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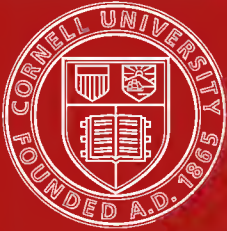
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THE ART OF MUSIC: VOLUME EIGHT

THE ORCHESTRA AND
ORCHESTRAL MUSIC

Department Editor:

BENJAMIN LAMBORD

Past Fellow in Music, Columbia University
Late Conductor, Modern Music Society, Etc.

Introduction by

DR. RICHARD STRAUSS



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THE ORCHESTRA AND ORCHESTRAL MUSIC

INTRODUCTION *

THE development of the orchestra up to the time of Berlioz's entrance into the history of music is sufficiently well known to preclude the necessity of my dwelling upon it at length. I refer the reader to the splendid expositions in Richard Wagner's writings, in particular to those contained in *Oper und Drama*. Then, too, this is not the place in which to attempt to dismiss a great chapter in the history of music with a few lines, a chapter in which the finely articulated, organic development of thousands of germinal ideas, stimulating impulses, mistakes and successes should be observed with the utmost care. Here there is only in question a concise, comprehensive and condensed survey, which I essay with the premise that the intelligent reader will remember that I am not attempting any presentation in accordance with the rules of an æsthetic system, filing its conclusions in neatly labelled drawers; but rather that I desire loosely to develop a few specially important viewpoints, allowing the intelligent reader to supply the many subordinate details out of his own knowledge and sympathy as may please him best. Within these limitations I wish to trace two main roads which the orchestra has followed in its development from Handel, Gluck and Haydn up to Wagner. I shall take the liberty of calling these two roads,

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offhand, the *symphonic* (polyphonic) and the *dramatic* (homophonic) respectively.

The origin of the *symphonic* orchestra is to be found (aside from Bach's organ fugues) principally in Haydn's and Mozart's string quartets. The whole symphonic expression of these two masters in style, themes, development of melodic line and figuration bears so decidedly the stamp of all the polyphonic possibilities of the string quartet that (always, of course, *cum grano salis*) they may also be termed string quartets with obligato wood-wind, plus noise-making instruments (horns, trumpets, kettledrums) for emphasizing the *tutti* sections.

The more extensive employment of wind instruments in Beethoven's Fifth and Ninth Symphonies should not deceive us into believing that this master's symphonies reject the style of chamber music. More decidedly than in the case of Haydn or Mozart, the pianistic spirit gives voice to its characteristic inflections in the works of Beethoven,—the same pianistic spirit which later so completely dominated the orchestral compositions of a Schumann or a Brahms, unfortunately not always to its own advantage or to that of the listener. Only in the tonal instinct of Franz Liszt did the spirit of the piano awaken to new poetic life. In the beautiful leading of the four independent melodic voices of the classic string quartet which in the ten last Beethoven quartets developed with a freedom equal to that of Bach's choral polyphony—a freedom which none of the nine symphonies can show—Richard Wagner discovered the style which he applied to his orchestra in *Tristan* and *Die Meistersinger*. To these he is indebted for the unrivalled tonal beauty of his polyphonic string quintet.

Of course, we must not overlook the fact that the development of the lyric element from Haydn to Beethoven, in itself increased the technical demands made

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on the orchestra and liberated coloristic forces which tended farther and farther away from the chamber-music style, and encountered the second circle of development, which I have already called the *dramatic*.

Handel and Haydn, as well as Gluck in his operas, writing for the most part in a homophonic style (which the dear, phlegmatic concert audience prefers to the polyphonic to this day) consciously emphasized the coloristic elements in an effort to animate the text and the stage picture with the atmospheric means of expression afforded by the orchestra. This automatically brought about the development of instrumental choirs into expressive groups, and finally into 'speaking' individuals.

The romantic school, Weber in particular, were impelled by their choice of material (*Freischütz, Oberon, Euryanthe*) continually to make new discoveries in this direction. Yet it was reserved for the genius of Richard Wagner, in the final analysis, to synthesize the two tendencies: to the structural and orchestral technique of the symphonic or polyphonic school that master added the rich expressional means of the dramatic or homophonic school.

Hector Berlioz may have yearned to attain a similar goal. Except for the danger of being misunderstood, one might say that his dramatic gifts were not sufficient for the stage and his symphonic talent not adequate for the concert hall. Nevertheless, it is to his efforts toward a union of the scenic stage and the concert hall that the history of music is indebted for the discovery of novel, rich and altogether special means of orchestral expression. Berlioz's introduction of dramatic effects of orchestration into symphonic works was not justified by a correspondingly dramatic conception of their meaning (this being inconceivable without luxuriant polyphony), for Berlioz's creative vein was invariably lyric and epic. But he was the first to

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conceive his works through the spirit of his orchestral instruments, and, by virtue of an imagination fortunate in hitting upon effective combinations, he positively discovered a number of coloristic possibilities and delicate sound distinctions which before him were unknown.

It must be concluded that this daring innovator, this talented colorist, the real creator of the modern orchestra, was totally devoid of the polyphonic sense. Whether or not he was acquainted with the many-voiced mysteries of Johann Sebastian Bach's wonderful scores, it is certain that his purely musical, yet somewhat primitive 'melodic' perception did not grasp this highest fruition of musical genius—which in Bach's cantatas, Beethoven's last quartets, and in the poetic unfolding of the third act of *Tristan*, we venerate as the loftiest development of continuous melody. And genuine polyphony, rich in meaning, alone discloses the greatest tonal miracles of the orchestra. An orchestral movement which betrays an awkward, or let us say indifferent, leading of the inner and lower voices, is seldom devoid of a certain harshness, and never yields that richness of sonority which glows in a score in whose development the second horns, second violins, violas, 'cellos and basses share spiritually in the animation of beautifully wrought melodic lines. This is the secret of the marvellous tonal poetry of the scores of *Tristan* and *Die Meistersinger*, no less than of the *Siegfried Idyll* for 'small orchestra.' *Per contra*, even in Berlioz's orchestral dramas, built up with so keen a sense of tonal effect, and in the scores of Weber and Liszt (each of these masters, in his own way, a great instrumental poet and colorist), a noticeable hardness of color reveals plainly that the composer has not considered the choir of *accompanying* and supporting voices deserving of melodic independence. And hence the conductor cannot bring to them that

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spiritual participation which is absolutely essential to the equal vitalization of all parts of the orchestra.

It is usually maintained that the superiority of Richard Wagner, the completer of the modern orchestra, over Hector Berlioz, its creator, resides exclusively in the more profound content of the former's poetical and musical ideas. Yet there are (always, of course, with reasonable reservations) three essential technical points to which attention deserves to be called, since they are responsible for the perfection of the Wagnerian idea in the orchestra of to-day.

These points are: First, the employment of a prodigal polyphonic style; second, the rich consummation of this style made possible by the discovery and introduction of the valve-horn; third, the extension to all the orchestral instruments of a virtuoso technique previously only ventured upon in solo performance—an innovation which Beethoven, it should be said, had already demanded in his last string quartets, though not in his symphonies.

If, then, the Alpha and Omega of my remarks are in the nature of things summed up in the scores of Richard Wagner—which stand for the only notable progress in the art of orchestration since Berlioz—it seems all the more necessary urgently to advise the student to take up their study with the utmost caution. Generally speaking, the score of *Lohengrin* should serve the advanced student as a compendious model which should be thoroughly mastered before proceeding to the polyphony of *Tristan* and *Die Meistersinger*, and to the fairy realm of the *Nibelungen* cycle. The treatment of the wind instruments in *Lohengrin* represents, from the æsthetic point of view, an acme of absolute perfection never before attained. The so-called 'thirds' added to the wood choir (the English horn and the bass clarinet) are already used here in multiform combination; the second, third and fourth horn, trumpet

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and trombone parts are already developed in polyphonic independence; the strong duplication of all the melodic voices, characteristically Wagnerian, is already employed with assured consciousness of tonal effect, and worked out with a sense for tonal beauty which still excites unqualified admiration. In this respect I recommend for special study the scene at the beginning of the second act (Ortrud and Telramund); the glorious passage for wind instruments at Elsa's appearance on the balcony; Elsa's bridal procession to the Münster; and the conclusion of the second act, where the organ tones which Wagner contrived to coax from the orchestra in so brilliant a manner surpass those of the 'King of Instruments' itself.

Above all, the beginner in composition and instrumental technique in his first timid attempts to breast the billows of the orchestral ocean, is most earnestly warned against degrading to the level of a bungler's trick or a child's toy the mighty sound-phenomena which the genius of a Hector Berlioz and a Richard Wagner evoked from the orchestra in order to waken to tonal life astonishingly new and great poetic thoughts, sensations and images of nature. Would it were possible to compel every one who thinks of writing for the orchestra to begin his career with the composition of several string quartets. These string quartets he should submit to the tender mercies of two violinists, a viola player and a 'cellist. Should these four good instrumentalists thereupon declare his work practicable for their instruments, 'well rhymed and singable,' then let the son of the Muse attempt the orchestra, the small orchestra first, by preference. Otherwise let him 'change his career.'

And, finally, when the longing to write for full orchestra may no longer be restrained, let the well-intentioned young master compare the eleven Wagner scores, one with the other. Let him observe how each

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of these works has its own orchestral grouping, its own orchestral style, how each shows the utmost simplicity of presentation, how in each and every one a noble balance is observed in the employment of every resource. On the other hand let him take warning by the procedure of a certain composer still living, who once showed me the score of a comedy overture in which the four tubas of the *Nibelungen* danced along with the rest of the brass (as mere reënforcement of the *tutti*), in the most animated rhythms. When, horrified, I asked the author, otherwise an admirable and highly cultivated musician, what these tubas (which Wagner with such superior wisdom and accurate intuition literally 'discovered' in order to picture the gloomy world of the *Nibelungen*) were doing in his merry comedy overture, he replied quite unconcernedly: 'But I beg of you, there are tubas in every large orchestra to-day, so why should I not make use of them here?' Whereupon I said no more, but thought to myself: 'For this man there is indeed no help.'

RICHARD STRAUSS.

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**THE ORCHESTRA AND
ORCHESTRAL MUSIC**

CHAPTER I

THE MODERN ORCHESTRA AND ITS CONSTITUENTS

The orchestra, its instrumental constituents and their arrangement—General acoustic laws in their application to orchestral instruments—The stringed instruments of the orchestra—The wind instruments, acoustic phenomena peculiar to them; the wood-wind—the brass—Instruments of percussion; rarely used instruments; the orchestral score.

I

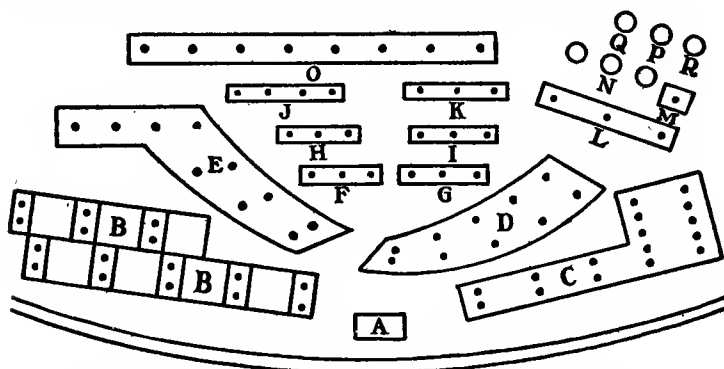
THE spread of orchestral music has given rise to a considerable demand for knowledge of things orchestral on the part of the general public. This demand has been met in a large number of books upon the subject, varying in size and scope—ranging from the ponderous tome in which the subject is treated with a maze of technical detail, bewildering the general reader, to the superficial booklet which is too often a mere primer of instrumentation, offering meagre technical instruction in the art. This last, falling between two stools, is equally useless to the artist and to the layman. In making this opening chapter descriptive of the modern orchestra and its functions it will be our aim to give such a description as shall be entirely comprehensible to the lay mind and which at the same time shall stimulate the imagination to some appreciation of the color and the æsthetic values of the orchestra's varied tones, thereby enhancing the enjoyment of the hearing of orchestral music.

Such a presentation will involve some slight excursions into the fields of acoustical science and into that of musical theory, but an attempt will be made to ap-

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proach these subjects in a non-technical way that will guarantee their perspicuity to the lay mind. An æsthetic appreciation is necessarily possible only to the more musical natures, and to those who are familiar with the tones of the instruments, for, as Ebenezer Prout says, 'Nobody who has never heard an oboe or a clarinet could, like the German philosopher, evolve the idea of their tone out of his own moral consciousness; they must be heard before they can be identified.'

The first step in making the acquaintance of the orchestra is to familiarize oneself with the seating arrangement of the players and with the positions of the various groups of instruments. The following diagram, taken from Henderson's 'The Orchestra and Orchestral Music,' shows the plan of the Boston Symphony Orchestra. The arrangement may be said to be almost uniformly that of all symphonic orchestras, although the position of the brass is often a matter of arbitrary opinion on the part of the conductor. The arrangement of the orchestra in opera houses is necessarily somewhat different, owing to the shape of the orchestral pit.



- | | | |
|-------------------|---------------------------|------------------|
| A—Conductor. | G—Oboes and English horn. | M—Tuba. |
| B—First Violins. | H—Clarinets. | N—Tympani. |
| C—Second Violins. | I—Bassoons. | O—Double Basses. |
| D—Violas. | J—Horns. | P—Triangle. |
| E—Violoncellos. | K—Trumpets. | Q—Bass Drum. |
| F—Flutes. | L—Trombones. | R—Bells, etc. |

ARRANGEMENT OF ORCHESTRAL INSTRUMENTS

With the orchestra before us and such a plan in our mind, we may now easily recognize the arrangement of the groups and, if sufficiently near, we may discern the shapes of the individual instruments. The orchestra employed in symphonic concerts and in opera to-day numbers anywhere from forty to one hundred and twenty players. Larger orchestras are sometimes assembled for special occasions, but the organized bodies which we regularly hear have a membership of from sixty-odd to one hundred.

It will be seen immediately that the 'strings,' as the stringed instruments are usually called, form a large proportion of the orchestra's numbers. The family of instruments comprising this body are sometimes spoken of as the 'quartet,' implying the four-part harmony which they ordinarily played in the older classic orchestral music, when the double bass and the 'cello usually played the same part and thus counted as one instrument. In more modern music the strings play ordinarily in five parts and frequently are divided into a much greater number of parts. The stringed instruments of the orchestra are, then, of four varieties: the violin, viola, the violoncello, and the double bass. Specific description of each of these instruments and of its functions will be given in a later part of this chapter; for the moment we will merely note the proportions of the orchestra and its position on the stage. In the largest orchestras of to-day the following number of stringed instruments are employed: sixteen first violins, sixteen second violins, twelve violas, twelve violoncelli, and eight double basses. The violins are seated at the front of the stage, the first at the conductor's left (with the concert-master at their outer corner nearest the conductor), the seconds at the conductor's right; the violas and the 'celli form the next tier, the former on the right and the latter on the left, often in the centre; the basses are situated at the back of the orchestra in

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a position where all face directly the conductor or sometimes in a position extending in a curved line around the back of the left-hand side, leaving the back centre of the stage to the drums and other percussion instruments. The so-called 'wood-wind' group, which is not so conspicuous to either eye or ear as the larger brass instruments, is quite as important and is in more constant use than the latter. The wood-wind group comprises several distinct families which we shall designate later, contenting ourselves for the present with an enumeration of all of the instruments of the group and showing their positions. Its members are as follows: the flute, the oboe, the clarinet, the bassoon, the English horn, the bass clarinet, and the double bassoon. The first four of these instruments have descended from the era of the classic orchestra, where they were used in pairs; the smaller orchestra of to-day possesses two of each, but one of the tendencies of present-day instrumentation is to increase the number of wood-wind instruments, and, as a large number of modern scores call for three or four flutes, clarinets, and bassoons, the full modern orchestra is usually equipped with this complement. The last three instruments named in the wood-wind group, the English horn, bass clarinet, and double bassoon, are among the later additions to the orchestral forces, though their introduction cannot be said to have been recent (see Chapter III). While not called into service by the classic repertory, their employment in most modern scores makes them essential members of the contemporary orchestra. Ordinarily but one of each is used. Here it may be said that the term 'wood-wind,' as applied to the entire group, is not literally correct, for the group includes some instruments which are of metal, such as the flute, now often made of silver or gold, and certain other rarely used instruments, to be mentioned later, which, though made of metal, are, by their tone

ARRANGEMENT OF ORCHESTRAL INSTRUMENTS

quality and their place in the score, naturally affiliated with the wood-wind group.

The wood-wind instruments are customarily grouped together in a square directly in front of the conductor; the higher pitched instruments, such as the flutes, oboes, clarinets, are placed in the foreground, while the lower instruments, bassoons, bass clarinets, etc., are placed in the rear.

The brass instruments include the horns, popularly called French horns, trumpets, trombones and bass tuba. The two horns of the classic orchestra have been increased to the four now in general use, and this number is often increased to six or eight, as required by modern scores. The remaining brass instruments include two or three trumpets and a quartet of lower pitched brass, comprising three trombones and one bass tuba; the latter are indispensable for the performance of nearly all large orchestral scores. As has been said before, there is a greater variety of practice in the seating of the brass than in that of the other groups; the horns are usually placed in the direct rear of the orchestra facing the conductor, the remaining brass being placed in a group at the extreme right of the orchestra. Some conductors, however, try to obtain a more even disposition of brass tone by separating their forces and placing the trombones and tuba at the opposite side.

We now come to the percussion instruments and to the other single instruments which stand by themselves, unrelated to a family group. The percussion instruments, known collectively as 'the battery,' have as their most important representatives the kettle drums or *tympani*. There are anywhere from two to four of these, according to the requirements of the score. They are placed at the back of the stage, either in the centre or in the corner at the conductor's right. The other instruments of the percussion group are placed near

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them; among these are the large drum, popularly known as the bass drum, the military or snare drum, the cymbals, the triangle, the tambourine, the *glockenspiel* (a set of small bells arranged and played like the xylophone), a set of larger bells, the 'tam-tam' or large gong, the castanets, and the celesta. This array of instruments is rarely used in its entirety in the performance of one composition, but there is not infrequently so much of the paraphernalia in simultaneous use as to require the services of two, three, or even more performers.

The more rarely used instruments of the orchestra we shall note at the end of this chapter. Their mention here is unimportant; when employed they are simply placed in the group to which they belong.

There remains but the harp to be noted. This instrument is found in nearly all present-day orchestras. Though a stringed instrument, the harp is not generally included under that designation, which is usually applied to instruments played with a bow. The harp is easily discerned by both eye and ear; it is usually placed at either the extreme right or left side, rather near the front of the stage, from which position its tone may be easily heard above the full orchestra. Larger orchestras are equipped with two harps and many scores call for the employment of two harps, but it is quite common to reduce such parts into a part which may be performed by one harp.

II

Before describing the individual instruments of the orchestra, it will be necessary to consider briefly some of the acoustic laws underlying the principles involved in their construction.

We know that sound is obtained by setting air in mo-

ACOUSTIC LAWS APPLIED TO INSTRUMENTS

tion, and that musical tone is the even vibration obtained when the air is moved by a vibrating body, such as the string of a violin, or by the vibration of an air column contained within the tube of a wind instrument. One of the first phenomena which we note in acoustics is that of a string or an air column vibrating in fractional parts as well as in its whole length, thereby obtaining tones other than that known as the 'fundamental' or saliently audible tone. These tones, as we know, have the same mathematical relation to the fundamental tone as the vibrating fractions of the string to the whole string, and are called upper-partials or harmonics. These upper-partials vary in strength according to the conditions under which the vibration is made. Sometimes they are quite discernible even against the stronger fundamental, at other times they are inaudible to the casual listener. It is upon these upper-partial tones that the timbre or tone quality of any musical tone depends. The relative strength of these harmonics and their blending are the sole causes for the different quality or color of the musical tones which different instruments produce. Hence the various shapes and mechanisms which represent to us the instruments of the orchestra, the violin, oboe, horn, trumpet, etc., are devices invented with a view to governing the respective vibrations which are set up by their manipulation in such a way as to obtain and blend these upper partial tones to the production of the desired timbre. It is a peculiar fact, and one that is bound to surprise the layman when first brought to his attention, that the tone quality is determined by the shape of instruments and not the materials from which they are constructed. While there are some who still believe that the material used in construction affects the quality, if not the actual nature of the tone, it has been quite conclusively proved by the famous instrument makers, Sax, of Paris, and Mahillon, of Brussels, that identically shaped instru-

THE ORCHESTRA AND ORCHESTRAL MUSIC

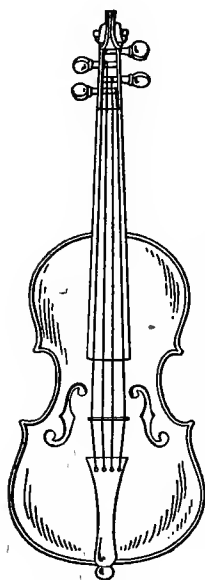
ments made of different material produce tones identical in their timbre. Their experiments are cited by Lavoix * and Lavignac.† The latter gives an account of similar experiments in connection with the building of an organ at Milan, the pipes of which were of pasteboard.

Lack of space prohibits at this point any further exposition of general acoustical laws. The reader may find them clearly set forth in a thousand and one textbooks and primers, both scientific and musical. The application of these laws to the instruments of the orchestra we shall observe more closely as we proceed to examine specifically the mechanism and functions of the individual instruments.

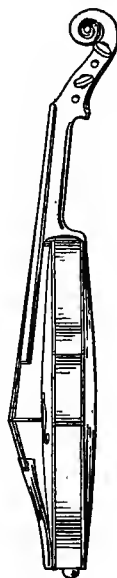
III

The violin is unquestionably the most perfect of musical instruments; more art and science have been expended upon its making than upon that of any other instrument. So rare, indeed, is the art which the old Italian masters brought to its construction, that their methods remain to us to-day a sort of sacred mystery and the examples of their handiwork priceless works of art, the rarest creations of genius itself.

Small and simple in design and construction as



VIOLIN



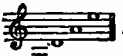
SIDE VIEW

* *Histoire de l'instrumentation.*

† 'Music and Musicians.'

