Aaron , it 's obvious . She hated your piece ! " In *Variety* , Robert J. Landry called *Connotations* " an assault on [ the audience 's ] nervous systems " and added , " Seldom has this reviewer heard such outspoken comment in the lobbies after such dull response . It is strictly accurate to declare that an audience paying \$ 100 a seat and in mood for self @-@ congratulation and schmaltz hated Copland 's reminder of the ugly realities of industrialization , inflation and cold war ? which his music seems to be talking about . "

A minority of apparently more discerning listeners felt that *Connotations* was the right music for its time and place . Composer Arthur Berger states , " I think [ Copland ] wrote exactly the piece he wanted to write because he wanted to make a statement about the new Philharmonic Hall in New York ? it wasn 't going to be a temple of easy listening , as it were , but a place for serious music @-@ making . " Minna Lederman Daniel , a music writer and editor of *Modern Music* magazine , told Copland , " I think *Connotations* was the right place for the people and the occasion ? indeed the only one properly related to them . It sounds a good deal like certain aspects of the building ? big , spacious , clear , long @-@ lined , and it sounds very like you ... To those familiar with your music , the characteristic , identifying moods are perfectly apparent . The special Copland eloquence is there . "

= = = Critics = = =

A few critics were positive . Louis Biancolli wrote in *The New York Telegram* that the work was " a turning point in [ Copland 's ] career , a powerful score in 12 @-@ tone style that has liberated new stores of creative energy . " John Molleson write for the *New York Herald Tribune* that while the new piece was " a difficult work and like most music difficult to understand at one hearing ... this piece has flesh where others have only skin , and there was a good deal of arresting lyricism . " Others , however , dismissed *Connotations* : Everett Helm thought it " unnecessarily strident , " Harriet Johnson " too long for its content " and Richard Franko Johnson " completely without charm . "

= = = Telecast = = =

The concert was telecast live by the National Broadcasting Company ( NBC ) to an audience of 26 million viewers . As part of its program , NBC asked Copland to talk to the television audience about *Connotations* . While the cameras alternated between shots of the composer and the manuscript score , Copland said , " It seems to me that there are two things you can do when listening to any new work . The most important thing is to lend yourself ? or to put it another way ? try to be as sensitive as you can to the overall feeling the new piece gives off . The second way is to listen with some awareness of the general shape of the new piece , realizing that a composer works with his musical materials just as an architect works with his building materials in order to construct an edifice that makes sense . " He then discussed the work briefly but in some detail .

To Copland 's surprise , his lecture was taken as an apologia , not an explanation , by the majority of the television audience . Moreover , vehement letters poured into NBC after the broadcast from across the United States . One read , " If last night is any criterion of what can be expected in Lincoln Center , it should be called ' Center of Jungle Culture . ' " Another read , " Dear Mr. Copland , Shame Shame Shame ! "

= = = European tour and first recording = = =

Bernstein conducted *Connotations* again during the first week of regular Philharmonic concerts in 1963 and included it among the pieces the orchestra played on its European tour that February . Despite the composer 's claim in Copland Since 1943 that " The European premiere was more successful than the New York reception , " reviews about *Connotations* remained mainly negative ; comments abounded about " mere din " and " dodecaphonic deserts . " When the London audience gave the work a lengthy ovation , Bernstein responded that he would conduct another Copland work as an encore . When cries of " Oh , oh " ensued , he added , " But this will be in a different style . " He then conducted " Hoe @-@ Down " from the ballet *Rodeo* .

A release of the New York performance by Columbia Records fared no better . Robert Marsh found the music " dreary " and " dull . " Irving Kolodin called it " rather relentlessly grim . " Everett Helm , who had been able to hear the work live before he sampled the recording , wrote , " *Connotations* for Orchestra sounded rather strident on September 23 ; on the disc it becomes ear @-@ piercing . " Bernstein rerecorded *Connotations* with the New York Philharmonic for Columbia in 1973 . This recording was released with Copland 's *Inscape* and Carter 's *Concerto for Orchestra* .

= = = Other factors in initial failure = = =

The composer admitted that *Connotations* possessed " a rather severe and somewhat intellectual tone . " However , while he did not expect it to be an immediate success , he had still hoped that the music 's intensity and drama might lend it some appeal . While Copland maintained that " It bothers me not at all to realize that my range as a composer includes both accessible and problematic works , " composer and musicologist Peter Dickinson notes " a tone of defensiveness " in this remark . Nevertheless , *Connotations* ' abrasiveness to many listeners might not have been the only factor in its initial failure .

= = = Bernstein = = =

The negative initial reaction to *Connotations* has also been claimed to have been due to Bernstein 's conducting . Bernstein was especially antipathetic toward works that were atonal or rhythmically disjunctive and " could not overcome a deep @-@ seated antipathy , an almost gut reaction " against them. Of the contemporary composers with whom he could relate , he had been " generous and enthusiastic " in his support of Copland . His frequent programming of Copland 's works during his tenure with the New York Philharmonic might , Adams suggests , have been partly in reaction against works of the twelve @-@ tone school . Now he was confronted with what American composer John Adams terms a " stridently dissonant , piss @-@ n @-@ vinegar " work " written in an idiom so alien to his own sensibilities , " the first performance of which he would not only conduct but would also be televised to a national audience . Pollack claims Bernstein might have found *Connotations* " boring " and kept it on the program solely out of duty to his old friend .