STRINGED INSTRUMENTS OF ORCHESTRA

the violin may seem, we realize in looking at a list of its parts that it is in reality a rather complicated instrument composed of many parts joined together with the subtlest art. These parts are seventy in number, fifty-seven of which are pieces that go into the making of the body of the instrument, while the thirteen remaining parts are movable. The back and belly of the violin are usually in two pieces; those of the former are made of maple, the latter of pine; the ribs (six in number) are of maple; the purfling, comprising twenty-four pieces, are of ebony and maple. The six inside blocks, which hold the main parts together, are of pine, as are the linings and the small sound post which runs from the belly to the back under the bridge. The handle or neck is of maple, while the finger-board glued upon it is of ebony. The movable parts of the violin are the strings, the bridge over which they run (the latter of maple), the tail piece, the button and the screws (all of which are of ebony).


Familiar to all is the perfect total formed by these parts united. The four strings of the violin are tuned to the following notes: . The strings take their names from these notes, being called the G, D, A, and E strings, and are known as well by the numbers, 1, 2, 3, and 4, reckoned downward, the top or E string being the first. Equally familiar to most people is the manner in which its tones are produced. Held under the chin and in the left hand, the fingers of which are used to 'stop' the strings; the right hand operates the bow, which, drawn across the strings, causes their vibration. The vibrations of the strings are conveyed by the bridge over which the strings pass to the belly and then by means of the sound post to the other parts of the instrument. Cecil Forsyth *


* 'Orchestration,' London, 1914.

THE ORCHESTRA AND ORCHESTRAL MUSIC


observes that, as compared with the acoustic processes of the wind instruments, those of the stringed instruments are more complex, that the general acoustics of these instruments have never been explained, and that undoubtedly much of their tone quality is due to the material from which their strings are made—sheep gut—and the wealth of harmonics which they produce.

The 'stopping' of the strings just mentioned is the process whereby different notes are obtained from the same string. The finger presses the string firmly against the finger-board, thus shortening and lengthening at will the vibrating portion of the string. The hand is moved along the neck in the direction of the bridge as it becomes necessary to stop the strings for the higher notes. The progressive points at which the hand is placed in playing these notes are known as 'positions,' each position representing a tone higher than its preceding one; thus in 'stoppings' in the first position

the first finger obtains these notes  from the fourth, third, second, and first strings respectively. In the same position the second, third, and fourth fingers obtain the next notes in the scale. In the second position the hand moves slightly up so that

the 'stoppings' of the first finger now produce .

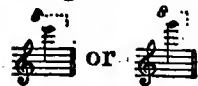
(The intervening chromatic semi-tones are obtained through the slighter alteration of the finger's position on the string; we are now explaining the method of producing the diatonic scale through the positions.) These positions are usually reckoned as being seven in number, that is to a point where

the highest note obtainable of the first string is 

but higher positions are often required on the first

STRINGED INSTRUMENTS OF ORCHESTRA

string, as the violin part is frequently carried up to



which Strauss* gives as the upper limit of the instrument's range.

We shall not pursue further the question of violin technique, but will proceed to describe some of the effects of which the instrument is capable and the method of their production.

It is quite common to find writers attempting to attach to orchestral instruments the color designation which their tone suggests; thus Lavignac gives the color impressions made upon him by the tones of different instruments—the blue of the flute, the green of the oboe, etc. There is much of truth in these analogies, and every person of sensitive ear must feel keenly the color quality in music. It is, however, impossible to describe the tone of the violin by the name of any one color, for the nature of its tone varies greatly according to the register employed or to the manner of playing. So great are the differences in the timbre of each of the different strings that composers often designate which string is to be used, thereby insuring the production of the desired color. Speaking generally, the lower tones may be said to partake of the nature of the warmer colors, while the upper notes, with their natural brilliancy, have the effect of the cooler shades. Lavignac again speaks with great truth when he declares the violin to possess 'the whole gamut of musical colors' and justly compares the tones of its various registers to the tones of other orchestral instruments.

It is this richness of color possibility, added to its immense range of pitch and its flexibility of expression, that renders the violin the king of orchestral instruments. The prominence of its voice in the orchestral weave is apparent to even the most casual of listeners;

* Berlioz-Strauss: *Instrumentationslehre*, Leipzig, 1905.

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and, though it is sometimes subdued into an accompanying part for other instruments, its voice is silent for comparatively few moments in the performance of most scores, and the greater part of the more eloquent melodies are usually sung by it. The violin possesses not only a wide range of color, but by means of its varied technique and the limitless figure and phrasing possibilities, it covers a tremendous scope of expression. The broad cantilena and surging melody are equally effective in all its registers. One need but recall the rich, flowing melody of the first broad theme in the *Tannhäuser*



ser March or the second theme of the *Marche Funèbre*



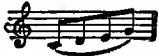
movement of Beethoven's *Eroica* Symphony to feel the rich streaming warmth which comes from the body of the violins as they sing such melodies. While the lower register of the violin offers perhaps the most impressive medium of lyric beauty, the upper registers have a distinctively expressive quality of their own. As an example of the beautiful effect of a melody sung in the upper middle register of the instrument, let the reader recall to his mental ear the singing by the violin of the prize song motive in the *Meistersinger* Prelude at the point where the other motives combine with it in the famous three-theme combination, so often cited.* Sustained melodic passages in the violin's upper register are more common in modern music than in classic orchestral music. Weber was one of the first to use the upper positions of the violin in melodic writing and Wagner used its extreme upper notes in a variety of wonder-

* See Vol. IX, illustration facing page 296.

STRINGED INSTRUMENTS OF ORCHESTRA

fully effective passages. The ethereal and mysterious sounding of the Grail motive in the high tones of the violin at the beginning of *Parsifal* is a good example of this effectiveness.

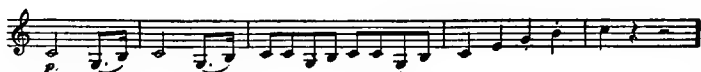
The effect of these passages, as well as of every passage for strings, depends entirely upon the method of 'bowing' employed in their performance. To speak very generally, there are two kinds of 'bowing,' the slurred or legato, and the detached. Recalling the mental picture of the violinist as he plays, we see that the bow is being drawn over the strings with definite down and up strokes which are, in fact, termed 'down' and 'up' bows. All music written for the violin or any other bowed instrument is distinctly marked to show which notes are to be played 'down' and which 'up';

notes covered by a slur  are to be played


with one bow, the bow reversing its motion immediately after the end of the slur. Notes having no slur are played with a bow to each note, which results in what we have already called *detached* bowing, an expression more or less descriptive of the musical effect thus obtained. It will be readily appreciated by anybody with the slightest musical experience or imagination that the effect of these two kinds of bowing is quite different and that the *cantilena* passages we have just cited owe much of their effect to the considerable use of the slurred or *legato* bowing; their flowing melodiousness would be gone were they played with the detached bowing. But the detached bowing has an effect of its own and one that is as valuable in giving rhythmic life and dynamic force to the music for the strings as is the legato for their more lyric moments. In the older forms and idioms of string writing detached bowing is employed to a far greater extent than in modern music, where dramatic sweep and glowing color masses have replaced the more regular rhythms of the dance-

THE ORCHESTRA AND ORCHESTRAL MUSIC

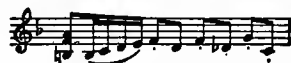
derived classic forms. The scores of the Beethoven symphonies give us many examples of the effects furnished by violin figures in detached phrasing; the first theme of the first symphony,



the principal theme of the fifth (see p. 186), and

the scherzo of the ninth  will remind those to whom these works are familiar

of the mysterious and excited whisperings or the stormy restlessness which Beethoven portrays in the orchestra. Among more modern examples we may cite the beginning of Mendelssohn's overture to 'A Midsummer Night's Dream,' with its elfin voices, or to the more rugged effects of the insistent forging motive in

Siegfried:  and the familiar 'beating' theme in the second act of *Die Meistersinger*.

These citations give only the most general idea of the two effects furnished by legato and detached bowing. We need hardly add that the number and variety of these effects is infinite and that they cover in their scope the entire range of musical expression and delineation, while combined legato and detached phrasings which are applied to a large part of violin music offer a limitless variety of rhythmical design and figuration.

There are a few special effects which are commonly used in violin playing, both in solo performance and in orchestral ensemble. One of these is known as *con sordino*, or 'with the mute.' The mute is a small piece of metal or shell split and pronged so as to fit over the bridge of the violin, where it acts as a damper to the vibration of the instrument. This damping gives to the instrument's tone the beautifully veiled quality which

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must be familiar to all who know the orchestra's effects. The effects of a mass of strings playing thus muted is very beautiful and is much used in modern scoring. Weber, in his magic world of romanticism, often used the muted strings, as in the accompanying violin pas-



sage at the beginning of the *Oberon* overture, while in the *Euryanthe* overture there is the famous passage where eight solo violins play those wonderful har-

monies of haunting mystery. Wagner uses the muted strings, as he uses all orchestral effects, with a genius for painting and description which is his alone. Nothing of more moving beauty exists in music than when, in the end of Act II of *Die Meistersinger*, after the confusion of the riot scene, the deserted street is flooded with silver moonlight and the strings, all muted, play the exquisite theme of the summer night:



Another effect much used in the orchestra is that of the so-called *tremolo*, which, as the name implies, is an effect obtained by a quick trembling motion of the bow. Its origin dates from that of the orchestra itself (see Chapter II, page 82), and has been ever since one of the important mediums of dramatic portrayal. There are several kinds of tremolo; sometimes the notes of a melody are made to have greater force and brilliancy by being played as a tremolo, that is, rapidly reiterated by short strokes of the bow. Such passages are notated as is the accompanying from the *Freischütz* overture, where the ascending arpeggio is given an excited rush by this doubling of its



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notes. This form of tremolo may be also employed to add intensity to the emotional stress of a melody, as in the following first-violin part from the *Tristan 'Liebestod'*:



A much used effect is that of the entire string body of the orchestra playing together in tremolo. This effect, which has restless mystery in softer passages and stormy passion in the louder, has been an important feature of dramatic music since the days of Gluck, who was the first to sense its possibilities. An example often quoted as illustrative of the stormy dramatic tremolo is the passage in Act I of *Die Walküre*, where Siegmund addresses the sword before attempting to wrench it from the tree, and where, at the words 'Wälse! Wälse!' the orchestra roars with the sonority of the chord which the strings play in fortissimo tremolo. Still another form of tremolo is that consisting of the rapid and alternate sounding of two different notes. These are often played with legato bowing and give a shimmering or undulating play of harmony unlike that obtained by any other process. The 'Waldweben' in *Siegfried* is a fine example of this effect.

Equally important as the tremolo is the *pizzicato* or plucked string, an effect which also dates from the earliest days of the violin. The *pizzicato* is valuable in orchestral music as a marker of rhythm, and also in the obtaining of certain color effects. In giving rhythmic emphasis its effectiveness is due to the incisive quality of even its softest tones, which may be easily heard above the orchestra, thereby enabling it to define sharply any rhythmical formula which it may be outlining. As a color effect it lends piquancy, and it is often used in imitation of the more legitimate plucked string instruments; thus Mozart in the *Don Giovanni* serenade imitates the mandolin with the *pizzicato* of the strings. Sometimes the entire string body plays a

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passage in pizzicato and in Tschaikowsky's fourth symphony there is a scherzo in which all the strings play pizzicato throughout the entire movement.


Less commonly used as a general orchestral effect, but nevertheless an important phase of violin technique, is the production of the harmonic tones, commonly called 'harmonics.' These notes are obtained by placing the finger lightly upon the string instead of pressing it firmly down. This causes the string to vibrate, not in its whole length, but only in segments. There are thus obtained certain clear, whistling or flute-like tones, which, as we have said, are called harmonics, or flageolet tones. By a system of firmly stopping the strings at certain points with the first finger and lightly placing the fourth finger on other points of the string there are obtained higher overtones, known as artificial harmonics. While modern composers are somewhat more intrepid in the use of harmonics than were earlier composers (these notes are not under the complete control of all players at all times), they are not as commonly used as are the tremolo and pizzicato. One of the best known examples of the harmonic in orchestral music is found in the opening chords of the *Lohengrin* prelude, where the high notes of the violins are played in harmonics.

It is possible to play chords on the violin either with the notes sounding together, or as nearly together as the bow sweeping over adjacent strings can make them, or in arpeggio form, that is, in the form of broken chords. The former of these methods involves the use of what is known as 'double-stopping,' and, except to the experienced ear, it does not constitute a discernible orchestral effect, as it would be difficult for the untrained ear to tell whether a chord of three notes had been played by all the violins playing all three notes or by their divided forces, each taking one of the notes. The double stop, however, is much used in all

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the stringed instruments, and its use lends sonority to the tone of the strings. The arpeggio form of the chord is an important and telling effect in modern orchestration. By its employment an undulating motion is given to the string parts which is very effective. Wagner uses such passages frequently, and they have an important place in the 'tone painting' of modern orchestration. For an example of their use the reader may recall the arpeggios of the violins in the *Feuerzauber* of *Die Walküre*.

We have treated the violin and its effects at some length because its principles are applied to the entire string body—by far the most expressive and important section of the orchestra.

The viola, which is the third member of the string quartet and the tenor of the four-part harmony as played by strings, may be generally described as a violin model, one-fifth larger than the violin proper. This, technically speaking, is not correct, for there are differences in the construction of the violin and the viola which differentiate their color quality. There is also lacking a uniformity in the size of violas which makes it impossible to compare their size with that of the violin with any mathematical accuracy. Apart from these differences, the viola answers to the description of the violin given in the foregoing pages. The four strings of the viola are tuned to a perfect fifth lower than those of the violin; the open strings sounding the following notes: . All that was said of the technique of the violin applies to that of the viola, and the effects for the former, which we have described, are all obtainable on the viola, the differences being those of pitch and color. The viola, because of its lower pitch, naturally lacks the brilliancy of tone which the higher register of the violin possesses; there is, moreover, a marked sombreness of tone peculiar to

STRINGED INSTRUMENTS OF ORCHESTRA

the viola which lends it an individual color, and which gives it a place of its own among the orchestral tints. This individuality of tone is not felt in passages employing all the strings in equally balanced ensemble, where the violas blend perfectly with the higher pitched violin and the lower tone of the 'celli. It is, however, in scoring where the violas are made to stand out in melodic relief, that their peculiar timbre becomes apparent. A much used effect in scoring is that obtained by omitting the violins entirely and allowing the violas to sound the melody of the string parts, whose sombreness is thus unilluminated by the more brilliant tone of the violin. Strauss * quotes, as an example of such an effect, the introduction to Wolfram's song, *Blick' ich umher*, in the second act of *Tannhäuser*, where the violas, playing in three parts, sound the upper part of the string harmonies, the lower voices being taken by the 'celli. Another excellent example which Strauss cites as showing a characteristic effect of violas, is the forging motive in *Siegfried*,



which the violas sound in 'cowardly merriment,' the description admirably portraying the somewhat sinister tone which the violas carry in this passage. Other dramatic effects of the viola are frequently found throughout Wagner's works, ranging in feeling from the familiar upward swirl at the beginning of the *Tannhäuser* Bacchanale:




to the mocking sputterings of the strings that accompany Beckmesser's discomfort in Act III of *Meistersinger*.

The violoncello, the bass of the string quartet proper,

* Berlioz-Strauss: *Instrumentationslehre*.

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usually had as its function in the classic orchestra the playing of the bass part, in which it was seconded by the double basses, the parts for the two instruments being often written on one line of the score. Modern orchestration, however, has emancipated the 'cello from this inconspicuous though important rôle, and its treatment in modern art gives to it a variety and scope second only to that of the violin.

The 'cello belongs to the violin family, and, speaking generally, may be said to be built upon the same lines, though, as in the case of the viola, there are many details of its model which are peculiarly its own. The four strings of the 'cello are tuned to one octave below those of the viola, as follows: .

The difference in size between the



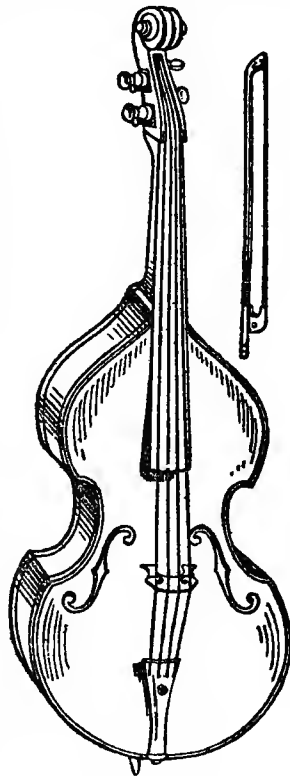
VOLONCELLO

'cello and the violin being considerably greater than that between the viola and violin, the 'cello is in a class by itself as regards the technical features of its manipulation. It may be readily realized that an instrument of the size of the 'cello cannot be handled with the same ease as the violin. It naturally follows that in very rapid passages or in rapid transitions of position the 'cello is at a disadvantage; parts employing such figures are not its most effective utterances. The 'cello is perhaps heard to its best advantage in the smoothly flowing cantilena, and it is probably in such passages that the average listener most readily recognizes the eloquent and sensuous richness of its sustained tone. So common are these 'cello melodies in orchestral music and so easily recognizable that it seems needless to quote examples; but,

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that the less erudite may recall to their imagination some of these passages, we may mention the beautiful second theme of Schubert's unfinished symphony and the opening measures of the famous 5/4 allegretto of Tschaikowsky's Sixth Symphony.

The upper register of the 'cello is very telling in quality and of the most poignant expressiveness. The opening phrase of 'Tristan and Isolde,' which, as Forsyth says, 'foretells a drama,' exemplifies well this register of the 'cello. Again these upper notes may, in louder passages, fill the orchestra with an exciting shriek, as in the passage from Strauss's *Feuersnot*, depicting the bursting forth of flames. The lower register of the 'cello is equally effective in its rich sonority, the resonant dronings of open fifths on its lower strings being a familiar color in the orchestra. The special violin effects, pizzicato, con sordini, etc., which have been described, are also applicable to the 'cello with the modifications which the instrument's technique demands. The pizzicato in the 'cello is most effective and is very telling through all the registers of the instrument. Besides being employed frequently in the rhythmical markings of a pizzicato beat in the bass, it is often used in playing the arpeggio figures of an accom-



DOUBLE-BASS

THE ORCHESTRA AND ORCHESTRAL MUSIC

panying voice with an effect which gives great life and piquancy to a passage thus scored. Divided 'celli are a common feature of modern scoring and they often play in three, four, or more parts. No more beautiful example exists than the following passage from Act I of *Siegfried*:



The double bass is the lowest pitched instrument of the string orchestra and the largest in size. There are few probably to whom its form is not familiar, for the row of large 'fiddles' which stand behind the orchestra is one of its most conspicuous features. If we examine the model of the double bass we shall discover that it is different from that of the other members of the stringed group; it is, in fact, the last survivor of the older viol group (see Chapter II, page 59f) and still retains the characteristically shaped shoulders of the older instruments. The double bass in general use to-day has four strings, tuned to the following notes: (These notes are those notated for the instrument in writing for it; in sound they are an octave lower.)

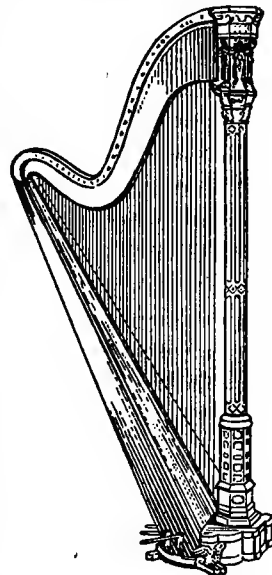
Restricted even more than the 'cello by its unwieldy size and by the heaviness of its tone, the double bass has a limited gamut of expression. It can hardly be said to be a melodic instrument in the sense in which the other stringed instruments are melodic, that is, an instrument which can lend vocal sense to cantilena passages. Its place as the supporter of the orchestra gives it, however, much of melodic line to follow, and wherever it has a sweeping line of melody its solemn voice is hardly less eloquent than the more lyric tones

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of its smaller relatives. The double bass is not an important factor in color; its presence solidifies the orchestral tone and gives it foundation rather than in any way changing its color. The double bass is rarely employed as a solo instrument in the orchestra; in its melodic use it is usually accompanied by the 'celli, as in the last movement of the Ninth Symphony.

The harp is a plucked string instrument of forty-seven strings, possessing a very wide range: Its strings are not chromatically tuned (that is, in semi-tones), but to the diatonic notes of the C-flat scale. By means of a set of seven pedals a mechanism is operated which stops the strings at various points, thereby altering their pitch and thus changing the key of the entire scale of the instrument. This method involves a rather subtle and complicated technique, and the harp is considerably restricted in its possibilities of modulation. Many composers with little or no knowledge of the instrument's technique write difficult and often impossible passages for it.

The tone of the harp is distinctly beautiful and one which carries through the entire orchestral body of sound by reason of its bell-like clarity and resonance. The most usual and the most effective use of the harp is in arpeggio passages very much like the conventional arpeggios of the piano; these are sometimes in the form of broken chords played up and down through the harmonies, as in the final scene of 'Tristan



HARP

THE ORCHESTRA AND ORCHESTRAL MUSIC

and Isolde,'
times in the
long, sweep-
t h r o u g h-
range of the instrument's compass. Another very effective use of the harp, and one very commonly used in modern scores, is in the playing of *glissando* passages, that is, the rapid running of the fingers over the strings, producing a rushing scale of great brilliancy. The glissando is used with rare pictorial and dramatic effect in the second act of *Parsifal*, when it accompanies the flight of the spear which Klingsor hurls at Parsifal. The harp is also capable of harmonic tones of great beauty, and occasionally it is used as a melodic instrument, in which employment it usually sets off the edge of a melody played by some other instrument.



IV

We have stated before that the cause of musical tone obtained by wind instruments is the vibration of the air column contained within their tubes, these columns being molded in shape and consequent blending of overtones by the various shapes and mechanisms of the different instruments. Something of the laws which control these processes must be understood before the processes themselves may be comprehended as practicalities. One of the most fundamental of these laws is that governing the action of air vibrations in the two principal classes of pipe, namely, *open* pipes and *stopped* pipes. The difference in the vibration processes in these two kinds of pipes is concisely and clearly described by William H. Stone in the following paragraph: *

* Grove's Dictionary of Music and Musicians: Vol. V (Art. 'Vibrations of Air in Pipes').

THE WOOD-WIND INSTRUMENTS

'When both ends of the tube (pipe) are open, a pulse travelling backwards and forwards within it is completely restored to its original state after traversing twice the length of the tube, suffering in the process two reflections; but when one end is closed a double passage is not sufficient to complete the cycle of changes. The original state cannot be recovered until two reflections have occurred from the open end, and the pulse has travelled over four times the length of the pipe. To make the unstopped tube yield the same note as the stopped, it would be necessary to give it double the length.'

From these processes there results the familiar phenomenon, namely, that the stopped pipe sounds one octave lower than an open pipe. This law, as we shall later see, has an important bearing on the shapes and mechanisms of orchestral instruments. Another phenomenon of acoustics is this: that a column, when the pressure of air is increased or 'overblown,' divides itself into smaller vibrating sections and thus yields certain of the 'upper partial' tones. In this respect the open and stopped pipes again differ; the fractional division taking place in their air columns under increased pressure is not the same, the open pipe yielding *all* of the notes of the harmonic series, while the stopped pipe gives only the *odd* numbers of the series. These relations are generally known as the laws of Bernoulli, after Daniel Bernoulli (1700-1781), who is credited with their discovery.

In applying these laws to the wind instruments of the orchestra and their construction, we are confronted with a bewildering maze of phenomena. Briefly put, we may say that these instruments follow the laws of stopped and open pipes according to the shape of their bore, whether it be cylindrical or vertical. From a plain pipe without mechanism of key or vent, the notes of the harmonic series may be obtained by in-

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creasing the pressure of the breath. The equipment of brass and wood-wind instruments with their complicated paraphernalia of keys and ventils is for the purpose of altering the length of the fundamental vibrating column, thus allowing the production, by 'overblowing,' of a new series of overtones, and so giving us on most of these modern instruments a complete chromatic scale throughout their registers.


With a comprehension of these acoustic principles, we are now in a position to inquire into the mechanism and functions of the individual instruments of the wind orchestra. We will consider these in the order in which they are placed in the score (beginning at the top), with certain deviation for the sake of convenience.

The flute is classified among the wood-wind instruments, although, as before stated, modern flutes are generally made of metal, silver or gold. Wooden flutes are made from cocus wood or ebonite. The tube of the flute has a bore of 19 millimetres and is composed of three parts: the head, comprising about one-third of the instrument's length and containing the embouchure (mouth hole); the body, which is the main length of the instrument, comprising the holes and keys; and the foot or tail joint. At the head end of the flute there is a plug so that the flute is nominally a stopped pipe, but it has, owing to the nature of its embouchure, the properties of an open pipe. The flute is without reed and tone is produced by the player's breath passing over the sharp edge of the embouchure. The present-day flute, as we shall see (Chapter III), is the outcome of much experimentation and experience, resulting in a system of holes and keys which give to it a comparatively even series of registers and a considerably greater degree of flexibility than that of any of the other wind instruments. The flute



FLUTE

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has three distinct registers, the lowest-pitched of which is bounded by the following notes: , and

which possesses a peculiar reediness and a not altogether pleasing breathy quality. The middle and upper registers, obtained by the process of 'overblowing' described before, are much purer in quality, the higher notes in their penetrating but velvety quality having been well described as being 'lark-like.'

The flute has an important place on the orchestral palette; its lower register is capable of lending a new touch of color in both solo passages and softer combinations, while its upper register is constantly employed to put a brilliant edge on the harmonies of either string or wind choirs. We need but add a few quotations to recall to the reader some of the more striking examples of its use in some standard scores. Its quality as a solo instrument is well exemplified in the slow movement of Tschaiikowsky's B-flat minor piano concerto, where against the pizzicato strings the flute sings the following theme:



a passage which has something of the elegiac quality which Berlioz attributed to the instrument, 'an accent of desolation but at the same time of humility and resignation.' A more brilliant phrase and a fine example of the streaming velvety quality of the flute in legato passages is the 'ardor' motif in the second act of 'Tristan and Isolde.'



The flute in its higher register is used in brilliant full orchestra passages as a high light, where with trills, rapid running passages or arpeggios, it lends great bril-

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liancy to the color. Without making quotations we may mention the arpeggios of the 'magic fire' music in *Die Walküre* and the trills and runs of the ride of the Valkyries in the same opera.

The piccolo is a small instrument of the flute family. It is much smaller than the flute, being less than half as long, and it is much more limited in its tonal possibilities. Its pitch is an octave higher than the flute and its principal service in the orchestra is that of doubling the flute in brilliant passages when it adds a still higher degree of brilliancy. In fortissimo it may be made to utter a fiendish shriek. The piccolo is not, however, limited to this effect; in its lower notes and in pianissimo passages it is capable of imparting a delicacy more sharp and piquant than the flute can give. A well-known and striking example of the piccolo in solo passages is that from Act I of *Carmen*, where the two piccolos play the impish march in the chorus of street gamins:



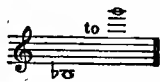
The oboe is the most important of the so-called reed instruments of the orchestra. With the English horn and bassoon it forms a family of what are known as double reed instruments, that is, instruments whose mouthpiece consists of two flexible reeds or slits of cane bound together so that there remains but the slightest aperture between them. These reeds are placed between the player's lips and are made to vibrate by the pressure of his lips and breath. The tube is of cocus, ebonite or rosewood, conically bored and having at its lower end a 'bell' (a widening of the tube). The mechanism for altering the length of its tube is like that of the flute, a series of holes which are opened and stopped by the fingers or by stoppers manipulated by a series of keys, trackers and collars more complicated than

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those of the flute but calculated after the principles of the great improvements applied to that instrument by Boehm. The fundamental scale of the oboe is obtained by the manipulation of these keys, while the notes of the upper octaves are the result of the 'overblowing' process which we have described on page 23. The oboe has the following range:



OBOE



The tone of the oboe in its rich nasal reediness would be impossible to describe to one who had not heard the instrument; to one familiar with its tone it is one of the most easily distinguished colors of the orchestra. In its lower register it is full and rich, and if not well played, somewhat strident; its middle register has much the same quality, somewhat less full, while the upper notes are sharp and thin, and less reedy. The range of expression which the oboe possesses is very great, and its sensitive tone is capable of being molded to a wide variety of moods. Its plaintive note has ever filled the imagination of tone painters—that 'spirit-like and mournful note of the oboe' which smote the soul and heart of the dying musician in Wagner's pathetic short story.*

Many of the most expressive melodies of the orchestral *répertoire* are allotted to the oboe. So numerous are these, and so many of them are well known, that it seems all but needless to make quotations of any special one; but for the sake of completeness and for those not yet thoroughly familiar with the oboe's tone, let us point to the *recitativo* in the first movement of Beethoven's Fifth Symphony, where the oboe speaks with a dramatic intensity which before Beethoven's day was unknown to it:

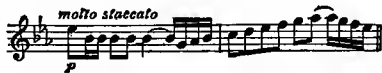


* *Ein Ende in Paris.*

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Again, it chants with overpowering solemnity the theme of the funeral march in the *Eroica* Symphony, while in *Tannhäuser* (Act II) it sings the sweet sadness of Elizabeth's reminiscences—all indicative of the peculiar poignancy of this instrument.

From the days of Lully down through all the orchestral ages, the oboe has been the 'shepherd's pipe' of the pastoral scene, and, although in latter days the *cor anglais* usurps its place in Arcady, it still has in its voice the implication of pastoral delights. Added to these capabilities of the oboe is that of expressing the gay, the humorous, or the mocking. No better example of this feeling could be given than the caricatured Meistersinger motif as the oboe pipes it in the prelude.



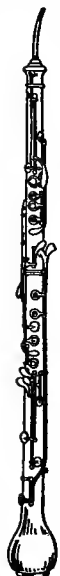
The passage near the end of Strauss's *Till Eulenspiegel* depicting the death of the rollicking hero, shows a more grim humor:



The *cor anglais* or English horn is not, as its name would seem to imply, related to the horn family, but is a wood-wind instrument of the reed family, forming an alto of the group which embraces the oboe and bassoon, its pitch being lower than the oboe. In the English horn we find the first of what are known as 'transposing' instruments, that is, instruments which do not sound the actual notes written for them, or, speaking more exactly from a practical standpoint, instruments whose parts are not written at the pitch at which they are to sound. This rather inconvenient feature of orchestral notation had its rise in the fact that the various wind instruments are tuned to various keys and that middle C represents a certain note on their mechan-

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ism rather than a fixed sound. It therefore becomes necessary to suggest to them the mechanism necessary to produce that conditional C, if it is wished to sound it, and that is often represented by another note of the scale. These systems are sometimes the result of an arbitrarily evolved convention and in other cases they are adapted to the most convenient notation as regards key signature.*



ENGLISH
HORN

The construction of the English horn is very similar to that of the oboe, but it is somewhat larger and instead of the usual bell end of the oboe and clarinet it has a bulbous 'bell.' The reed of the English horn is like that of the oboe, but is larger and thicker. The key mechanism and acoustic principles of the English horn are similar to those of the oboe and the range of the instrument is this:



The tone of the English horn resembles in a degree that of the oboe, but it is somewhat more veiled and sadder in quality, it might almost be said to have the quality of a muted oboe. In the orchestra its voice lends a rich tone of warm color when used in combination and as a solo instrument it has a poignantly expressive quality. A much-quoted example of the instrument's use, and one which shows best its peculiarly penetrating sadness, is that of its solo part in the largo from Dvořák's 'New World Symphony':



We have spoken before of the English horn as the portrayer of the pastoral. One of the first and undoubtedly most familiar passages of this nature is the

* The transposing instruments of the usual orchestra are the English horn, the clarinet, the bass clarinet, the double bassoon, the horn and trumpet. The other instruments are known as 'non-transposing.'

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following passage in the overture to Rossini's 'William Tell':



a passage which finds its modern echo in the passage at the end of Strauss's *Ein Heldenleben*, in which the English horn chants the peaceful retirement of the hero to the joys of a rustic retreat.

The most famous example of solo writing for the English horn is the long unaccompanied passage at the beginning of the third act of 'Tristan and Isolde,' in which the pastoral quality is blended with a strange and haunting loneliness that sets the color of the scene with a convincing touch:



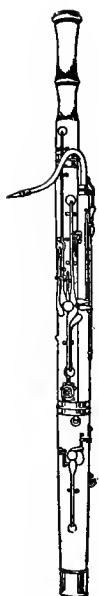
Later in the same act, as the vessel bearing Isolde is sighted, the instrument plays a jubilant sort of fanfare,* which illustrates another effective use:



The bassoon or *fagott* is the bass of the family of double reed instruments. The reed of the bassoon is like that of the oboe and *cor anglais*, but in shape and mechanism the instrument differs considerably. The bassoon is a pipe of conical bore doubled upon itself so that its length is about four feet. The reed does not proceed directly from the instrument as in the oboe, but communicates with the smaller and shorter end by

* A note in the score instructs that this passage should be so performed that 'it have the effect of a very powerful natural instrument, such as the *alpen-horn*'; it is therefore suggested that it be either performed upon that instrument or that the English horn be reinforced by the employment of oboes and clarinets. Ordinarily, however, the English horn performs the passage alone. In certain European opera houses there is employed for this purpose an instrument known as the *taragoto* or *holztrompete*, a small simple wooden instrument, conical in shape and having a clarinet reed.

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BASSOON

a small curved metal tube known as the crook. The mouth of the instrument terminates in a bell. The *modus operandi* of the bassoon is in principle like that of the other reed instruments; the upper notes are produced by the usual overblowing process and an elaborate equipment of keys gives the instrument a complete chromatic scale through its entire compass, which is as follows:



The tone of the bassoon is one that invites colorful adjectives to its description. The instrument is capable of a very effective staccato which emphasizes somewhat its hollow grotesqueness and which has made the instrument in turn the vehicle of much of the humorous or the spectral in orchestral music. But, important as is this character of the bassoon, it is only one of its qualities. It is capable of lyric expression as well, and in the smooth, even, and not too highly colored

middle register it is a valuable element in blending combinations of wood-wind. It is also used with the horns. Forsyth * calls attention to the fact that this middle register of the bassoon is the one part of the wood-wind's tone that has in it the suggestion of the baritone voice. No better example can be shown of the effectiveness of the bassoon in expressive legato than the short solo which it has in the andante of Beethoven's Fifth Symphony:

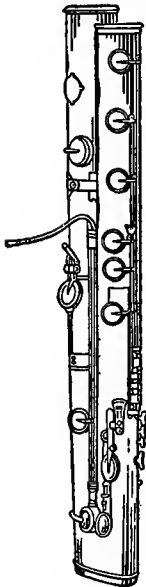


The opening measures of Tschaikowsky's Sixth Symphony employ the bassoon and show the instrument's lower register in its solemn sadness. As illustrations of the aforementioned humorous qualities of the bassoon, a volume of quotations might be printed; to all who

* 'Orchestration.'

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know the instrument at all two examples must immediately suggest themselves, namely, the solo at the end of the first act of *Die Meistersinger*, which portrays Sachs' amused disgust at the stupidity of the pedantic masters, and the first allegro theme in *L'apprenti-sorcier* of Dukas.



DOUBLE BASSOON

The double bassoon (*contra-fagott*) is to the wood-wind group somewhat as is the double bass to the strings, but it is not in as common use in the orchestra as is its string counterpart, and it is only in more recent times that the instrument has been among the regularly employed orchestral forces. The double bassoon is a conical pipe of sixteen feet in length, doubled back upon itself four times and terminating at its lower end in a metal bell pointing downward. It has a complete chromatic scale throughout its whole compass and the perfect modern instrument is capable of considerable flexibility and delicacy of tone. The double bassoon is not used as a solo instrument, its chief function being that of furnishing a profound double bass tone in fully scored passages or of furnishing a sepulchral bass in combinations where such color is called for. An excellent and telling example of this effect is in the opening measures of Strauss's *Tod und Verklärung*, where, after the hesitating pulses of the strings, the wood-wind enter on a C minor chord with the double bassoon sounding a low C that seems to come from a bottomless pit.

The clarinet belongs to another sub-division of the wood-wind family than do the instruments already treated; it is the principal member of the group known as 'single reed' instruments. In these instruments the

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mouthpiece is so constructed that a single piece of reed, spatula-shaped and much larger than the oboe reed, is placed against an aperture known as the 'table,' against which it beats when set in motion by the player's breath. The tube of the clarinet is cylindrical and is therefore subject to the laws whereby cylindrical pipes have the qualities of a stopped pipe; hence its fundamental note lies an octave lower than would that of a conical pipe of the same length. It also overblows a twelfth and is by these two characteristics radically different in technique from the oboe. The modern Boehm system clarinet has twenty-one keys. There are several differently pitched clarinets in use. Some of these differ considerably in tone quality, others only slightly, the choice of certain ones being a matter of technical convenience. The most generally used clarinets are those known respectively as the A and the B-flat clarinets; while there is slight difference of tone in these two instruments, the determining factor in choosing either of them is the key of the composition to be written, the choice usually falling on that whose key signature would involve the use of the smallest number of sharps or flats. In the case of the other and more rarely used clarinets, those in D, and in E-flat, the question becomes one of tonal effect, these two instruments being much more brilliant and penetrating in tone. The clarinet in E-flat is used in the military band to lend the necessary brilliancy. Strauss employed both the D and the E-flat clarinets for special effects in *Till Eulenspiegel* and *Ein Heldenleben*.



CLARINET

The clarinet possesses the following range:



and three distinctive tonal qualities in its three reg-

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isters. The lowest register, known as the *chalumeau*, is of deep and full reediness, rich in color; the middle register has the same quality modified considerably; while the upper register is very brilliant and extremely penetrating when it is played loudly.

The clarinet is the most flexible of the reed instruments. It is capable of performing rapidly the most intricate passages with great fluency and accuracy of pitch, while the varied quality of its tone gives it infinite scope of characteristic expression. Berlioz in his treatise on instrumentation quotes the beautiful clarinet solo in the *Freischütz* overture:



which represents the appealing cry of Agathe, and speaks of the power of the clarinet in thus portraying 'pure maidenly loveliness.' Strauss, in his enlarged edition of the same work, points out that the same instrument, in the same register, is employed in *Parsifal* to depict the seductive tones of the temptress Kundry!

The clarinet is the virtuoso of the wood-wind, and the majority of all brilliant and cadenza-like figures fall to its part, whether made prominent in solo passage or to give motion and life to a passage fully scored. One of its most serviceable offices in the latter case is the playing of ornamental arpeggio figures in which its combined liquid smoothness and color render it most effective. We shall quote only a few examples of the use of the clarinet—those which best typify its most salient features. The following passage from the second act of *Die Meistersinger* has been quoted by Cecil Forsyth and is, as he says, 'a happy example of the sudden and unexpected prominence of a clarinet passage':



THE WOOD-WIND INSTRUMENTS

The opening theme of Tschaikowsky's Fifth Symphony, as announced in the lower register of the clarinet, must be well remembered by all who have ever heard it:

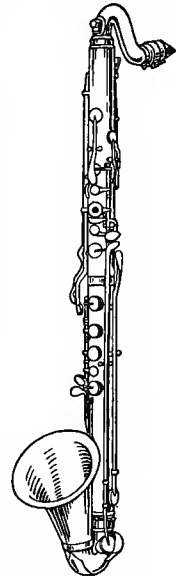


The impish quality of the clarinet is exemplified in the rollicking theme of *Till Eulenspiegel*:




The bass clarinet, as its name implies, is the bass of the clarinet family, and, unlike many of the other bass wind instruments, it preserves much of the character of its higher-voiced relative, its tone being throughout its registers very much like that of the clarinet's *chalmreau*. The bass clarinet is in structure an enlarged clarinet. Originally identical in model with the smaller instrument, there have been some modifications in the instrument of to-day, which has been made shorter and less cumbersome by having its two ends curved, the mouthpiece being connected with the main tube by a curved tube and the bell at the lower end being curved upwards and outwards. This bell is not of wood, as in the small clarinet, but of metal. There were originally two pitches of bass clarinet corresponding to the clarinets in A and B-flat; to-day, however, only the bass clarinet in B-flat is used.


Wagner has made the most extensive use of the bass clarinet, and one or two of the passages which he has given to it will best prove suitable quotations to show its most characteristic use. In



BASS CLARINET

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Lohengrin (Act II) the bass clarinet sounds the sinister motive of 'warning,'  while in announcing the 'Wotan's anger' motive in *Die Walküre*

 the instrument takes on the tone of 'solemn resignation' which Strauss attributes to it and as examples of which he mentions Elizabeth's Prayer and King Mark's long scene in the end of the second act of 'Tristan and Isolde.'

V

The brass instruments of the orchestra present a system of technique quite different from that of the wood-wind; their mechanism is simple, but their technique is correspondingly more difficult, physical skill being required to perform many of the functions which are mechanically operated in the wood-wind instruments. To appreciate the principles of brass technique we must first realize that the functions of the reed in the reed instruments are performed in the brass by the player's lips stretched across the mouthpiece of the instrument. By altering the position of the lips and the pressure of the breath the player is enabled to cause the vibrating body of air in the tube of the instrument to divide into its natural fractions and so to obtain the upper partials of the fundamental note. This natural mechanism of lip and breath is known as the *embouchure*, and upon this the technique of all the brass instruments is largely dependent. From what has been said of the laws governing the harmonic series, it will be readily seen that by this process, applied to one length of tube, only certain notes may be obtained, that is, the notes of the harmonic series. Like the wood-wind instruments, the brass instruments are fitted with appliances to alter

THE BRASS INSTRUMENTS

the length of tube, thereby enabling the player to produce the upper partial note of a new fundamental tone and thus furnishing these instruments with a complete scale. In the horn, trumpet and tuba, this mechanism consists of a series of valves which, in being operated either singly or in combination, throw open various lengths of tube, thereby altering the length of the vibrating air column. In the trombone the mechanism is radically different. The trombone is built on what we may call a telescopic plan, the tubes of the instrument being telescoped and capable of being worked in a slide mechanism, whereby, as may be readily seen, the alteration of the instrument's length and consequent pitch may be easily effected. There exists also a valve trombone, but the instrument in general use in the orchestra is that employing the slide mechanism.

An important feature of the brass instruments and one affecting their tone quality considerably is the shape of the mouthpiece. This is of three varieties: in the horns it is funnel-shaped and long, in the trumpet it is cup-shaped and hollow, from which we may deduce the fact that shallowness tends to increase the brilliancy of the tone. The trombone has a cup-shaped mouthpiece, as has the tuba, while certain other less used brass, such as the bugle, have a mouthpiece in which the two shapes are combined.

The horn, often called the French horn because of its close relationship with one of the early forms of the instrument, the French *cor de chasse*, is the most important of the brass instruments. Not only is it one of the most beautiful of the voices of the orchestra, being a solo instrument of rare expressiveness, but it occupies an important place in the orchestral ensemble. To the horn body of four or more players is entrusted a vital part of the musical structure of most orchestral compositions. The horn is a coiled brass

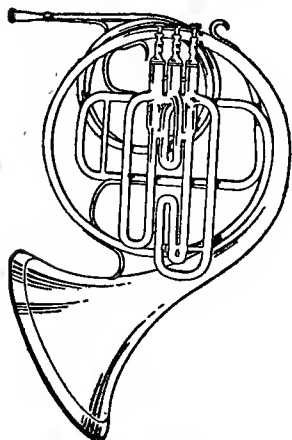
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tube seven feet and four inches long, its bore is conical and it has at its lower end a large bell about one foot in diameter. It is fitted with three valves, the functions of which have been above described and which give it a complete chromatic scale throughout its

range. This is approximately as follows: 

dependent upon the key of the horn used. All of these notes are not easily obtained; the higher and the lower are difficult to produce in a pure even tone and there are many notes in its scale which are not strictly in tune, the deviation from pitch being overcome by various artifices on the part of the player. The horn is a transposing instrument, its key being altered by the application of its various crooks. As a rule, the horn player of to-day employs the horn in F and transposes music written for any other horn. Almost all of the horn parts in modern scores are written for the F horn.