Despite Bernstein 's own musical antipathies , Adams claims the conductor generally remained open @-@ minded and curious enough " to try something at least once . " Among the world premieres of " difficult " works he led were Olivier Messiaen 's *Turangalîla @-@ Symphonie* in Boston in 1949 and Carter 's *Concerto for Orchestra* in New York in 1970 ; and despite his apparent lack of identification with Carter 's music , he described the composer in 1975 as " a brilliant mind and a supremely intelligent musician . " Bernstein conducted *Connotations* again during the first week of regular Philharmonic concerts in 1963 and included it among the pieces the orchestra played on its European tour in February 1963 . He would also commission a subsequent orchestral work from Copland , which became *Inscape* , and conduct *Connotations* again in an all @-@ Copland concert with the New York Philharmonic in 1989 . Even with this advocacy and the chance to familiarize himself at length , *Connotations* apparently remained a work that Bernstein did not conduct well . Critic Peter Davis , in his review of the 1989 performance , writes that while *Connotations* remained " admittedly not a very lovable piece , " in Bernstein 's hands it " sounded more fulsome than portentous . "

===== Acoustical problems with Philharmonic Hall =====

While Philharmonic Hall was being renovated in 1976 in an attempt to improve its sound , Harold C. Schonberg wrote , " For all we know , Connotations is a masterpiece . But one thing is certain ? it did not make many friends for Lincoln Center in 1962 . " While admitting the work was " written in Copland 's austere , objective , abstract style , " he suggested that bad acoustics might have also played a part in the work 's failure at the premiere . The orchestra that night had been augmented by a large chorus to perform the first movement of Gustav Mahler 's Eighth Symphony , which pushed the orchestra forward , " out of its normal playing position ... The sound was bad , bad . The bass response was sorely deficient , the hall was plagued with echoes , the musicians on stage reported that they could not hear each other very well ( just great for ensemble ) and in general Philharmonic Hall sounded like a cheap hi -fi set with the bass speakers out of the circuit .

===== Composer efforts =====

Copland conducted Connotations in 1966 , 1967 and 1968 around the United States . This included an engagement at the Musica Viva series in San Francisco and concerts with the Baltimore Symphony Orchestra , the National Symphony Orchestra in Washington D.C. and the Buffalo Philharmonic Orchestra . " I spoke to the audiences , " Copland writes , " with humorous accounts of the work 's adverse effect on droves of letter writers , who had heard the original performance , in person or on TV . Then I asked the brass section to illustrate the opening chords , and the strings how they sounded . Before they knew it , the audience was sympathetic . My purpose was not to sell the work but to demonstrate it . "

===== Boulez revival =====

A decade after Bernstein premiered the work , Pierre Boulez , who had succeeded Bernstein as music director of the New York Philharmonic in 1971 , conducted Connotations with the orchestra for the ten -year anniversary of Philharmonic Hall ( subsequently renamed Avery Fisher Hall ; later David Geffen Hall ) . According to Copland , ten years had allowed enough time to change audience perceptions for the better . In his review for The New York Times Harold C. Schonberg wrote that this time , the audience " did not rise in revolt " as it had in 1962 . He added , " The composer 's cause was helped by , if memory serves , a better performance than had been given in 1962 . Mr. Boulez revels in this kind of music , and he brought drama to it as well as a synthesizing quality . "

===== Analysis =====

Connotations was the first orchestral work in which Copland used serial principles of composition . Serial or twelve -tone music , Copland stated , carried " a built -in tenseness ... a certain drama ... a sense of strain or tension " inherent in its extended use of chromaticism . " These are new tensions , " he continued , " different from what I would have dreamt up if I had been thinking tonally . " To composer John Adams , Copland 's embrace of serial technique was not really such a stretch " because ever since the 1920s , he 'd already a piss- ' n -vinegar penchant for sour intervals , like he did in the Piano Variations . " Contrary to the charge that would be made after Connotations ' premiere that Copland wrote a twelve -tone work to impress younger composers , he had actually begun using the method at a time when few other American composers were doing so . While Copland 's first expressly serial works were his Piano Quartet of 1950 and Piano Fantasy and he noted that some critics ( whom he did not name ) had traced a similarity in those pieces to his Piano Variations of 1930 , he claimed in his 1967 " conversation " with Edward T. Cone that the Variations were " the start of my interest in serial writing ... Although it doesn 't use all twelve tones , it does use seven of them in what I hope is a consistently logical way . " Prior to that interview , few had related Copland 's early work to that of the founder of twelve -tone composition , Arnold

Schoenberg .