The tone of the horn is capable of a variety of nuance and color, dependent largely upon dynamic effects. Its soft notes are of a mysterious poetic quality; in its middle strength it has a rich, warm resonance capable of singing a melodic phrase with all the glowing color of the 'cello or of the human voice. In its fortissimo it becomes a puissant voice of brass, stirring or strident. The tone of the horn must be one of the most familiar to all those who listen attentively at orchestral concerts. There is a strong temptation in one's enthusiasm for



VALVE HORN

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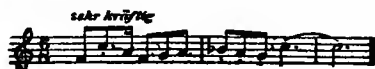
this instrument to conjure up its golden tones in quoting innumerable examples of its use. Lack of space, however, forbids, and we give merely a brief example of each of the above-mentioned qualities. The horn's mysterious pianissimo is heard in the opening of

the *Oberon* Overture ; its lyric quality is

beautifully portrayed in the last movement of Brahms' first symphony, where against a tremolo in the strings it plays this melody:



while the familiar horn call of Siegfried in Wagner's opera shows us the horn in its more peculiarly vigorous rôle: *



The scope and technique of the horn have been much enlarged by modern composers, who treat the instrument with the same freedom as they would a string instrument, giving it sweeping melodic phrases of great range in rapid tempi and requiring of it other feats of technique, which in a previous age would have been called impossible. Richard Strauss has understood the instrument as has no other composer, and in his works has revealed a new world of horn tech-

* Richard Strauss in his edition of Berlioz's treatise on instrumentation (page 279) speaks with enthusiasm of the protean qualities of the horn and gives an excellent catalogue of examples showing its varied powers of expression.

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nique and expression. The opening theme of *Till Eulenspiegel*



shows the modern horn cutting some merry pranks unknown to and unsuspected by its forefathers, while the opening theme of *Ein Heldenleben* shows a more dignified and noble but equally bold flight:



One of the special effects of which the horn is capable and which is much used is that obtained by the use of stopped notes, of which there are several kinds. Certain notes are stopped by placing the hand in the bell, thereby altering the pitch and producing a muffled tone, and other notes are actually muted with a mute, a pear-shaped piece of metal, which is inserted in the bell. The effect of this mute is to reduce the tone to a whispering echo in softer passages, but if the tone be increased by a *sforzando* blowing there is obtained that savage, snarling note of menace which is so familiar a sound in modern color effects. Perhaps the best known example of this effect is found in the last movement of Tschaikowsky's Sixth Symphony:



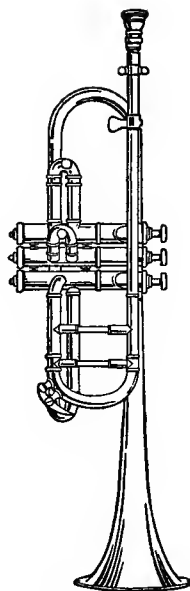
The trumpet is in reality the high voice of the brass group, although its range is such that it has within its

THE BRASS INSTRUMENTS

capabilities low notes of great effectiveness. It is a smaller instrument than the horn, its tube being about half the length of that of the horn. It also is fitted with crooks to alter its general pitch and the valve mechanism is employed in obtaining the notes of its scale. Its range is approximately this:



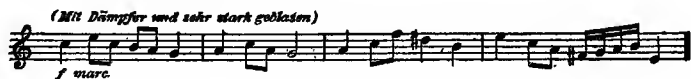
However, the most extreme notes are very difficult to play, and hence rarely used. The trumpet is one of the high colors of the orchestra and as such it is more sparingly employed than the horn or even the trombone. One of its principal uses is to sound the higher parts of the full brass chord either in brass tutti or in combinations with trombones or horns. The trumpets are often used by themselves in fanfares and other similar effects. Modern orchestration employs the trumpet more frequently as a melodic instrument and its tone is peculiarly adapted to the type of melody represented by the 'Eucharist' motive given to it in *Parsifal*:



VALVE TRUMPET

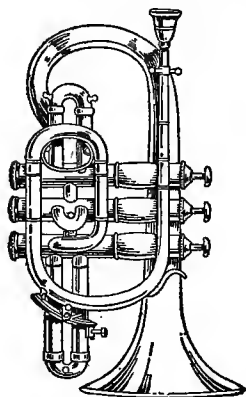


The muted trumpet is also frequently employed, and, while it is also capable of tragic effect, it is in its resemblance to the toy trumpet more adapted to caricature and to humorous characterization. For example, it fits exactly the mood and color of the scene as it plays the tune which ushers in the tailors in the last act of *Die Meistersinger*.



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The cornet or *cornet-à-pistons* is a brass instrument of the trumpet family, but far inferior in tone, its tube being shorter. It performs much the same function as the trumpet in the orchestral ensemble, and it often replaces the trumpet when that instrument is unavailable. Certain scores, moreover, particularly those of French composers, have parts designated especially for this instrument.



CORNET-À-PISTONS

The trombone has been already generally described (page 39). There are several sizes of the instrument, varying in pitch. The varieties in common use, those

which are found in the present-day orchestra, are the tenor and the bass trombone. Of the former of these the usual orchestra has two, of the latter it has one,

their ranges being  and  respec-

tively.

In addition to these there exists a double bass trombone, which is sometimes used to furnish the foundation usually provided by the tuba.

The tone of the trombone is one of richness and nobility when played softly, and one of stirring stridency in louder passages. It is essentially a harmonic instrument, and the group usually play together or with the tuba, which, with the trombones, furnish the harmonic filling of the orchestra's lower registers. Its use as a melodic instrument usually takes the form of announcing a broad or ponderous theme in unison or in octaves. The following example from *Lohengrin* will recall to

THE BRASS INSTRUMENTS

the reader's mind the martial pomp of the trombones in the finale of Act I:



The trombone choir in its pianissimo tones will be remembered in the following passage by those to whom Tschaikowsky's Sixth Symphony is familiar:

Andante

Tromboni 1-2

Trombone 3
Tuba

Quasi Adagio

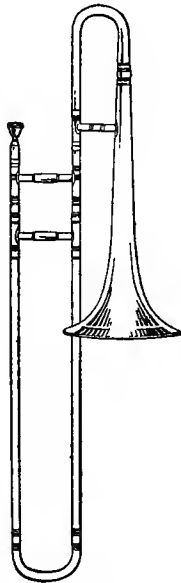
The unisoned trombones in glaring melody are found in many a page of modern score. The following phrase from *Das Rheingold* is a familiar use in this sense.



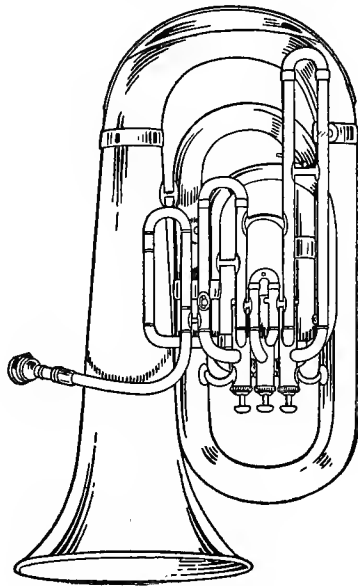
The bass tuba is to the brass—in fact to the entire wind forces of the orchestra—what the double bass is to the strings. It serves as the foundational and solid bass to the orchestra's fullest tone, unobtrusive yet supporting in piano passages, richly resonant and solid in its full tone. The instrument itself differs in structure

THE ORCHESTRA AND ORCHESTRAL MUSIC

from the other brass instruments, but it may be classified as belonging to the valve brass. One of two sizes



TROMBONE



BASS TUBA

is used in the orchestra, either the one commonly called *Bombardon*, with the following range:

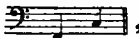



or the contrabass tuba or bombardon in B-flat (pitched a fourth lower), which Wagner used in the *Ring des Nibelungen*.


The tuba is perhaps more effective as a solo instrument than the trombone. Strauss mentions its fitness to play dark and gloomy melodies, quoting as examples the beginning of the Wagner 'Faust Overture' (see page 317) and the 'Fafner' motive in *Siegfried*.

INSTRUMENTS OF PERCUSSION

VI

Of the percussion instruments by far the most important are the *tympani* or kettledrums. A pair of these (of different size) is to be found in every orchestra worthy of the name and many compositions require the services of three or four. The tympani are the only drums of a definite pitch and capable of being tuned. The larger of the tympani has the following compass , the smaller .

The composer indicates at the beginning of the score the two notes first required of the drums and the player tunes his two drums accordingly. In the older scores these two notes were almost invariably the tonic and dominant (keynote and fifth) of the key of the composition, and these notes were the only ones played by the tympani in the movement.


With the increasing prevalence of dissonant harmonies the drums are often allotted any note of the harmonies and are furthermore required constantly to retune in the midst of a movement to follow the free modulations of modern chromaticism. The drums find their principal service in heightening the intensity of a climax by the dramatic thrill of their roll. They are, however, a vastly important rhythmic factor of the orchestra, and often serve to vitalize the rhythmic beat with their punctuations. The tympani are often used as solo instruments. The ominous roll descriptive of the approaching storm in Berlioz's *Symphonie Fantastique* and the even more dramatic use in *Die Walküre*, where the rhythm of the Hunding motive is sounded as a foreboding, or the solo octaves of the drums in the scherzo of the ninth symphony: .

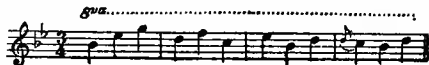
The other two kinds of drums in general use are

THE ORCHESTRA AND ORCHESTRAL MUSIC

the bass drum and the military or snare drums. Not having the definite pitch or any of the powers of artistic delineation of the tympani, these two instruments are largely accessories of noise used to intensify the clashing sonority of a climax or to accentuate more marked rhythm. Each is capable of its special effects, the long roll on the bass drum possessing a heavy and thunderous quality quite its own, while the sharp taps of the military drum furnish most incisive sounds.

Next in importance among percussion instruments is the *glockenspiel*, an instrument composed

of a series of steel plates tuned from  and played with two small wooden hammers. Forsyth happily defines the glockenspiel's function when he says that 'its main use is to "brighten the edges" of a figure or fragment of melody in conjunction with the upper octave of the orchestra.' The scintillating effect, as it blithely plays the waltz in the last act of *Die Meistersinger*, once heard may never be forgotten:



An instrument much employed in the modern orchestra is the *celesta*, similar to the glockenspiel but operated by a pianoforte keyboard, and more beautiful in tone by reason of tuned resonators of wood which reënforce and soften the tone of the steel bars. Thus modified, the tone of the celesta is capable of more subtle handling and the intricacies of modern harmonies may be entrusted to it without danger of blurring. Strauss has made marvellous use of the instrument in employing it for the 'Rose' motive in *Der Rosenkavalier*.

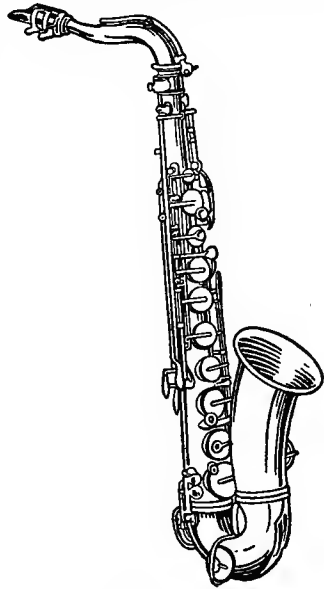
Besides these important members of the 'percussion' body there are the less frequently employed cymbals, triangle, tambourine, castañets, the first two being con-

RARELY USED INSTRUMENTS

ventional instruments of general effect, while the latter two are employed for more local or specific effects. Being so distinctive in sound, and forming so important a feature of every theatre orchestra, it seems hardly necessary to give examples of their use.

VII

The instruments described in the foregoing section are those in general use by the usual orchestra; there exist besides these a large number which are either auxiliary instruments of the orchestra, or else find their principal employment in some other department of music, and which sometimes lend their voices to supplement those of the orchestra proper. Among string instruments of this class are the *viola d'amore*, one of the older string instruments of the violin family, which for certain effects has been revived and used in certain modern scores, also the guitar and the mandolin—both occasionally employed in older scores and used by modern composers for special effects.



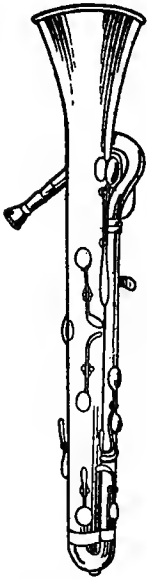
SAXOPHONE (tenor)

The rarely used instruments of the wood-wind choir are for the greater part instruments of the usual varieties but of modified pitch, such as the bass flute, the soprano or baritone oboe, the latter known as the *heckelphone*, the alto clarinet, and the double-bass clarinet. The same is true of most of the infrequently found

THE ORCHESTRA AND ORCHESTRAL MUSIC

brass instruments, most of which are variously pitched trumpets, trombones and tuba. Of the last-named, however, there is an important variation in the tenor tuba, a higher pitched tuba frequently called Wagner's tenor tuba and used by him in the 'Ring.' Strauss has also employed it in his later works.

There are, however, several distinct families of brass instruments, which, while not yet regularly incorporated into the orchestral body, are often used (particularly in France) as orchestral instruments; these are the saxhorns, the saxophones, and the sarrusophones. It should be noted that all of these instruments are made in complete families, there being four pitches of saxhorns, five of saxophones, and six of the sarrusophones. The two last-named of these instruments, though their tube is of brass, belong partly to the wood-wind group inasmuch as they are played by means of reeds (the saxophones a single and the sarrusophones a double reed), and as their tone is more allied to that of the wood-winds than to the brass. They are much used in military bands and, although championed by several decades of French composers, their use in the orchestra is little more than an experimental one.



OPHICLEIDE

The ophicleide, which played a conspicuous part in the orchestra of Meyerbeer and Berlioz, is to-day quite obsolete as an orchestral instrument. It was invented in 1806 by Prospero Guivier. The ophicleide was made in various sizes and tunings, comprising a bass-ophicleide in C, B and A-flat (compass three octaves, with G, A and B below the bass staff as the lowest notes respectively), an alto ophicleide in F and E-flat (with E and D below the bass staff as the lowest

THE ORCHESTRAL SCORE

notes), and a contrabass ophicleide in F and E-flat (compass two and one-half octaves, reaching one octave below the alto ophicleide). Only the first named of the instruments was, however, in general use. The bass-horn, or Russian bassoon, which is sometimes confounded with the ophicleide, was, according to Fétis, invented by Frichot, who published in 1800 a description and method of playing it. But Regibo, a musician of Lille, had already in 1780 improved the serpent (cf. p. 79) by adding several keys and modifying the bore, so that, according to some writers, he may be considered the inventor 'even of the so-called Russian bassoon.' The bass-horn was in use only during the early years of the nineteenth century.

* * *

We now come to speak of the orchestral instruments as used in combination, a subject so vast that only volumes would suffice to give it any but the most superficial treatment. It becomes an easy matter for the person of average musical instincts to familiarize himself with the individual voices of the orchestra and to recognize them as they stand out in solo relief against the accompanying body, but to recognize their voices in the midst of a full ensemble, to realize which are present and to hear the hidden subtleties of the tints which give rich color to the modern orchestral canvas—these are the results of a lifetime of study. To achieve them is granted only to richly endowed musical natures.

It is true that the classic symphony presents a less formidable puzzle to the ear; the instruments enter in groups and we can soon train ourselves to hear the more or less conventionally combined wood-wind against the strings and the occasional reënforcing brass. But with the return of polyphony and its application to

THE ORCHESTRA AND ORCHESTRAL MUSIC

the orchestra, the idiom has become so complex that its component parts are audible only to the highly practiced ear. Consequently this aspect of the subject may be best left untouched in a chapter intended for the laity. Among such, however, there are doubtless those who have ambition to fathom the mystery of the orchestra's 'demonic forces.' The assiduous study of scores, the constant hearing of the orchestra and the training of their mental ear by concentrated listening, must be their pursuance—not only the perusal of literature concerning these subjects.

A word, however, must be said concerning the marvellous system of notation comprised in a modern orchestral score. By the word score, or, as it is often called, 'full score,' is meant that version of the composition in which are set down the parts as played by all the instruments and so arranged as to be capable of simultaneous perception by the eye, mind, and mental ear of the practiced reader. From this score the conductor reads and guides the orchestra according to its contents and direction. The arrangement of the score is by family groups in the following order (reading downward): The wood-wind instruments at the top: piccolo, flute, oboe, clarinet, bass clarinet, bassoon, contra-bassoon; then the brass: horns, trumpets, trombones, and tuba; then the harp and instruments of percussion; and at the bottom the strings: violins, violas, 'celli, and basses. Generally speaking, in the wind instrument parts a *pair* of instruments is placed upon one staff, although when the parts are more elaborate a single staff is given to each. Skillful score reading and playing from score is the result of a long and specialized study, and many a virtuoso who can read with startling brilliancy the intricacies of a modern piano composition is absolutely helpless before the simplest page of a classic symphonic score.

CHAPTER II

HISTORY OF THE ORCHESTRA

The origins of instrumental music; instrumental practices of the earlier civilizations—Instrumental music in the Middle Ages; the troubadours and other minstrels; origin of the bowed string instruments; town bands—Instrumental practices of the sixteenth century; the lute and its music; the violin perfected; its early makers; wind instruments of the sixteenth and seventeenth centuries—The earliest scores; Gabrieli and Monteverdi; the orchestra of the early French and Italian opera: Lully, Campra, Rameau and Scarlatti—The orchestra of Bach, Handel and Gluck—The beginning of the classic symphony and symphonic orchestra; Stamitz and the Mannheim orchestra; Gossec.

I

To one who listens to the intricacies of a modern orchestral composition or who glances at the expansive sheet of notation that the modern score presents, there comes at first the impression of a vast and complex mechanism peculiarly suggestive of the contemporaneous trend of art development. But a moment's reflection or a cursory classification of the instrumental units of the orchestra under their family heads will show us that our present-day orchestra is the direct outgrowth of a small group of primitive instruments, its development having been the result partly of empirical practice, partly of scientific experiment. It is the purpose of this chapter to trace the history of this development.

The orchestra, defined as a body of players, each playing upon a particular instrument its own prescribed part, cannot be said to have existed earlier than the latter part of the sixteenth century. Previous to that the use of musical instruments in combination fol-

THE ORCHESTRA AND ORCHESTRAL MUSIC

lowed no system, the grouping of instruments and their performances being entirely extemporaneous in character, practices which precluded any possibility of a specifically conceived or notated music for instrumental combinations. The first phases of instrumental history are thus reduced to an account of the individual instruments, their origin and development. The scope of this chapter in its bearing on the general subject in hand—the orchestra—will necessitate that such a survey be confined to such instruments as find a place in the modern orchestra, and their progenitors.

In an earlier volume of this work it was said that music began to be an art only when man's reflective faculties brought law and order into the incoherent sounds that had served the expression of his savage state. But we have seen as well that in its most rudimentary forms the music of the savage contains the germs from which has evolved our civilized art. Similarly the instrumental inventions of prehistoric man may be said to represent the embryonic forms of the modern orchestra. The clue to the habits and customs of primitive man as furnished to us by those savage tribes still extant is hardly infallible, as it is difficult to determine how far the influence of civilization may have extended. There is, consequently, a vast deal of speculation and no small amount of disagreement among ethnologists as to the order in which the several classes of instruments were invented and as to the locality of their origin.

We have traced in Volume I (Chap. I) some of the varieties of instrumental devices in use by savage tribes in various parts of the world. While stress was there laid upon the wind and percussion instruments, sufficient justification can be found for the statement that man's earliest ingenuity devised the three principal classes of musical instruments: stringed, wind, and percussion. The only form of stringed instrument which

EARLY INSTRUMENTAL PRACTICES

the earliest disclosures reveal to us is the plucked string instrument, as exemplified by the harp and lyre, and it is only at a comparatively late date that the appearance of the bowed string instrument is noted. It is on this hypothesis that is founded a somewhat general belief that the instruments of this latter class are the distinct product of a later civilization. As opposed to this theory, however, it is interesting to note that of Wallaschek,* who, from his observations of savage peoples, remarks that the rubbing or stroking motion as distinguished from the hitting motion is an elementary prompting, and, together with the existence of the military bow, led at an early age to the invention of bowed instruments. In further support of this theory he cites the early use of primitive instruments of this class among the Damaras, the Hottentots, and the An'balunda negroes.

As we turn from the conjectural study of primitive races and scan history for certain evidences of art development, we look naturally to those earlier civilizations of the East and to those of Egypt, of Greece and of Rome. Of the earliest of these ages from which no literature descends to give us convincing proof, we have as a clue to their customs only the bare suggestions which their sculpture and graphic arts furnish us. There is a tendency on the part of all historians and ethnologists to draw upon their imaginations and to produce for us pictures of communal life with much vividness and with a wealth of detail which, in sight of the paucity of known facts, is entirely unwarranted. Thus we have a historian who has devoted several pages to the description of what he would have us believe was the Egyptian orchestra, and he has even gone so far as to draw analogies between its tonal balance and that of the orchestra of to-day.

The instrumental history of the Eastern civilizations

* 'Primitive Music,' London, 1893.

THE ORCHESTRA AND ORCHESTRAL MUSIC

stands less directly in line with European development than does that of Egypt, Greece, and Rome. Although it is easy to trace the relationship of Oriental instruments to their Occidental successors, and though in several instances there is sufficient evidence to show that the former are real prototypes of the latter, most of the Eastern instruments have always had the exotic shapes which they retain to-day and which seem to remove them to a more distant relationship than that which the Egyptian or Hellenic instruments bear to our own.

It is, then, in the traces of Egyptian civilization that we find the real beginnings of our musical history and it will be remembered that two instruments which are depicted most in the monuments of that nation are the harp and the so-called flute. Notable among discoveries in Egypt are the traces which have been found of each of these classes of instruments. The story of the discovery (by Robert Bruce) of the painting upon the walls of the temple at Thebes, representing a large harp of thirteen strings,* is as well known to readers of musical history as is that of the discovery by Flinders Petrie of the two ancient flutes † in the tomb of the Lady Maket. These later instruments date from 1450 B.C. and have been called 'the oldest evidence of the world's earliest music.' ‡

The instrumental equipment of the Greeks was similar to that of the Egyptians and was, in fact, inherited from them. The harp and its varieties, the lyre and kithara, the aulos, syrinx, and the trumpet, were its chief representatives.§

What the Greeks had obtained from Egypt they passed on to Rome, and the history of music during the greater part of the Imperial Roman era is largely the

* See Charles Burney's 'History of Music,' Vol. I and Plate VIII.