By the time he wrote *Connotations* , Copland had come to the view that serial composition was " like looking at a picture from a different point of view " and used it " with the hope that it would freshen and enrich my [ compositional ] technique . " Part of that changed viewpoint , Copland said , " was that I began to hear chords that I wouldn 't have heard otherwise . Heretofore , I had been thinking tonally , but this was a new way of moving tones about . " Serialism also allowed Copland a synthesis of serial and non @-@ serial practices that had long concerned Copland and he had previously felt impossible to attain . One challenge Copland said he faced while he composed *Connotations* was " to construct an overall line that had continuity , dramatic force and an inherent unity . " He stated that he had faced a similar challenge in his *Orchestral Variations* ( his orchestration of the *Piano Variations* ) . He added that while dodecaphonic techniques supplied " the building blocks " for *Connotations* , it was up to him to supply " the edifice " that these blocks would eventually form .

Critic Paul Henry Lang , among others , lamented Copland 's " yield to the conformism of 12 @-@ tone music . " As serial and serial @-@ inspired music was considered more academically viable than music utilizing common practice tonality ( especially in Europe ) , some contemporary critics felt that Copland was trying to retain his place at the apex of the American classical music scene by conforming to " academic standards . " Taruskin suggests that it might have appeared to these critics that Copland " had sacrificed his hard @-@ won , well @-@ nigh unique public appeal for what seemed ... an ' alienated ' modernist stance . " As the composer had been one of the first American composers to import the style from Europe ? in the mid twenties ? these critics may have overlooked the possibility that his " populist period " may have represented the more jarring deviation in his compositional style .

It had also been some time since a Copland piece had been appreciated widely by audiences . His opera *The Tender Land* had not fared well , either in its original or revised forms . Choreographer Jerome Robbins never produced Copland 's ballet *Dance Panels* , despite the fact that he had commissioned it . None of his major orchestral works from the 1960s ? *Connotations* , *Music for a Great City* , *Emblems and Inscape* ? made much of an impact with audiences . Nor do they fit in either the populist or modernist parts of Copland 's compositional output . Copland was aware that dodecaphonism did not hold as high a place as it had previously and writes , " By the sixties , serialism had been around for over fifty years ; young composers were not so fascinated with it anymore . " Nonetheless , he did not want to be pigeonholed . He told American composer Walter Piston in 1963 , " People always want to shove me into the American idea more than I really want . Nobody wants to be an ' American ' composer now as they did . " He told another friend , " Young composers today wouldn 't be caught dead with a folk tune ! " He heard a considerable amount of new music through his association with Tanglewood and might not have wanted to be left behind . At the same time , he might not have become totally at home with serialism . He confided to Verna Fine , " I don 't feel comfortable with the twelve @-@ tone system , but I don 't want to keep repeating myself . "

= = Ballet = =

Choreographer John Neumier , noted for his ballets based on literary themes , received permission from Copland to use music from *Connotations* , the *Piano Variations* and *Piano Fantasy* for a ballet , *The Fall Hamlet* ( *The Hamlet Affair* ) . Staged by the American Ballet Theatre on January 6 , 1976 , the title role was danced by Mikhail Barishnikov , Ophelia by Gelsie Kirkland , Gertrude by Marcia Haydée and Claudius by Erik Bruhn . The ballet was received poorly , due to ineffective choreography . Critic Bob Micklin noted , however , that Copland 's " prickly , restless music " reflected the ballet 's story very well .

= = Legacy = =

Despite its initial reception , *Connotations* was listed in 1979 by *Billboard* magazine among Copland

works that continued to be programmed by orchestras , with subsequent performances by Pierre Boulez , Edo de Waart and Sixten Ehrling received positively . Reaction to the work itself remains mixed . Ross dismisses Connotations as a " barbaric yawp of a piece . " Morin calls it a " thorny , riveting patchwork " and listening to it " like the unrelenting pummeling of a prizefighter at times . " Adams calls its style " very simplistic ... strident " and " generally unpleasant sounding " and adds that " the rigor [ of twelve @-@ tone composition ] seemed more to cramp [ Copland 's ] natural spontaneity than to aid it . " Composer Kyle Gann calls Connotations " big , unwieldy ... and [ not ] that good ... Copland 's imagination seemed constrained by the technique . On a more positive note , Davis wrote after a performance of the work under Ehrling by The Juilliard Orchestra that while Connotations remains a " spiky " composition , Copland " adopts Schoenberg 's serial procedures to produce a sequence of typically pungent and exhilarating Coplandesque sonorities . " Desmond Shawe @-@ Taylor called the work " beautifully put together : full of energy , variety , thought " after he had heard Boulez conduct the piece . Michael Andrews wrote of Copland 's " mammoth , anxious and angry vision " and Barlett Naylor of " a majesty hidden in this dark piece " after both had heard de Waart 's performance .

= = Recordings = =

Along with Bernstein 's two performances , Copland recorded Connotations with the Orchestre National de France ( no longer available ) . More recently , The Juilliard Orchestra recorded the work under the direction of Sixten Ehrling for New World Records .