† For tunings of these instruments see p. 67.

‡ H. Macauley Fitzgibbon: 'Flute,' London and New York, 1914.

§ For an account of these instruments and their use, see Vol. I, p. 123 ff.

EARLY INSTRUMENTAL PRACTICES

story of the transplanting of Greek music and its decay effected by the empty practice of a virtuosity which the voluptuousness of the age demanded.* There is, however, an interesting note to be added in relation to the history of instrumental music of this period. Combarieu † recounts the very significant fact that in 187 B.C. there was a strong influx of Asiatic instruments and performers into Roman musical practices. This is also to be attributed to the decadent craving for sensational novelty, and it is probable that its influences were lasting, many of the motley array of instruments of the age of the troubadours having first reached Europe at that time. It must, moreover, be added that there were in use by the Romans several new and distinctive forms of brass instruments of martial type. Some of these were the 'cornu,' the lituus, the buccina, and the 'tuba.'

II

We have seen that from the decline of the Roman Empire to the beginning of the sixteenth century instruments played but a small part in the development of music, though during these centuries the scientific basis of the art was laid. The establishment of notation and the mathematical division of rhythm we have seen as dating from the later Middle Ages, while polyphony flourished and harmony reached its incipient stages. The medium whereby all this advancement received its impetus and in which it found expression was the human voice, for, during the dark ages, music, together with the other vestiges of civilization, took refuge within the church and in the sequestration of the monastery, which put its ban upon the profanities of instrumental music. Thus vocal art attained its supremacy. The or-

* Cf. Vol. I, Chap. V.

† *Histoire de la musique*, Paris, 1913.

THE ORCHESTRA AND ORCHESTRAL MUSIC

gan alone was the object of ecclesiastical sanction and advancement. Following the first crude 'hydraulic' organs of the Greeks there had been a steady development of the instrument so that the eleventh century possessed instruments of considerable size and mechanical perfection.*

In the meantime popular music was advancing only by desultory steps, until the crusades and the conse-



MEDIAEVAL HARP



PSALTERY

quent establishment of relations with the East gave to it the impulse which led to the flowering of minstrelsy —of the troubadour of Southern France, the trouvère of Northern France, the minnesinger and mastersinger of Germany.†

Of the instruments of this epoch a wealth of record is preserved to us, but such is the confusion that exists

* For a detailed history of the organ, see Vol. VI, pp. 397 ff.

† Cf. Vol. I, Chap. VII.

INSTRUMENTAL MUSIC IN MIDDLE AGES

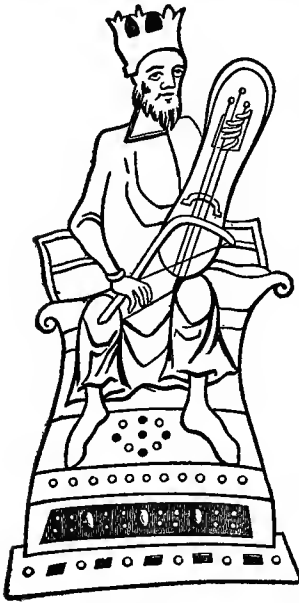
in nomenclature (which denotes an instrument by several names, or names instruments of different class or variety alike) that it is impossible to be exact in cataloguing or describing them.

Of stringed instruments we find the older forms of harp, lyre, and kithara as they descended from the classic age, together with several varieties of the family not heretofore met with, such as the smaller triangular shaped harp which had its origin among the Anglo-Saxons of Great Britain, and the psaltery, which has been described as a dulcimer played with the fingers or a plectrum instead of by hammers. It has been called the prototype of the spinet and harpsichord (cf. VII. 4ff). Other instruments of this family were the rote, a harp of many strings, being square instead of triangular, and the nabelli, sometimes in triangular shape and again in the shape of a half moon. More worthy of attention is the introduction into European music at this time of the instruments of the lute family, and of greater importance still the simultaneous general appearance of the bowed string instrument. It was in the lute and its related instruments that men first applied the 'stopping' principle,* that is to say, the production of different tones upon the same string by means of expressly shortening and lengthening the vibrating portion of the string in pressing it against the finger-board. In the instruments of the lyre family as used by the Greeks and Romans, different tones were obtainable only upon different strings. The lute, which was destined to enjoy a later popularity, which only the ascendancy of the violin terminated, was found in a number of forms during this age. Besides the instrument bearing the family name there was the zittern, a sort of guitar with cat-gut strings and several other unimportant variations.

* The principle may be said to have its real origin in the so-called monochord of Pythagoras (Cf. Vol. I, p. 107).


THE ORCHESTRA AND ORCHESTRAL MUSIC

The origin of the bowed instrument, as has been suggested before, is a question still unsettled and much discussed;



THE CRWTH

the two theories which divide historians being one which places its birth in the East and names the Arabian *rebab* or the Hindoo *ravanastrom* as its earliest form, and the other which attributes its origin to the *crwth* of the ancient Welsh bards. The weight of opinion, however, seems to favor the latter theory, and even though the oriental instruments of this class may have antedated it, there can be no doubt that the *crwth* is the earliest form of the instrument to appear in Europe. The tuning of its six strings as given by Vidal * is

as follows: 

A very comprehensible classification of early bowed instruments is that made by Laurent Grillet.† After calling attention to the fact that these instruments in their variety of models represented a group rather than a family, he proceeds to catalogue the bowed instruments as follows: the *vielle* (*viel, viele*), to which no better name can be given in English than the generic term *viol*; the *rote* (the name of the older plucked instrument was then given to a large *viol*), which was suspended from the neck or placed between the legs as is the modern 'cello; the *rebec*, somewhat larger than the *viol*; and the *gigue*, the smallest of the group. The lat-

* *Les Instruments à Archet*, Vol. I, Paris, 1876.

† *Les Ancêtres du violon et du violoncelle*, Paris, 1901.

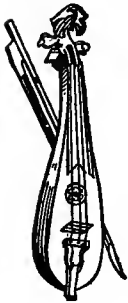
ORIGIN OF BOWED STRING INSTRUMENTS

ter was the *Geige* of Germany and may be called in English the fiddle. These instruments are divided by Grillet into two distinct groups as regards the shapes of their bodies. The first of these groups comprised the viol and the rote, the bodies of which, whether round, oval, or square, were always flat. The belly and the back were connected by ribs, and the neck was a separate part from the body. This group descended, without doubt, from the *crwth*, the detachment of the neck being the only actual change of principle. Like the *crwth*, also, these instruments were furnished with a considerable number of strings, including often the so-called 'bourdons' or lower strings,



THE VIOL

which stood apart from the other strings on the neck and did not pass over the nut. In the second group are placed the rebec and the gigue, the descendants of the *lira*, the necks of which were not completely detached from the body of the instrument, but appeared to be a continuation of it. The body of these instruments was bulging at the lower end and was without ribs; it had, in fact, something of the shape of the mandolin. The instruments of this class rarely had more than two or three strings.



THE GIGUE (REBEC)

Prominent among mediæval stringed instruments is that known as the 'trumpet-marine,' which, altogether belying its name, was a monochordal stringed instrument necessitating the standing of the player, as does the double bass. The term 'marine' in this connection has had many explanations, the most plausible of which is that which attributes it to the likeness of its

THE ORCHESTRA AND ORCHESTRAL MUSIC



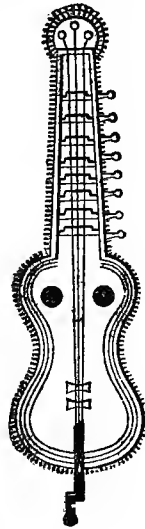
TRUMPET-MARINE

shape to that of the large speaking trumpet sometimes used on shipboard. The trumpet-marine was known in Germany as the *Trumscheit* and in England as the 'nun's fiddle.'

A stringed instrument which must be classed by itself was the *organistrum*, which, to judge from the frequency of its mention in writings and its portrayal in sculpture and picture, must have filled an important place in mediæval musical life. The form of the instrument was that of the lute, but it possessed a mech-

anism which was, in a way, the substitute for a bow. A wheel at the end of the body was turned by a handle; this, lightly touching the strings, caused them to vibrate, and, by means of keys like those of an organ, the strings were touched at various points while vibrating, thus producing the tone. This instrument, which we may recognize as an early form of the hurdy-gurdy, was often played by two people, one employed in turning the wheel and the other in the manipulation of the keys. (See illustration in Vol. I, opp. page 202.

Among the wind instruments of this time we find, as among the strings, the relics of past civilizations in the older instrumental shapes. The 'pipe' of mediæval days was presumably the double reed or oboe which had been the Greek



ORGANISTRUM

WIND INSTRUMENTS OF MIDDLE AGES

aulos and the Roman *calamus*. It was sometimes known as the 'shalem' or the 'wait.' The *syrinx* or *frestelle* was a species of flageolet which had a bowl-shaped lower end. The great-horn, the origin of which Rowbotham * attributes to the Anglo-Saxons, was a trumpet of great length, the holding of which so fatigued the arm that a stand was often provided

for its support. The bag-pipe occupied a prominent place among mediæval instruments, and the author cited above describes the instrument of that time as having a bag made of the sewn up skin of a pig or some other animal, which, when inflated, assumed a life-like appearance and added a grotesque interest to the performance. Before leaving the subject of wind instruments it is important to note that the cross or



MEDIÆVAL TRUMPETER

traverse flute dropped entirely from sight during the Middle Ages. The percussion instruments which seemed to have been in common use were the tabor or drum, the tambourine, and the cymbalum and the tinnabulum, the two latter instruments consisting of bells hung upon frames.

This list would seem to comprise the larger part of the instruments which were of any importance, but, as before stated, there is much that is vague in the designation of these instruments by contemporary writers. The most complete catalogue which the literature of the day furnishes us is in those lists of instruments in the playing of which certain troubadours

* 'History of Music,' Vol. 3.

THE ORCHESTRA AND ORCHESTRAL MUSIC

boasted their skill. These lists include many names which cannot be classified, but it is not unlikely that they are other names for the instruments just described or names of slightly varying forms of the same types of instruments.

Having thus before us a more or less vivid picture of these instruments of the Middle Ages, and by the aid of this picture being enabled in some degree to con-



MEDIAEVAL STRING BAND

jure up in our imaginative ear an approximate sense of the tonal effect of some of them, we may ask ourselves what was played upon this elaborate paraphernalia and what place did it occupy in the musical practices of the day. On this point we are left without exact knowledge. It is naturally assumed that the chief instrumental function was accompaniment, the form of which can only be conjectured. In the earlier

days of minstrelsy these accompaniments undoubtedly consisted of the merest extemporaneous strumming of a rhythm or piping of the melody, but there is every reason to believe that, in course of time, the sophistication of esoteric art brought to popular music some of its ideas of harmonic experiment. One feature of mediæval instrumental development which bears strong witness to the effect which the culture of vocal music had upon the popular instrumental usages—a feature which, moreover, marked an important step in the establishment of principles on which were to be built the future orchestra—was the making of the various classes of instruments in ‘families,’ or groups graded

WIND INSTRUMENTS OF MIDDLE AGES

in size. The pitch of these instruments corresponded to the several vocal compasses and the plan was patently suggested by the prevailing practice of concerted vocal music and by the desire to introduce into instrumental music the harmonic fabric which the early masters had begun to weave. It is doubtful if at this time independent instrumental music was practised in any degree, though it is easy to believe that the songs had their preludes and interludes, which may have been at times so elaborate as to afford opportunity for some display of virtuosity on the part of the *jongleur*.

We may assume that the use of instruments in combination was not infrequent. The ecclesiastical sculptures dating from this age form an interesting chronicle of such practices, and, while we cannot place too implicit a confidence in the literalness of decorative



MEDIAEVAL 'PIPERS'

art, their portrayals must be accepted as suggestive of a general practice.* Interesting as it may be to speculate upon the effect of concerted performances upon this instrumental assembly, the crudities of their extemporaneous nature render them unimportant as bearing upon the development of the future orchestra and the science of instrumentation to which it gave rise.

An important phase of musical life in the Middle Ages, and one which followed upon the practices of the

* The most interesting of these sculptures include the bas-relief which formerly ornamented the Abbey of St. Georges de Boscherville, showing twelve players, and similar groups from the Church of Santiago da Compostello in Spain (twelfth century) and the 'minstrels' gallery' of Exeter Cathedral (fourteenth century).

THE ORCHESTRA AND ORCHESTRAL MUSIC

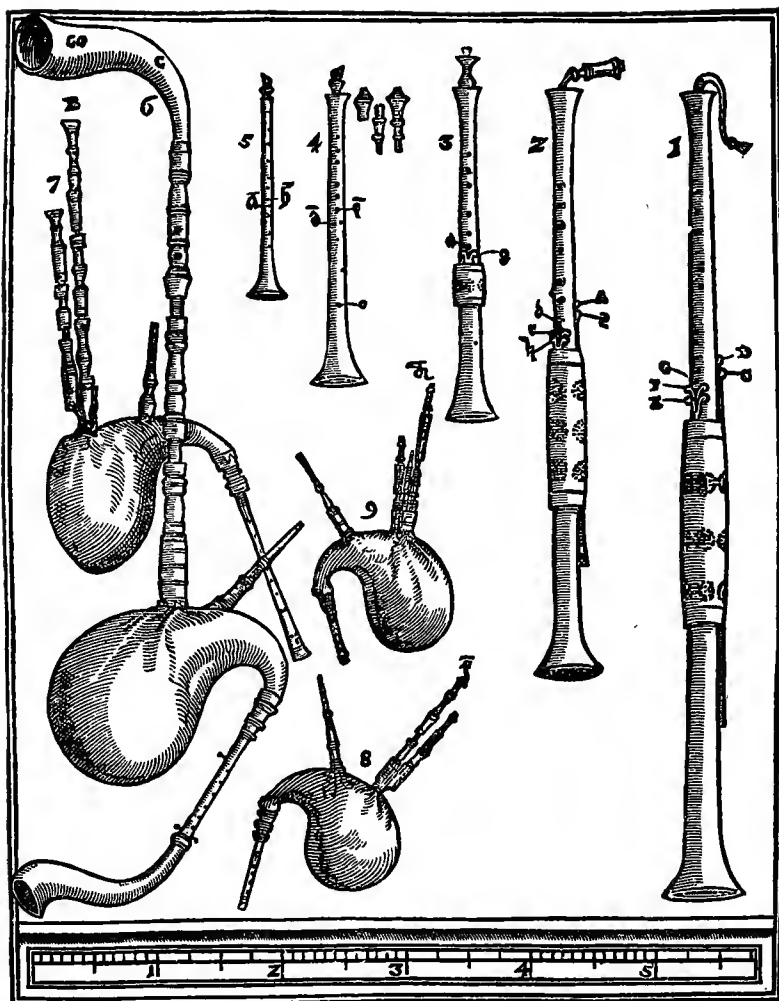
minstrel bands, was the forming of the 'pipers' guilds' and of the 'town bands.' The roving bands of minstrels in every part of Europe were often forced or persuaded to settle in some community and to there pursue the practices of their art. Kretzschmar * points out that utilitarian services, such as sounding fire alarms or other public signals, was the first step which contributed to give the town piper a social standing higher than that which had been his as a minstrel. However this may be, we find the 'town band' and the 'pipers' guild' a very prominent feature of the musical life of the Middle Ages, and in them lay the germ of the future town orchestra. The church also began to claim the services of the instrumental musician, and Germany in particular saw the establishment of those practices that were to color the writings of the future Bach. The impetus thus given to musical life was great, and from the thirteenth to the fourteenth century there sprang up a considerable number of new instruments, which we shall consider as we survey the instrumental forces from which were to be drawn the first orchestras at the close of the sixteenth century.

Just as in any other general historical survey, it is not possible to maintain a strictly chronological order in this department. There is hardly an instrument in the entire assembly whose appearance can be placed at a definite date, or, in many cases, into a definite epoch. We can only note the point at which the various instruments came into general notice or into general use. Valuable to the student or reader who interests himself seriously in such research are the direct sources of information which are to be found in some of the contemporaneous writings on music. Among these may be mentioned *Musica getuscht und ausgezogen* by Sebastian Virdung, published at Basle in 1511;

* Hermann Kretzschmar: *Führer durch den Konzertsaal*, Leipzig, 1913.

Facsimile of Table II from Michael Praetorius' *Syntagma musicum*
(published 1614)

Showing different kinds of wind instruments then in use



1. Bas-Pommer 2. Basset oder Tenor Pommer. 3. Alt Pommer,
 4. Discant Schalmei. 5. KleinSchalmei. 6. Grosser Voct.
 7. Schaper Pfeiff. 8. Hämmechen. 9. Duder.

WIND INSTRUMENTS OF MIDDLE AGES

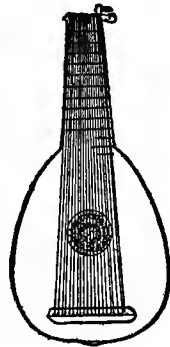
Musica instrumentalis deudsch by Martin Agricola, published in 1529 in Wittenberg; *Musurgia sen praxis musicæ* by Othmar Nachtigal, published in Strassburg in 1536; the *Syntagma Musicum* of Michael Prætorius, published in 1614 in Wittenberg; and the *Harmonie Universelle* of Marin Mersenne, published in Paris in 1637. Of these the most remarkable is that of Prætorius, which is in three volumes and has as an appendix a valuable collection of illustrative plates.

III

At the beginning of the sixteenth century, as instrumental music began to assume a more esoteric position, the heterogeneous mass of instruments that had served the uses of popular mediæval music became reduced to a few easily defined groups. Since from these groups were derived later in the century the instruments constituting the first prescribed body that can be called an orchestra, it becomes necessary to submit some of them to a somewhat closer scrutiny.

The large variety of plucked string instruments which we have seen as belonging to the Middle Ages were forgotten during the sixteenth century, or obscured by the importance which attached itself to one member of this group—the lute. This instrument was the popular instrument of the age and its place in art and in society may be best described as being analogous to that of the piano in our day. The lute has a form very like our mandolin, with the addition of a long neck.

The finger-board is fretted and the instrument had originally eight strings which were tuned in unisoned pairs. The number of strings was increased during the sixteenth century, the lute sometimes having




LUTE

THE ORCHESTRA AND ORCHESTRAL MUSIC


eleven strings, five unisoned pairs and the highest string, called the *chanterelle*, separate. The lute, in common with other instruments at this period, was made in several sizes and the family group consisted of the following members: the treble lute was the smallest, the bass lute the largest, the theorbo (an invention of the sixteenth century) was a double-necked lute made in several sizes, the largest of which was the arch-lute, while another type, the *chitarrone*, possessed an especially long neck.

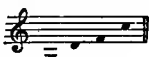
The construction of lutes soon became a fine art. The most famous and skilled makers were Germans, and some of the existing models from their hands are marvels of beautiful workmanship.

The following are some of the tunings of the lute as given by different authorities:

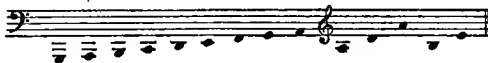
a. General tuning of the lute: 

b. At the beginning of the fifteenth century:

 (This system was maintained in Germany and France until the middle of the sixteenth century, when a seventh string was added.)

c. About 1620: 

d. Tuning of the arch-lute:



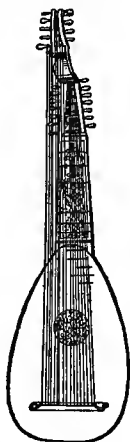
The system of notation known as 'tablature' was generally employed for the lute as well as for certain members of the viol family. So directly does this system bear on the instrument and its mechanism that a brief explanation of its principles, as set forth by La-voix,* may not be out of place here.

Acquainted, first, with the fingering and tuning of the instrument, the writer traces a stave consisting of as many lines as there are strings, and against the lines of this stave are placed letters corresponding to the frets.

* *Histoire de l'instrumentation.*

THE LUTE AND ITS MUSIC

A designated the open string, B the first fret, and so on as far as K. The frets of the lute marked whole tones, while those of the guitar were a semi-tone apart. Each letter, therefore, as may be readily seen, marked a note. There was also a time-signature and over each note was written the value of its rhythmical duration. Where the same time sign covered several letters or groups of letters, the notes thus included were to be given an equal value until a new sign indicated a change. As the tablature most largely used had seven lines, it was necessary, in writing for the *theorbo* and other varieties of the lute having more than seven strings, to affix marks over the letter A, showing which string was intended. Most of these strings thus designated were strings *en bourdon*, or standing apart from the others, and were always played as 'open' strings. A large number of nuance marks were employed and a letter crossed by a turn signified the use of an ornamentation such as the *tremblement*, the *martellement*, *verre casses*, or *battements*. The letter P indicated (in France) the employment of the thumb (*pouce*), and dots were frequently used for designating certain fingerings.



THEORBO


Other plectrum instruments in general use during this epoch were the mandolin with the tuning of our violin, G, D, A, E, and plucked by means of a quill, the guitar which differed more than the mandolin from the lute family in having a flat back, the similar 'bandora,' and the 6-stringed cither (cittern, gittern), an earlier type of which was probably the lute's ancestor.

The harp of these times differed little from its predecessors of earlier ages. The instrument was large and its scale consisted of a series of open strings. Cerone *

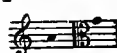
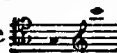
* Domenico Cerone: *El Melopeo*, 1613.

THE ORCHESTRA AND ORCHESTRAL MUSIC

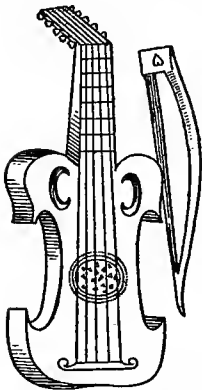
describes it as having fifteen strings notated on a tablature of an equal number of lines, while Prætorius enumerates three varieties of harp, the first being a

harp of 24 strings with the following range: 

the second the large double harp having two complete sets of strings ranging as follows: left side

 right side , and, thirdly, the 'Irish harp,' of 43 strings, possessing, as he says, a 'very agreeable sonority.'

The bowed instruments as we find them in the sixteenth century comprise the large family of viols, instruments which were next in line of descent from the first class of viols as described by Grillet (see page 60). The class at that period reduced itself to the consistent following of one model. The older form of the gigue was disappearing, and the few traces of it that could be found during the sixteenth century existed only as remonstrances of a conservatism which contested the encroachment of the newer form.



FIDEL (VIOL WITH DOUBLE CORNERS)

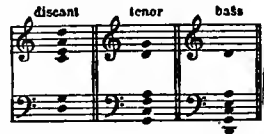
The viol assumed a variety of sizes and modifications, but its adherence to the type was consistent and the entire family is formed after a definite model. Its most striking features are the flat sounding box, the back to back crescent sounding holes, and the shape of the top of the instrument where it joined the neck. The modern double-bass is the sole member of the family extant. The employment of 'corner blocks' in the construction of these instruments marked an important step in the development of bowed instruments. These blocks, triangular in shape, support the protruding corners of the instruments; to them are glued the

THE VIOLIN PERFECTED

ribs, back and belly, and their presence is productive of a greater resonance.

The *viola da braccio* or viol proper was constructed after the proportions of the older viol and had six strings. The *viola da gamba* derived its name from the manner of holding the instrument between the legs, and appeared in a large number of varieties, all low-toned instruments of five or six strings, the immediate precursors of the violoncello. The alto of the viol family matched in size the earlier rebec, and the highest pitched viol was the successor of the gigue.

We meet with considerable confusion in the accounts given of the pitch and the tuning methods of these instruments. Prætorius says, 'We must not attach any great importance to the ways in which the viols and violins are tuned. It is more important that one plays well and in tune.' It may, however, be generally stated that the viols were tuned in fourths, though often the two middle strings stood a third apart. The tunings here given are those cited by E. J. Payne * as having been established in 1542.



The number of strings was apparently reduced in the latter part of the sixteenth century, and Lavoix gives us the following table as the established system of tuning at that time:



Besides this general classification of viols in pitch groupings, further enumeration must be made of some of the modifications specifically named. Among these the most important were the *viola d'amore* and the *viola di lira*, both possessing sympathetic strings of wire placed under the finger-board. The former usually had a large number of strings, sometimes as many as fifteen. The tone of this class of instruments was peculiarly rich, a fact that has resulted in the employment of

* In Grove's Dictionary of Music and Musicians, Vol. V, Art. 'Violin.'

THE ORCHESTRA AND ORCHESTRAL MUSIC

the viola d'amore in some modern scores (see chapter I). Another familiar type of this age was the so-called *pochette* or small pocket viol; boat-shaped at this stage of its development and employed largely by dancing masters, its diminutive size making it conveniently portable. A later form of the *pochette* was modelled exactly on the violin model, and Stradivarius himself is said to have been the maker of violins in that size. Its popularity as an instrument for dance music ceased only with the rise of the piano. (For illustrations of these instruments, see Vol. VII, opp. p. 372.)

We are now brought to the most important step in the evolution of string instruments: that by which was laid the foundation of what constitutes the noblest element of our present-day orchestra—the perfecting of the violin. After what has been said in description of the viol family, we need not dwell at any length upon the technical differences of construction which exist between them and their successors. The violin model as we know it to-day was established at a comparatively early stage of the instrument's history, and we have only to compare its *svelte* lines with those of the clumsier viol to sense immediately its aristocratic superiority.

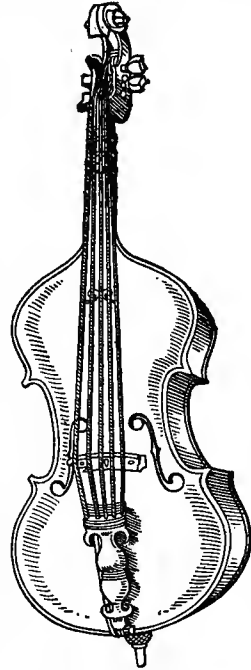
Some historians have recognized the claims of Caspar Duiffoprugcar (Tieffenbrücker) * to the title of maker of the first violin model, but the proofs that present themselves in support of this claim are slight, the honor being generally attributed to Gaspard da Salo, who was born in 1550 and who worked in Brescia. The fact that of his instruments which are left to us the 'tenors,' or viola size, are more common and of better quality, has led to the belief that this member of the violin family was the first to be made. Other writers have asserted that the double-basses were the first products of the violin maker's art. If this be so, it has but little bearing on the real history of the violin,

* Settled in Lyons about 1552 and died there in 1571.

EARLY VIOLIN MAKERS

because, as will be remembered, the double-bass retained the older model of the viols and remains to-day the only member of our string orchestra not belonging to the violin family. The violins of da Salo were, in spite of their irregularities and primitive model, instruments of considerable beauty and size of tone; Ole Bull was the proud possessor of one which was highly ornamented, report having it that the maker was assisted in its decoration by no less a person than Benvenuto Cellini.

The next steps toward the perfecting of the violin were those made by a pupil of da Salo, Giov. Paolo Maggini, who lived at Brescia from 1590 to 1643, and by Andrea Amati, the first of the celebrated family and the founder of the 'Cremona School.' Although Amati was a contemporary of da Salo, his fame as a violin maker dates from a later period, as it was only in later life and after years of experience in the making of lutes and rebecs that he began to make violins. By these pioneers the art of violin making was established, and each succeeding generation had its masters of violin construction who added the results of their own experiments and inspirations until the violin reached the perfection of form given to it by Stradivarius. Of these intervening workers the greatest were the remaining members of the Amati family, Antonio and Girolamo, who always worked together, and Nicola, the greatest of the name; Andrea Guenarius and Jacob Steiner (or Stainer), both pupils of Amati; and the



GROSS CONTRABASSGEIG (MEDÆVAL DOUBLE BASS)

THE ORCHESTRA AND ORCHESTRAL MUSIC

crowning glory of the Guenarius family, Giuseppe Antonio.

Antonio Stradivarius was born at Cremona in 1649. Between the years 1670 and 1690 he followed, in his creations, the model set by his master, Amati. After that date he began to make individual experiments, and he constructed a model that was more graceful, the body being flatter and the F holes more elegant in their lines. From this period date the instruments that are known as 'Long Strads.' Stradivarius's greatest epoch was following 1700; the instruments of that culminative period are still more flat, the wood being cut on the quarter and considerably thicker in the centre of the belly under the bridge. Stradivarius applied his model to the other sizes of the family and was the creator of violas and violoncellos of wonderful beauty of line and of tone.

The violin, in common with the other great apparitions in art, was neglected and abused during the first years of its service. It was found to be too brilliant in tone when compared to the more negative tone of the viols and lutes. The composers of the early seventeenth century, however, were not slow to appreciate its tonal beauty nor to foresee its possibilities, and its usurpation of the place held by the viols was a rapid process.

A word must here be said as to the 'bow,' the complete history of which by itself would form a long chapter. The original bows had doubtless the form of those used as weapons, and for many ages the musical bow retained the approximate shape of such. Its evolution has been slow, and it was not until the end of the eighteenth century that Tourte * gave to it the graceful lines that we know to-day.

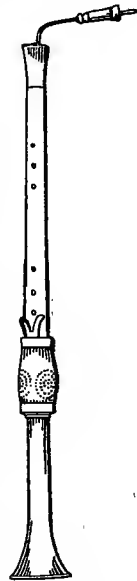
* Francis Tourte (sometimes called 'the Stradivarius of the bow'), the inventor of the modern violin bow. He was born in Paris in 1747 and died there in 1835.

WIND INSTRUMENTS OF 16TH-17TH CENTURIES

There remains to be mentioned one class of string instrument which, although not forming an essential part of our modern orchestra, was an important factor in the earliest orchestras. This class comprises those instruments that are played by means of a keyboard, the invention of which dates from a very early epoch, but which only came into general use during the sixteenth century, when the harpsichord assumed an important place and became the immediate precursor of the pianoforte.* The earlier forms of this mechanism may be conveniently gathered under the general designation of 'clavichord,' the principles of which had their foundation in the monochord. In the sixteenth century it appeared in several forms, all of which employed the same mechanism, that of a wire string, plucked by a quill, which was in turn operated by a pressed key. As has been said, the general term for these instruments was clavichord (Fr. *clavecin*, Ger. *clavier*). Specific names were given to certain shapes, such as the smaller virginal and spinet and the larger harpsichord. The last-named instrument was one of the later developments of the family, its increased tone having been one of its requirements for the important place it had to fill in the orchestra. (Cf. Vol. VII, pp. 4 *et seq.*)

In surveying the wind instruments of the age which we are now considering we will bear in mind their relation to our present-day classifications as fixed by the modern orchestra, and regard these forerunners in the order which their descendants take in the modern score.

* For detailed history of the piano and its ancestors, see Vol. VII, chapter I.



FLUTE-À-BEC
(RECORDER)

THE ORCHESTRA AND ORCHESTRAL MUSIC

We have already noted how the cross flute disappeared during the Middle Ages. Its general reappearance was as late as the middle of the eighteenth century. In the meantime the flutes employed were for the greater part of that class known as *flutes à bec*, the English 'recorder,' a form which survives to-day only in our inferior flageolet. These instruments were made in many sizes and their list constitutes in pitch and compass a complete family. Agricola * gives the following table:

1. The small flute, an octave lower than the cornet.
2. The discant flute, a fourth lower than the small flute.
3. The discant flute, a fifth lower than the small flute.
4. The alto flute, an octave lower than the small flute.
5. The tenor flute, a fifth lower than the alto flute.
6. The barytone flute, a fifth lower than the tenor flute.
7. The bass flute, a fifth lower than the barytone flute.
8. The contrabass flute, an octave lower than the barytone flute.



CROSS FLUTES

To these Agricola adds the names of four cross flutes which he terms *Schweizerflöte*, instruments of different sizes and one of the first forms of the cross flute to appear in Europe.

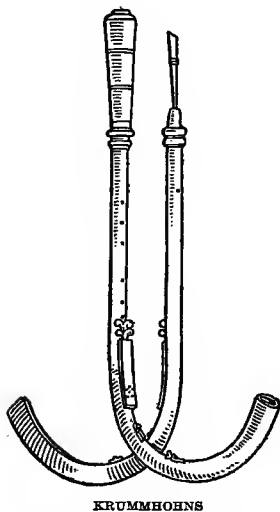
The instruments of the oboe family in existence during the latter part of the sixteenth century divided themselves into two classes. In the first of these the tube was cylindrical and the reed, enclosed by a cap, did not come into direct contact with the player's lips. To this class belonged the family of *krummhorns* or 'crooked horns,' the members of which had the following pitch and range:



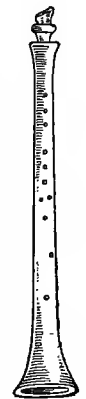
* Martin Agricola, one of the most important writers on music in the sixteenth century. B. at Sorau, 1486; d. Magdeburg, 1556.

WIND INSTRUMENTS OF 16TH-17TH CENTURIES

The second class comprised those instruments having a conical tube. It is from these instruments that our present-day oboe and bassoon are directly descended and from which later evolved the clarinet. The last-named instrument has no closely related ancestor among the instruments of the age which we now treat, and its distinctive feature, the *single* reed, does not appear until the late seventeenth century. The class which thus comprised the ancestors of the oboe family consisted of the *Schalmeys* or 'schawms' and the *Pommers* or 'bombards.' We



KRUMMHOEHNS



SCHALMEI

give the pitch and compass of these instruments as recorded by Sachs,* who remarks that most of these instruments had but a short existence and that in 1636 there remained but three:

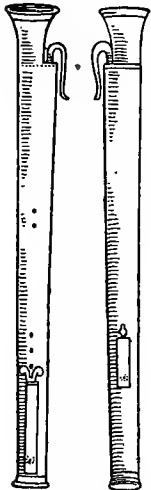


The tone of the entire oboe family was, until the changes wrought in its construction at the beginning of the eighteenth century, much more strident than that of to-day. That of the bass instruments was particularly so, and these instruments were, moreover, exceedingly difficult to play, and were inaccurate in pitch. As many historians have it, it was to over-

* *Real-Lexikon der Musik-instrumente.*

THE ORCHESTRA AND ORCHESTRAL MUSIC

come these obstacles that Afranio, a canon of Ferrara, was prompted to the invention of what may be exactly called the bassoon. The story of this invention is left to us by his son-in-law, Thésée. Afranio, taking two bass oboes, bound them together and connected their lower ends with a tube of skin. The appearance of this instrument won for it its title 'fagot,' which it bears in Italian to this day.* The instrument had originally three holes and four large keys. It



FAGOTTEN (EARLY BASSOONS)

was thirty years after Afranio's first experiments that the bassoon was perfected by Sigismund Scheltzer. Other instruments of the double reed type in use at this time were the bagpipe and the similar *musette*, which latter was to become a prominent feature of popular music in France during the seventeenth century.

Next in order are the instruments played by an embouchure, such as is employed exclusively in the brass instruments of to-day. The most important of these, according to all authorities, was the 'cornet.' This name was originally given to a family of reed instruments, but the term as we find it employed in the writings and scores of the earlier ages is applied to the instrument of the trumpet family which is perhaps best known by its German name *Zink*. This instrument was usually of wood and was often covered with leather. It had seven holes and a mouthpiece of wood or of ivory. In the sixteenth century we find noted two

* Cecil Forsyth in his book 'Orchestration' (1914) flouts this theory in an appendix devoted especially to this purpose. He claims that the 'phagotus' of Afranio was in no way related to the bassoon; that its bore, its reed, and its entire mechanism had no relationship to the bassoon, that it was, in fact, a species of organ and that the two instruments were historically identified only by a confusion of names.

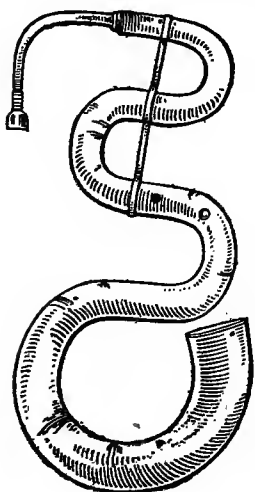
WIND INSTRUMENTS OF 16TH-17TH CENTURIES

kinds of cornets, straight and crooked, sometimes called 'white' cornets and 'black' cornets. The former were made of wood and ivory and were very sweet in tone. The curved cornet had a non-detachable mouthpiece. The 'cornet' during the sixteenth century stood high in popular favor and the writers of that day are unanimous in attesting this fact.

The bass instruments of the cornet family were not true in pitch, hence the sackbut and trombone were made to fill their office. In 1590 Guillaume, a canon of Auxerre, seeking to improve the serviceability of the cornet, invented what later became the 'serpent.' In its original form it had six holes and was without keys. At the time of its invention it was much praised as a valuable aid in the rendering of the Gregorian service. The remaining



CORNET (SACKBUT)



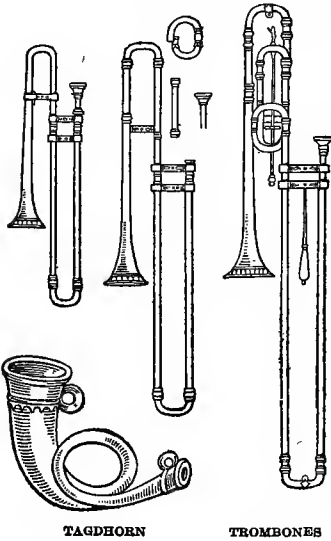
SERPENT

embouchure instruments were the trumpet and the trombone; the horn existed only in its primitive form as a hunting instrument and did not figure in the orchestra until the eighteenth century. The trumpet was not unlike the natural trumpet of to-day. The several varieties of trumpets which we find recorded were probably those differentiated by their size and pitch, the distinction which later became that of *clarini* and *principale* of Handel's time.

Of greater importance in the earliest scores were the trombones (which, according to Lavoix, were, in the sixteenth cen-

THE ORCHESTRA AND ORCHESTRAL MUSIC

ture, considered the most supple and most perfect of



instruments aside from the violins). The tones of the trombones were most easily blended with the voices and such was their use, as may be seen in examining many of the early scores. The slide trombone, in a form approximating that of to-day, existed at a very early date, and some of the oldest illustrations and paintings show such an instrument, several often being represented as being played together.

IV

It was from this large and varied complement of instrumental forces that the composers of the late sixteenth century were free to make their selection as they began to create a distinctive instrumental music. Concerted music existed, to be sure, at a far earlier date; during the entire sixteenth century there was a wide employment of instrumental music, functioning as an adjunct to public festivals and courtly entertainments, to the service of the church and to the humbler diversions of the common folk. The history of this epoch is replete with allusions to instrumental music, and many are the different combinations recorded in these annals. With few exceptions, however, the na-

THE EARLIEST SCORES

ture of all these performances was extemporaneous. In the church service and on other occasions where instruments were made to join with voices, the practice was to imitate in the instrumental parts the leadings of the voices, a practice which led to the employment of the instrumental choirs in such a manner as that which became the basis of the early system of scoring. In the large or the small assemblies of instruments, however, no thought of balance or of tonal variety obtained. Practices which in any sense of fitness could be called the art of scoring began at a considerably later date.

The beginnings of such an art, however, appeared as early as the close of the sixteenth century, and in the works of Giovanni Gabrieli * exist the first orchestral scores. In the instrumental accompaniments which Gabrieli wrote for his madrigals and for his church compositions we find the first promptings towards an articulate and significant orchestral idiom; a specific treatment of the instrumental portions as distinguished from the voice parts. In certain of Gabrieli's scores there is an ambiguity of notation which leaves us in doubt as to what instruments are intended, in others we are even at a loss to know whether the parts are for instruments or voices; in other works, however, there is a definite scoring designated and a distinctive instrumental style as noted above. Such a work is the 'Symphony' published in 1597. The upper parts were played by two violins, the middle parts by two cornets and the bass parts by two trombones. There is also a 'sacred symphony' with chorus parts for alto, tenor, and bass, the orchestral parts comprising two violins, two cornets, and four trombones. In the sonata *piano e forte* Gabrieli experimented with the effect of con-

* See Vol. I, Chap. XI.

THE ORCHESTRA AND ORCHESTRAL MUSIC

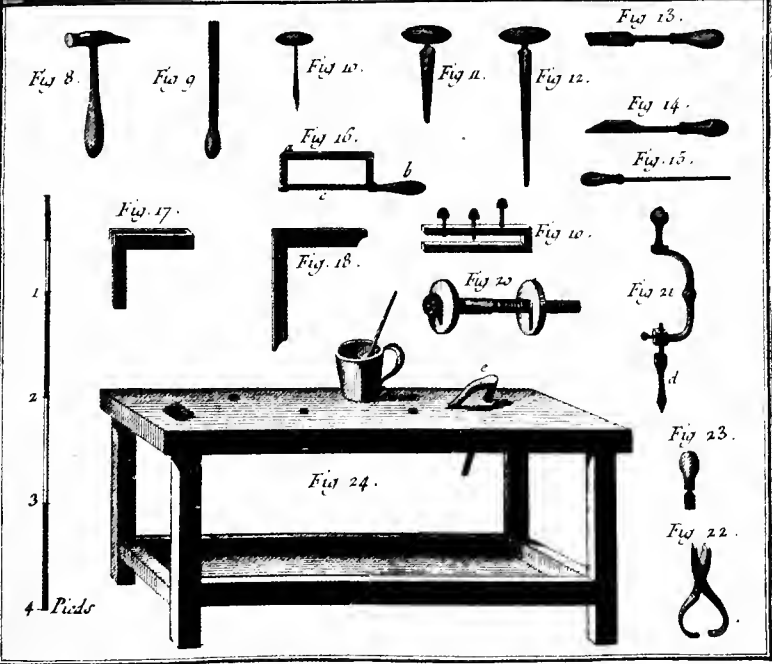
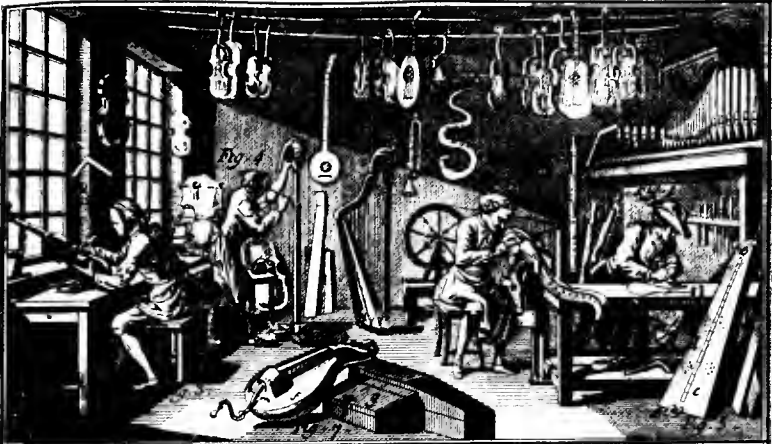
trasting antiphonal orchestras, one consisting of two alto trombones, one tenor trombone, and one cornet, while the other comprised a violin, two tenor trombones, and a bass trombone.

Not the least interesting feature of these scores to the student of orchestral development is the strong witness they bear to the greater esteem in which the violin was beginning to be held and to the increasing appreciation and understanding of its powers on the part of the composers. Gabrieli uses the upper scale of the violin as far as the third position, and it is curious to note that he neglects entirely the lower string, so conclusively did he consider the instrument as a high voice.

Interesting and significant as these scores of Gabrieli are, they represent but the first streaks of the real dawn of orchestral music which signaled the musical renaissance in Italy. Of more far-reaching influence, especially upon the side of instrumentation, were the developments which were effected by the sacred representations of Cavalieri and by Peri and by Monteverdi in connection with the advent of opera.

Throughout the entire history of orchestral music it will be remarked that many of the greatest advances are the result of the dramatic impulse and the searching for a more vivid and dramatic characterization in orchestral treatment. Thus the age of the Renaissance gave to its music traits which the dramatic genius of the day prompted, and the invention of the recitative and other features of dramatic portrayal wielded a strong influence not only upon musical form but upon instrumentation and orchestral treatment as well. The establishment of that formula of musical structure known as the *basso continuo* set the orchestral structure into a more or less exact mold which it followed for many years and from which it was entirely freed only with the establishment of the classic symphony

**Musical Instrument Maker of the Eighteenth Century: His Shop
and His Tools**
From an old print (1740)



THE EARLIEST SCORES

and its resultant formulæ. One of the most striking features of the early orchestra was the important place occupied by the harpsichord, around which, so to speak, the orchestra was built, and at which the conductor sat, filling in the harmonies from the figured bass and marking the rhythm. The harpsichord was, in fact, as Lavoix says, for many years the real conductor of the orchestra.

The tendency of the day in instrumental practices was towards volume and variety of tone. The truly vast orchestra which Monteverdi employed in *Orfeo* (see Vol. I, Chap. XI) places him as first in the line of daring and sensational composers, whose instrumental imaginations demand the gigantic effects of the entire instrumental array of their day. The large and varied orchestra of Monteverdi's day was, however, only a passing phase, and development of Italian opera and the increasing stress laid upon the elaborate vocal parts caused the orchestra to diminish constantly in size and variety until it finally became what was practically a chamber music combination of strings to which was allotted the most meagre thread of accompaniment or instrumental support for the voices.

Before passing to the next era of orchestral growth we must note for a moment one of Monteverdi's dramatic inspirations which has been already mentioned (Vol. I, page 325) and which bequeathed to orchestral writing effects to be found to-day in every score. In *Il Combattimento di Tancredi* Monteverdi introduced the *tremolo* in the string instruments, which, it will be remembered, was so amazingly novel a method of sound-production that the orchestra refused to play the passages thus marked. Monteverdi was equally bold in enlarging the scope of the violin's effects by extending its range as high as the fifth position.

As opera in Italy emphasized more and more the

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vocal side, it was left to France to maintain the importance of its instrumental aspect, and this it did in the operas of Lully and his forerunner, Cambert. It was the latter who in his opera *Pomone* (1659) introduced into the orchestra the oboe and the bassoon.

The scores of Lully cannot claim the affection of the modern listener by reason of their æsthetic charm, but they represent, nevertheless, an important era in the orchestra's history. Lully's greatest service was, perhaps, in his extensive use of the violins and the importance which he attached to them. For the greater part of the time he employed them in five distinct parts and the continuous presence of all of the parts lent to these scores a heaviness and monotony that would be far from pleasing to modern ears, but which had an important bearing on future methods of writing for strings. The wind parts which supplemented this mass of string tone were slight and were borne largely by flutes and trumpets, groups of which often played antiphonally with the strings in a primitive attempt at color contrast. Lully's employment of the flute reveals him as the first to appreciate the elegiac quality of its tone, and his use of it in solo passages was nearly always in that sense. The horn, although not taking a permanent place in the orchestra until a somewhat later date, is generally supposed to have been used first by Lully in his ballets. It is probable that its rôle was one more or less of providing realistic color and that its part was restricted to the sounding of hunting calls. Its first appearance in the orchestra proper is chronicled as having been on the occasion of the performance of an opera by André Campra (1660-1744). The bridge between this distinctively archaic structure of Lully and what we may term the early classic orchestra of Bach and Handel was formed by the works of Rameau and Alessandro Scarlatti, to the genius of each of whom the art is indebted for some of its important steps.

THE ORCHESTRA OF BACH AND HANDEL

Rameau's orchestra superseded the ponderous 'tutti' of Lully with a more graceful distribution of parts in which the wind instruments are given independent voices employed with a finer sense for tone-painting. In a ballet, *Acante et Cephise*, there are parts for horns and clarinets. The clarinet, in fact, here makes one of its earliest recorded appearances. Its invention is attributed to Johann Christoph Denner of Nuremberg and the date of its invention is put 1690. The earliest type of the instrument was crude and meagre in its resources. It was capable of being played only in two keys and its intonation was faulty. We shall note later in this chapter the further use of the instrument by Stamitz, the first composer to bring it into any prominence before its general introduction by Mozart.

Scarlatti effected a redistribution and arrangement of the voices of the orchestra that determined in a large measure the practice of succeeding generations. In dividing the violins into distinct firsts and seconds and in writing an independent and important viola part, he molded the string choir into something like its modern shape. In the wind choirs Scarlatti employed the instruments in pairs as they are found in the classic orchestra. Scarlatti's writings for the strings presented advanced points of technique and were doubtless the outcome of his study of the methods of Corelli, whose violin sonatas are the summit of the achievement of the early masters of the violin.

V

In viewing the art of Bach and Handel from its orchestral side, we realize at once how recent a development the orchestra is—in a form at all approximating that of to-day. The intrinsic musical content of the works of these two masters stands as a starting point

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of much of modern musical structure and represents an impulse still vitally felt in our expression to-day. In their orchestral aspect, however, these works are in a great measure archaic, useless as a model to the student of orchestration and, if performed in their original versions, unpleasant to the modern ear. In a word, the orchestra as employed by both Bach and Handel represents a body of tone that is still without balance in the modern sense, and where, in fact, there could be but little regard for balance, owing to the considerable elements of extemporization which still entered into all performances. In looking over the recorded lists of certain orchestras of that time, we immediately realize, for instance, what a preponderance of wind tone there must have been, for, as we shall see, the practice in Handel's time tended to the employment of oboes and other wind instruments in such excessive numbers as to overbalance the strings.

It was, nevertheless, at this period that several important steps in the evolution of the orchestra were consummated. Notable among these were the supersession of the *viola da gamba* by the violoncello and that of the old *flûte à bec* by the *flûte traversière*. The old and the new varieties of each group are found in the scores of both Bach and Handel, but the *viola da gamba* and the *flûte à bec* disappear with the passing of the epoch marked by their earlier works.

The orchestra of Handel differed from that of Bach both in its instrumental constituency and in the manner of its employment. The former in both these regards represents a far simpler medium than does the latter. Its forces were as follows: violins, which divided into firsts and seconds (occasionally a third violin part is to be found), violas, *viola da gamba*, violoncellos, contrabassi, lutes, theorbos, arch lutes, harps, trumpets, horns, oboes, cornets, flutes, fife, piccolo, bass flute (*à bec*), bassoons, contra-bassoons, organ, harpsichord, and

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drums. We find in Handel's scores every conceivable combination of these instruments and a wide diversity of treatment following the many phases of his art.

In Handel's scores we notice that the parts are often designated as *concertante* and *ripieno*—the distinction being derived from the old concerto form in which one group of instruments, the *concertante*, played an elaborate solo part, while the accompanying instruments constituted the *ripieno*. The violas appear as 'violette,' and in 'Sosarme and Orlando' there are solos for the *violetta marina*, which was a soprano of the viola d'amore family, invented by the Italian composer Castrucci, who for a considerable time was Handel's concert master. The lute and its varieties find only an occasional place in Handel's scores, and its service there and in the scores of Bach marks its last appearance in the orchestra.

The salient feature of the wood-wind parts of Handel's orchestra is the strong preponderance of reed tone as implied by the inordinately large number of oboes employed. Some historians have claimed that the oboe of those days was less penetrating in tone than that of our day. That the opposite was the case is more likely; Lavoix says that the oboe until the end of the eighteenth century was strident in tone and more nearly approached the trumpet in power. It was quite common in the time of Bach and Handel to soften the tone of the oboe by stuffing the bell of the instrument with cotton wadding. If we stop to realize what must have been the effect of a large number of these strong reeds playing, as they often did, the melody in unison with the violins, we may well imagine the 'insupportable power' which Quantz in his memoirs attributes to Handel's orchestra.

Handel's employment of the brass had few distinctive qualities. The trumpet parts were, as in Bach's scores, the most important, and they were equally diffi-

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cult. Of this difficulty we shall speak presently. Handel uses at times as many as four trumpets (*Rinaldo*), but in the majority of the scores there are three trumpets, the third part being usually allotted to the 'principal.' This was by some believed to have been a specially designed trumpet of larger bore, resembling in its bold tone the instrument of to-day, while the upper trumpets, often designated as *clarini*, were of smaller calibre. Others, however, believe that in common practice all these parts were played upon the same sized instrument and that 'principal' became only a name for a low-lying third part. Handel's writing for trombones was not distinctive, but in his later works we find important parts for the horns, of which he uses, at times, four.

Bach's orchestra, as well as his treatment of it, differed considerably from that of Handel. While more intricate and varied in itself, there is a more consistent usage than that which the various phases of Handel's art suggested. It formed itself around the organ and was divided into groups which preserved their integrity to a greater degree than did those in the more flexible body of Handel's orchestra.

Among the instruments peculiar to Bach's orchestra there is but one in the string family, the *viola pomposa*. This instrument was the invention of Bach himself. It was a high violoncello of five strings, tuned as follows:



Lavoix asserts that after a thorough search of Bach's scores he could find no instance of its use by him. This may be attributed to the fact that Bach called it the *violoncello piccolo*. The sixth of his solo 'cello suites is written for it and there are parts for it also in the scores of certain of his church cantatas.

Important among the wind instruments used by Bach are the *oboe d'amore* and the *oboe da caccia*. The former made its appearance shortly before 1722. Its

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construction was that of the ordinary oboe and its compass was the same, a minor third lower, the instrument being in the key of A.* It had, instead of the conical bell, one of globular shape, which gave it the sad, veiled tone characteristic of our English horn. The *oboe da caccia* was not so much as its name would imply a variety of oboe, but of the bassoon. Its construction, scale, and compass was that of a miniature bassoon and it was played with a bassoon reed. In pitch it stood higher than the bassoon, the two varieties standing in F and E-flat, respectively. The oboe da caccia was identical with the fagottino or the quint fagott, and Bach often lists it as the 'fagott in E-flat.' Like Handel, Bach used both *flûtes à bec* and *flûtes traversières*, but never the two varieties in the same score.

Individual treatment of brass instruments by Bach was that wherein the trombone and cornet choirs either together or separately were used alone in the supporting of voices. This was following the direct influence of the early uses in Germany of the trombone quartet as the '*feierliche*' instrumental combination, an accessory of all solemn or festive occasions.

The high trumpet parts of Bach, as well as those of Handel, have been the subject of much speculation and discussion. To the most skilled players of our day they represent in their exceedingly high range and frequent rapid tempi many unconquerable difficulties, and even many passages that are possible are ineffective in their stridency. The following, as put forward by J. A. Fuller-Maitland,† offers one explanation: 'The trumpet passages in Bach were considered unplayable upon the trumpets usually employed in modern music, and it was only by a happy accident that a German trumpeter, Herr Koslick, discovered in a curiosity shop

* At the instigation of Gevaert, the famous instrument maker Mahillon of Brussels constructed about 1875 an oboe d'amore for use in the performance of Bach's works.

† 'The Oxford History of Music,' Vol. IV, Chapter VII.

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in Berlin the remains of an old trumpet which enabled him to restore the instrument for which Bach wrote these parts. When this rediscovered trumpet was first heard in England at the Bach Choir Festival of 1885 at the Albert Hall, its effect was overpowering in the beauty and sweetness of its tone. In its upper notes, which reach to the high D of the soprano voice, it is of a quality almost more like a very powerful flute.'

The same authority may be quoted for a very happy summarizing of the effect of the orchestra of the period which we have just been considering. 'If we consider how few were the mellowing influences in the old orchestra, the total lack of clarinet tone, the comparative weakness and insignificance of the violas and the entirely subordinate position occupied by the flutes, we shall be able to form some idea of the effect of an eighteenth-century band. The treble and bass parts would stand out with raucous insistence, varied only by the occasional withdrawal of the oboe tone for a brief space, or the occasional addition of the trumpets; and the fact that the central harmonies were filled up on the harpsichord or organ would do but little to weld the instruments into a homogeneous whole capable of serving as a background to individualized instruments. It speaks eloquently for the powers of the great masters of the eighteenth century, that, even in days when our ears are accustomed to the luscious glow of the modern masters of orchestration, the inspired works of the older men should still convey to so many minds, as they undoubtedly do, their full message of emotional intensity or sublime beauty.'

Before leaving our discussion of this period of orchestral history mention must be made of the skillful modernization of certain of Bach's and Handel's scores at the hands of later masters. Mozart, Mendelssohn, and Franz are the most successful of these editors, and they have with reverence and unerring touch done

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much to re-vitalize for our ears these masterpieces of an earlier day.*

The later operas of Gluck, although contemporaneous with the beginnings of the classic symphony, represent in their scoring a style which, as has been pointed out by Gevaert,† antedates them. The instrumentation of Gluck is in most respects that of Haydn, Mozart, and Beethoven, but there are in his scores a few points of especial interest to be observed.

The *chalumeau* which appears in the score of *Orfeo* has been subjected to a considerable discussion, and much doubt seems to exist as to just what instrument is intended by this designation. Gevaert regards it as an individual instrument of French origin, having a cylindrical column and nine holes. Others believe it to have been an earlier form of the clarinet, while still others think the English horn is implied. The clarinet was used definitely by Gluck only after his going to France, where it had already become a permanent member of the orchestra. As the first symphonists banished from the concert orchestra the harpsichord, so was Gluck's operatic orchestra the first to be independent of this monitor of the orchestra. Its use thereafter was fitful, and the year 1775 saw its final appearance in the orchestra that performed Mozart's *Mitridate*. Other instruments to disappear from the orchestra at this period were the *flûte à bec*, which did its final service in Gluck's last opera, *Echo et Narcisse* (1779), and the *zink*, which was used for the last time in *Orfeo* (1762).

VI

The fame of the Mannheim orchestra and the consequent formation of the so-called Mannheim school of

* For further details on this subject, see article 'Additional Accompaniments' in Grove's Dictionary of Music and Musicians, Vol. I.

† *Cours Methodique d'orchestration*.

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composers and conductors inaugurated the era of orchestral history which led directly to the development of our own day.* In a previous volume of this work (Volume II, Chapter II) the importance of the Mannheim school has been emphasized and the symphonies of its most representative composer, Johann Stamitz, cited as being the first works of that class in any modern sense, works which establish Stamitz's claim as the founder of the symphony and the forerunner of Haydn. We have seen, too, how the Mannheim orchestra as a performing body reached a high point of excellence, its members each possessing a remarkable virtuosity on their respective instruments, and how in the ensemble they employed dynamic contrasts and shadings, these methods of expression being here applied to orchestral playing for the first time in history.

The Mannheim orchestra in 1756 had the following list of instruments: ten first violins, ten second violins, four violas, four 'cellos, two basses, two flutes, two oboes, two bassoons, four horns, twelve trumpets, organ, and drums. Excepting the large number of trumpets and the absence of clarinets, this body, it will be seen, comprised the classic orchestra that was to serve as the medium of Haydn and Mozart. It is likely that the twelve trumpets given in the list were extra instruments reserved for the sounding of fanfares or for other special effects. The clarinet was undoubtedly added to the orchestra at a subsequent date, for we know that the instrument was known to Stamitz and employed by him. It has been shown † that in 1754 Stamitz, who had been called to Paris to direct the famous concerts of La Pouplinière, conducted there a symphony of his own which included clarinets.

Moreover, we remember that it was in Mannheim

* For account of conditions which contributed to place Mannheim as a centre of musical and literary culture, see Otto Jahn: 'The Life of Mozart' (Eng. trans.), Vol. I, Chapter 17.

† Michel Brenet in *Le Guide Musical*, Paris, 1899, page 984.

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that Mozart first became acquainted with the clarinet as an orchestral instrument. Writing from Mannheim in December, 1778, Mozart said, 'Oh! if we only had clarinets; you cannot think what a splendid effect a symphony makes with flutes, oboes, and clarinets.'

Credit has been given to Gossec for having been the author of many innovations which were in reality effected by Stamitz. It has been frequently claimed that Gossec was the first to employ the horn as a permanent factor of the symphony orchestra in France, but recent inquiries prove conclusively that this and other advances in the orchestra of La Pouplinière were made at the instigation of Stamitz and thus came to the knowledge of Gossec, the latter, upon coming to Paris, having served as first violin in the orchestra under Stamitz's direction.*

At any rate, the excellence of the Mannheim orchestra under Stamitz and subsequent conductors, Franz Xaver Richter, Anton Filtz, Carl Cannabich,† was the greatest incentive to the creation and to the performance of truly orchestral music, and to its influence may be justly attributed the commencement of the glorious age of symphonic music that found expression in the works of Haydn and Mozart and reached its apotheosis in those of Beethoven.

* For further and interesting facts concerning this remarkable orchestra and its patron, see *La Pouplinière et la musique de chambre au XVIII siècle*, by Georges Cucuel, Paris, 1913.

† Cannabich was the conductor at the time of Mozart's visit to Mannheim in 1778, and it was in the Cannabich family that Mozart found himself most at home.

CHAPTER III

THE PERFECTION OF THE ORCHESTRA AND THE DEVELOPMENT OF THE ART OF ORCHESTRATION

Establishment of the 'classic' orchestra; Haydn and Mozart—The orchestra of Beethoven and his contemporaries—The early romantic symphonists: Schubert, Mendelssohn, Schumann; the beginning of modern color effects: Weber and Meyerbeer; invention and improvement of instruments in the early nineteenth century: Boehm, Sax, and other instrument makers—The modern orchestra: Berlioz, Liszt, and Wagner—The orchestra of to-day and contemporary symphonists; Strauss and post-Wagnerism; Debussy and impressionism.

I

THE middle of the eighteenth century found the orchestra rapidly assuming the fixed lines and proportions that were to represent the classic vehicle of Haydn and Mozart, and, with few enlargements, that of Beethoven, which remains the actual basis of the present-day orchestra. The changes which followed this period were largely those of improvement in the instruments or the addition of new instruments as they became accepted by composers. The greater part of all the older instruments of what might be called the orchestra's *ancien régime* had done their last service and had gone their way to be seen no more.

There are, however, certain exceptions to this last statement, and they are of sufficient interest to note at this point. Haydn, we find, still employed in some of his concerted music (though it seems not to have been included in his orchestra) the barytone or viola da gamba with an extra set of sympathetically sounding wire strings. This instrument was a great favorite with

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Haydn's patron Esterházy, and it is said that Haydn attempted to become a performer upon it. Mozart revived the use of the zink after that instrument had been banished for twenty years from the orchestra.

These, of course, were very exceptional cases, and the orchestra which served Haydn and Mozart in their symphonies was in instrumental membership identical with that part of our modern orchestra which performs their works to-day. There is, however, a considerable difference in the mechanism of the instruments, for the imperfect construction in the older wind instruments caused a faultiness of intonation unknown to us to-day.

The constituency of some of the actual orchestras of that day shows us that the uniformity of instrumentation was quite established. In 1776 the orchestra of Prince Esterhazy (which Haydn conducted and for which he wrote his first symphony) consisted of six violins, one viola, one 'cello, one double bass, one flute, two oboes, two bassoons, and two horns; there were subsequently added to these instruments kettledrums and clarinets. This, of course, was a small orchestra, being privately maintained. The capital cities supported much larger orchestras both in their concert halls and opera houses.

Haydn himself was to be at the head of a much larger orchestra twenty years later in London, where the orchestra provided for him by Salomon consisted of sixteen violins, four violas, three 'cellos, four basses, a pair each of flutes, oboes, bassoons, trumpets, and drums. Thus, coming in touch with fuller combinations, Haydn's imagination was constantly stimulated to a larger orchestral conception, and the chronological array of his scores shows steady increase in his employment of orchestral resource; the first symphony of 1759 having parts for but two violins, a viola, double bass, two oboes, and two horns, while in 'The Creation' and 'The Seasons,' written later in his life, he employs besides the full string and wood-wind parts of the

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classic orchestra the double bassoon, four horns and trombone. Haydn's skill in the use of these instruments, while it never reached the marvellous and almost clairvoyant powers of Mozart, constantly increased. In a letter to Kalkbrenner, written but shortly before his death, he said, 'I have only just learned in my old age how to use the wind instruments, and, now that I do understand them, I must leave the world.'

Mozart's opportunities for hearing larger orchestras were greater than those of Haydn, for in his travels the young genius visited all of the musical centres, and so at an early age had heard nearly all of the orchestras of Europe, a fact which naturally had great influence upon his imagination and ambitions in symphonic composition.

We have already spoken of Mozart's acquaintance with the Mannheim orchestra and of his enthusiasm for it—particularly for the clarinets. The clarinet was, indeed, Mozart's instrumental love and favorite, and, while an instrument of such individuality and beauty of tone was bound to become a standard as soon as it should have become perfected, it was doubtless due in a measure to Mozart's affection for it that it found its place so quickly. While Haydn is said to have used the clarinet in a mass as early as 1751, it was from Mozart that he really learned to appreciate its worth.

Mozart's strangely intermittent use of this instrument in his symphonies is explained by the fact that in his day orchestras rarely had both oboes and clarinets. Usually he considered the latter an alternate for the former and hence wrote no separate parts for it. We find him using one in his third symphony in 1764, then not again until 1778, when he had reached his thirty-first symphony. Then there are other lapses of several years, and then, strangest of all, we find that the last and greatest of his symphonies, the G minor,

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was originally written without clarinets, parts for them being added later. The clarinets were, however, used by Mozart constantly in his opera scores. Another remarkable fact in connection with the early employment of the clarinet is that neither Mozart nor Haydn employed the instrument in its *chalumeau* or lower register. This is explained by the limited range of the oboe, which had to serve as an alternate for the clarinet.

Mozart, however, substituted for the clarinets in the lowest register the new basset-horn, which was in reality an alto clarinet. It was invented in 1770 by a German named Horn, and the attachment of whose name to the instrument has given rise to some confusion concerning its nature. Mozart seems to have had a fondness for this instrument also, for he has written more for it than has any other composer. In his *Requiem* he has used it in place of the clarinet, there are parts for it in several of the opera scores, and in his chamber music he employs two and sometimes three. The basset-horn was greatly improved by Lotz in 1782. That Mozart neglected the flute was doubtless due to his dissatisfaction with its imperfect tone and mechanism, which caused him once to remark that a revolution in its method of construction was necessary.

Mozart's thoroughly musical nature and his sensitiveness to tonal effects naturally prompted him to a more extended use of orchestral forces. This advancement took the form of individualizing the instruments and giving them more independently melodious parts—not of radical changes in the ensemble or in the general color scheme of the orchestra as treated by Haydn. It was rather a difference in methods of composition than in actual orchestration.

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II

The interval between Mozart and Beethoven shows no marked advance in the development of the orchestra and but slight discoveries in its treatment at the hands of the composers. Thus the orchestra which Beethoven inherited from the past was virtually that which we have just noted as having been that of Haydn and Mozart. And, as is so often true in culminating art phases, Beethoven, the most colossal figure of musical history, worked within these comparatively narrow boundaries, instituting no startling revolutions, but, by the sheer force of his genius, he so wrung from every instrument its every possibility of expression and so humanized and dramatized the orchestra's voices as to become for all time at once the apotheosis of classicism, the beginning of romanticism, and the foundation of dramatic expression.

The only mechanical advantages which the orchestra of Beethoven's time possessed over those of preceding days were slight improvements in certain wind instruments—the merest forebodings of the startling revolutions which the middle of the nineteenth century was to see and whereby the modern orchestra sprang into existence. The most important of these mechanical changes was the addition of crooks to the horn. In 1754 Hempel of Dresden discovered the 'hand notes' and also brought out a horn with crooks—two steps which, though far from making the horn the flexible and expressive instrument it now is, did much to widen its scope. Beethoven was alive to the new possibilities of the horn, and he made effective use of the crooks in changing the key of his horn in the middle of a composition so that it could follow the freer lines of his modulation. Forsyth is responsible for the statement that the crooks for trumpets and horns used in Beethoven's day numbered fifteen.

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The instruments of the wood-wind family were also undergoing slight improvements; the long F key of the flute was added by Tromlitz in 1786 and in 1789 the clarinet was greatly improved at the hands of the brothers Stadler in Vienna.

We have mentioned the conventionality of Beethoven's orchestra; the nine symphonies are almost uniform in their instrumentation. Besides the strings we find a pair each of flutes, oboes, clarinets, bassoons, and trumpets; the piccolo is used only in the Ninth; two horns are employed in all but the Third Symphony, which has three, and the Ninth, which has four. The trombones have parts in only the Fifth and Ninth, where there are three. A pair of tympani is used throughout the nine and to this is added in the Ninth a pair of cymbals, a triangle, and a bass drum. The other orchestral works of Beethoven share this uniformity with the symphonies; what few innovations there are have no effect on the general scheme of the instrumentation. As we have said, the power of Beethoven's work lies in his bold and imaginatively dramatic treatment of the individual instruments. Each voice of the orchestra found new expression at his hands; he increased the range of the strings, carrying the violins up into those heaven-storming heights where they sing in ethereal whispers or shriek in wildest frenzy. The violas and 'cellos both come to their own as melodic instruments and even the double bass becomes an articulate and independent actor in the drama.

Beethoven's treatment of the wood-wind showed an advance of the methods inaugurated by Mozart—an advance consisting in the more dramatic exploitation of the instruments. Flute, clarinet, oboe, and bassoon find new voices in melodies which seem part of their being. So suitable are these that while in combination they take on a new color—singing with the voice of unearthly mystery as they answer the string chords in the first

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movement of the Fifth Symphony, or, again, in a lighter mood, indulging in what has been termed the 'wood-wind chatter' of Beethoven.

With Beethoven, then, was made the first step toward that method of orchestration which Sir C. Hubert H. Parry has described as consisting of 'making every member of the orchestra contribute to the complex of polyphony by playing actual and apt musical passages.' (See Introduction to Vol. I.) In spite of this the ensemble of Beethoven's orchestra is not radically different in color from that of the earlier symphonists. Strauss has observed (see Introduction) that, although somewhat increased in its proportions, its treatment at Beethoven's hands was still such as to identify it with the older chamber music style, that is, the style in which the wood-wind still consisted more or less of non-obbligato parts, and the brass (still restricted by its imperfect mechanisms) was generally used only to reënforce the 'tutti.'

There was, however, the new and individual feeling in Beethoven's orchestration which Strauss astutely attributes to the spirit of the pianoforte, a spirit which was to play an important part in the works of the later romanticists. Beethoven, the first to exploit the sonority of the more modern piano and to bring to it large and dramatic utterance, found much of his inspiration while at the keys of his instrument. It was but natural that he should seek to transmit to the orchestra some of the marvellous and original idioms that he found there. This he did, but with a full appreciation of the powers of both mediums which render the adaptation a stroke of the rarest genius. The new feeling which these innovations brought into the tone of the orchestra, then, were not so much changes in its actual physical aspect, such as later developments were to bring; they were felt more in the detailed treatment of the individual instruments and in the creation of sharper contrasts

SCHUBERT AND SCHUMANN

of color and dynamics which Beethoven's dramatic instinct prompted.

Beethoven's contemporaries and immediate followers did little towards a marked development of the orchestra, although every genius who brought his imagination to bear upon it necessarily molded it to the needs of his individual style, and the result in every case was some added resource of expression. Cherubini and the French opera composers of the day had some share in advancing its scope. Cherubini successfully experimented with *sordini* (muted) effects in divided strings, experiments which were the beginning of a practice that is of great value in modern orchestral color. Méhul, Lesueur, and Hérold infused lightness and grace into their opera scores, and so brought into the orchestra a certain piquancy that also has its place in the scheme of development.

III

Important as their place in the orchestral repertory is, Schubert's symphonic works do not mark any considerable advance in orchestral style. Schubert's lyricism pervaded many moments of these works, and he extracted from all the instruments their full power of lyric expression, employing even the trombones as a purely melodic instrument, a procedure which may perhaps be said to be his one important orchestral innovation.

The same is more or less true of Schubert's followers in the path of formal romanticism, Schumann and Mendelssohn. While the fabric of their composition is woven with the more highly colored threads of romantic harmony, their treatment of the orchestra belongs to the classic style rather than to the modern. Mendelssohn's more thorough technical equipment and larger experience gave him a far greater skill and imagina-

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tion for a real orchestral style than Schumann had, the latter seeming to have had too firmly in his mind the idiom of the piano, and to have, in a manner, transcribed his works for orchestra regardless of the subtleties of orchestral color.

We have referred before to the continual impetus given to symphonic development through the opera and its dramatic necessities. From Monteverdi to Strauss many of the really epoch-making revolutions in orchestral art have been wrought through the music of the stage. And so in the period which we now scan the new voice of the orchestra found itself in depicting the delicate mysteries and fanciful romance of Weber's operas and the brilliant and massive sonority of those of Meyerbeer.

Weber, in increasing the orchestra's eloquence, followed the promptings of a real dramatic genius. The orchestra at his hands became the glowing and pulsing medium that sings in ecstatic sweep of melody, that whispers in haunting mystery or shudders in sinister foreboding. Weber's orchestra was that of Beethoven in its amplest form: strings, a pair of wood-wind of each kind, four horns and trombones. With these means, which, in the face of our present-day orchestra seem meagre enough, Weber, like Beethoven, by the might and clairvoyancy of his genius, sensed the color possibilities that became the basis of modern orchestration. It was, as we have said, Weber's dramatic and poetic imagination that inspired his style. Lavoix speaks of this style as a 'quality more easily named than defined; it is the imitation of nature and the feelings of poetry in him who listens to its mysterious voices.' We may, indeed, cite passages from his scores, such as the horns singing in tender four-part sonority in the beginning of the *Freischütz* overture, the tragic pizzicato A's in the basses against the tremolo of the strings and the wail of the 'cello, the tender clarinet melody

WEBER AND MEYERBEER

of appeal that caused Berlioz to exclaim in the midst of a technical exposition of the instrument, 'Oh, Weber!' the elfin voices of the wood-wind in *Oberon*, or the mystery of the divided violins in *Euryanthe*, and yet we have named no really startling piece of iconoclasm, and we realize that the color of these things is as intangible and as mysterious as genius itself.

The power and the originality of Meyerbeer's orchestra was manifested in other features. Meyerbeer increased the size of the orchestra and incorporated into it the entire array of the instrumental forces known to his day. Besides the usual strings, wood-wind, and brass, Meyerbeer employed the ophicleide, the bass clarinet, the English horn, the cornet à pistons; at times he increased his brass choir to six horns and other double brass, besides using a large complement of percussion instruments. These instruments Meyerbeer treated with great skill and, if not with the spiritual inspiration of Weber, certainly with a keen appreciation of their powers and a full sense of their values. Meyerbeer's appreciation of the bass clarinet and his constant use of it placed that instrument as one of the standard features of the modern orchestra. Meyerbeer used it as a medium of dramatic portrayal, and in this, as well as many other traits of instrumental art, he was the forerunner of Wagner. As a matter of fact, the large dimensions of Meyerbeer's orchestra, though often brought to the service of what Berlioz called 'noisy' instrumentation, established the precedent for the orchestra of colossal magnitude which was employed by Berlioz and Wagner.

It must be realized that the advances in the art of orchestration which we have just recounted must have become possible only by virtue of a considerable improvement in the scope of the earlier instruments which we have noted, and the invention of new types and varieties. This was indeed so, and the first half of the

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nineteenth century was productive of a new order of things whereby the entire array of orchestral instruments was brought to a certain degree of perfection. The two most far-reaching of these inventions and discoveries were, first, those made by Theobald Böhm in the course of his experiments, whereby the flute was perfected and a system established which later was to revolutionize the technique of the entire wood-wind family; and, second, the addition of valves to the horn and other brass instruments, thus rendering them capable of sharing in the chromaticism that was rapidly becoming such an important element in musical structure. In these two advances two prophecies were fulfilled: that of Mozart concerning the flute, mentioned earlier in this chapter, and one of Mendelssohn, who once declared that the valve horn would become perfected and be used generally.

Böhm,* after many years of experimenting, produced in 1832 a flute which, besides possessing certain features of the improved Gordon flute, had also a new system of ring keys which gave it great superiority over former models. In 1847 he again produced a new model with the parabolic head joint, an invention which greatly improved the tone of the flute and increased its carrying power. This model has remained the basis of the many subsequent improvements. The Böhm system was applied to the clarinet in 1842 and was much improved by Mollenhauer in 1867. In 1855, the Böhm principles were applied to the bassoon.

In 1813 Stölzl † invented the valve, after having made experiments in which he added some of the trombone's 'compass extension' principles to the horn, and in 1830 the valve horn was introduced. The appearance of the valve horn was the signal for a long controversy be-

* Theobald Böhm, born at Munich in 1794, and died there in 1881.

† Heinrich Stölzl, waldhorn player in the Royal *Kapelle* in Berlin, b. Pless (Silesia), 1780; d. Berlin, 1844.

MECHANICAL IMPROVEMENTS: SAX, ETC.

tween the champions of the new invention on one side and those others who believed the old natural horn to possess a purer tone quality. It is interesting to note in this relation that Berlioz after having heard both instruments declared himself to be unable to detect any difference between their tones.

The discoveries and inventions of Charles J. Sax * and those of his son, Adolphe (Antoine), were of the greatest importance in the development of instrument-making. Through the labors of these two men many improvements in both brass and wind instruments were consummated, and to the younger Sax belongs the credit of having been the inventor of the saxophone (see page 50). Sax gave great attention to the bass clarinet (the first bass clarinet is said to have been made by Loti in Paris in 1772), and in 1836 the instrument was perfected.

In addition to these may be mentioned an invention made at a subsequent date and one of great importance, that of the bass tuba by Wieprecht in 1835. Wieprecht was conductor of the Prussian army bands at Berlin. The valuable instrument which is the result of his invention superseded the ophicleide and its substitutes as an effective bass for the brass choir, and it was generally adopted by orchestras in 1855.

These are but the most important of the innumerable improvements which the nineteenth century brought to orchestral instruments. Many more have since been made, and in our own day there is incessant effort toward the perfecting of the instruments, the enlarging of their scope, and the simplifying of their technique.

IV

While it has been previously stated that Weber and Meyerbeer were the pioneers of the modern art of or-

* Born at Dinant (Belgium), 1791; died in Paris, 1865.

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chestration, that is true in only a general sense, inasmuch as their works form the groundwork on which the modern system rests. In point of detailed idiom and actual example it is, as Strauss remarks, Hector Berlioz who is the real founder of the modern orchestra, the one composer besides Wagner who specialized in that massive medium and who is the most idiomatic of all symphonic writers.

The orchestra which Berlioz employed was composed of the same factors as those we enumerated as having been used by Meyerbeer. One of the strange promptings of Berlioz's genius, however, was an inordinate desire for orchestras of colossal size, and in many of his works he demands a formidable number of each instrument of the orchestra. We have seen (Vol. II, page 241) the bewildering array of instruments which he required for his *Requiem*, and on every possible occasion it seemed to be his delight to gather these mammoth bodies of players.

The chief characteristic of Berlioz's orchestration is its purely orchestral quality. He stands as a reactionary against the encroachment of the piano idiom upon the orchestral style. This was a matter of training and of taste; Berlioz did not play the piano, had but little sympathy with it, and early in his 'Memoirs' we find him, while regretting his inability to play the piano, congratulating himself that he is free from its bondage and influence.

Berlioz's style, measured by present-day standards, is somewhat classic. There is much of Beethoven in the substance of his music, and consequently in his orchestration. Richard Strauss * again with acumen says of Berlioz's scoring that its absence of dramatic force is due to its being so barren of polyphonic interest, but he immediately adds his tribute to Berlioz as the first to appreciate many modern color possibilities and avers

* See Introduction.

THE MODERN ORCHESTRA: BERLIOZ, LISZT

that he employed them with masterly effect. Saint-Saëns' epigrammatical criticism of Berlioz's scoring, in which he said that Berlioz obtained from all the instruments a charming tone, even when arranged 'as though they ought not to go well together,' may here be recalled.

Berlioz in his writings has given some very interesting accounts of the orchestras of his day. In narrating his travels in Germany, in the second volume of his 'Memoirs,' he speaks at some length on the state of the various orchestras which he conducted or heard. He gives the personnel of the orchestra in Frankfort and remarks that, with only slight difference, the same calibre of orchestra might be found in any of the second-rate German cities. The list of the Frankfort orchestra given by him is as follows: eight first violins, eight second violins, four violas, five violoncellos, four double basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, and one tympanist. One of the irregularities of the German orchestras that Berlioz notes was in the usage of the ophicleide, which he found replaced by a fourth trombone, by a 'Russian bassoon,'* and, on still another occasion, by the then new 'tuba.'

Berlioz complains often of lack of attention to details, such as the employment of one kind of drum-stick for all effects, and occasionally he speaks of the players as unskillful or careless. But on the whole he seems to have been impressed with the number of excellent orchestras which he found, and the idea to be gained is that the Germany of his time was supporting its orchestral music generously.

Franz Liszt as an orchestral composer stands in some respects as the opposite of Berlioz. More than any other it was he who brought the piano idiom to the orchestra, where, however, he treated it with such skill and subtle imagination that orchestral expression

* An instrument of the ophicleide family. Cf. p. 50.

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thereby became greatly enriched, and that the fusion of these two idioms revealed possibilities to be further exploited by Wagner and Strauss. The traits of this piano idiom lie in the form of the figures, the preponderance of arpeggio passages in both wood-wind and strings, the use of the chromatic scale as a feature of brilliancy, and the solid block chord formation of much of the harmonic structure. By these seemingly unidiomatic methods Liszt contrived to give to the orchestra a glowing color that was at once new and dramatically eloquent. Liszt employed all the orchestral resources of his day. His scores include, besides strings, two and sometimes three flutes: a piccolo; a pair each of oboes and clarinets; the bass clarinet (in almost every score); the English horn; two, sometimes three, bassoons; four horns; three trumpets; three trombones and tuba; harp, and the entire paraphernalia of percussion instruments.

In Richard Wagner the orchestra had its supreme master; he above all others exhausted every possibility of expression that the great instrument has. He was the apotheosis of the romantic age, the reviver of classic symphonism, and the veritable founder of every distinctively modern phase of musical art.

In order to sense fully Wagner's power of orchestral expression it is necessary to appreciate the import of the musical content which is expressed through the instrumental medium. The strength and marvel of Wagner's art lies in his polyphonic style—a style directly descended from Bach, to which Wagner added the restless, impassioned and highly colored sense of his own age interpreted by his colossal genius. It is this polyphonic nature which has made Wagner's style the most richly idiomatic orchestral music of all ages. In voicing the subtle and ever-changing forms of his expression, the orchestra becomes a closely woven fabric of richest colors, an undulating mass of marvel-

THE MODERN ORCHESTRA: RICHARD WAGNER

lously blended tone. The same genius that was Weber's found itself intensified in Wagner—the rare imagination for pictorial and dramatic painting, the color sense that enriched every moment of a score. Wagner, however, living in an age that gave him a more efficient mechanical medium, by virtue of his more virile genius developed the orchestra's powers to their furthest point.

By those familiar with Wagner's life and the development of his genius it will be remembered that in the impressionable days of his first musical enthusiasm he came under the full sway of many and varied influences. Mozart, Weber, and, above all, Beethoven, possessed his senses and made an indelible impression upon his musical nature. Then, during his first experiences as an operatic conductor, he came into touch with the lighter German operas, and the French scores of Auber, Hérold, Meyerbeer, and others; influences that momentarily vitiated his taste, but which had their part in initiating him into further secrets of orchestral technique and scoring. In Paris Wagner became acquainted with the works of Berlioz and his imagination for a larger orchestral scheme became aroused. From that point on Wagner's muse sought things ever larger, and his works increased continually in size and complexity, finally culminating in the monumental scores of *Götterdämmerung* and *Parsifal*. Wagner adopted early in his writings the large orchestra of Meyerbeer, and this he increased continually in order to obtain the colors, combinations and balance which his works demanded. Three, instead of the usual wood-wind pairs, became the rule in Wagner's scores, and these are sometimes increased to four, giving a complete four-part chord in one timbre. More radical still are the changes in the brass choir: the four horns are increased to six and sometimes eight, three trumpets are always required, while to the usual quartet of trom-

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bones and tuba he adds in the operas of the *Ring* an additional bass trumpet, four tenor tubas, and a contra-bass trombone. Wagner sometimes exceeds these requirements in seeking special effects, as in the parts for six harps in *Das Rheingold*, but such examples are very much the exception, and only very rarely do performances conform with the composer's directions in employing these additional instruments.

Wagner's orchestration, at first following more or less the conventional lines of an earlier epoch, soon began to show traces of a revolutionary advance. Already the score of *Lohengrin* contains the germs of all the rich idiomatic traits that go to make his later scores the wonder of a new age of orchestral color. There we find the beginnings of that volatile treatment of the strings which gives to all of Wagner's scores their kaleidoscopic beauty and subtle mobility. This treatment includes subdivision into many parts, the extension of the range into regions still higher than those ventured by Beethoven and Weber, and a more intensely dramatic use of the tremolo, an effect handed down from Gluck through Weber. The same is true, in a measure, of Wagner's treatment of the other instrumental choirs in *Lohengrin*. In the second act (the scene between Ortrud and Telramund) the wood-winds are treated with the freedom of strings and are given the sinuous chromatic lines that form so essential a feature of the polyphonic web of *Tristan* and *Die Meistersinger*. The brass instruments are handled with no less skill and originality. The horn becomes at Wagner's hands the flexible melodic instrument that plays so important a part in modern tone-painting, while the other brasses are treated with a rare sense of their tonal values and possibilities. The trumpet has in Wagner's scores perhaps for the first time what we may call an essential melodic voice; the trombones and tuba are no longer mere reënforcing parts for the full orchestra,

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but furnish in their rich softer tones a background of warm color.

These points constitute but a superficial summary of Wagner's orchestral methods. To give any adequate conception of the variety and richness of his orchestral idiom would require volumes. Suffice it to say that Wagner's treatment of the orchestra has been the greatest influence in modern musical art, and there can, indeed, be no dispute with Richard Strauss when he calls Wagner's methods the 'Alpha and Omega' of modern orchestration.

Wagner's critical writings and commentaries, no less than those of Berlioz, furnish us with much interesting information concerning the orchestras of his day, of his experience with them and his theories concerning them. His autobiography * is replete with anecdotes and reminiscences of his early conductorship, of the famous Paris Conservatoire Orchestra, the Dresden Orchestra, and of many conductors and their ways. Besides this we have in Wagner's collected writings several articles which bear directly upon the orchestra, such as the 'Information concerning the performance of the Ninth Symphony of Beethoven in 1846,' † the article 'On Conducting,' ‡ and many others, while in the reports submitted to the management of the Dresden Opera in 1846 § we find an intensely interesting and detailed exposition of Wagner's practical ideas upon orchestral organization and routine.

V

The orchestral music of the present day presents two fairly well defined general aspects. One of these may be designated as post-Wagnerism, the other as impres-

* Eng. trans. 'My Life,' 2 vols., New York, 1911.

† 'Wagner's Collected Writings,' Vol. II.

‡ *Ibid.*, Vol. VIII.

§ Published in *Der Junge Wagner*, Berlin, 1910.

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sionism, the one naturally the product of the German genius, the other being essentially French in its character. These two phases, it must be said again, are the general aspects of modern orchestral art; there exists besides the examples which fall decidedly into one or the other of these categories, a great deal of representative art that is the outcome of nationalistic impulses more local in feeling and less far-reaching in influence. There is also much that is the outcome of a mingling of these influences, while still another part is the result of the reactionary trend which exists in every epoch.

Two names immediately suggest themselves as the heads of the two representative divisions of orchestral style, Richard Strauss, who has carried the Wagner idiom to its culminative phase, and Claude Debussy, the real founder of the impressionistic school. The works of these two men have been the most potent influence in modern orchestral development, and a survey of their methods of orchestration will give a comprehensive idea of the present trend of the art.

We have named Richard Strauss as the direct heir of Richard Wagner. Though Wagner is the large influence in Strauss's style, there is at least one other musical antecedent from whom Strauss has unmistakably inherited much of his orchestral manner, namely, Franz Liszt. It is in the blending of these two idioms that Strauss first found the potent style which he has since developed with such startling originality and bewildering brilliancy. Strauss's art follows Wagner's in its adherence to polyphonic ideals, and it is Strauss's supreme mastery of the polyphonic style that renders his orchestral works so richly idiomatic.

The beginnings of Strauss's art present the usual indications of a style absorbent of several conflicting influences. In his earliest orchestral works there is a somewhat austere adherence to the classic ideal, into

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which creeps the romantic element, a style in which a more or less conventional orchestral medium is employed in a manner which, though at times original, is also within the safe boundaries of conventionality. Strauss's conversion to a distinctive modernity was, however, as sudden as it was thorough, and in the four tone poems, 'Don Juan,' 'Death and Transfiguration,' *Till Eulenspiegel*, and 'Thus Spake Zarathustra,' he emerges as a radical if not iconoclastically 'ultra' modern, demanding for his increasingly realistic style the largest and most elaborate orchestral mechanism.

While the first two of these works employ only a comparatively conservative orchestra, while the orchestra of *Till Eulenspiegel* is heightened in color, with but the addition of the two brilliant high-toned clarinets and a bit of realistic noise in the form of a rattle, and, while the *Zarathustra* score is increased by only a fourth trumpet, organ, extra clarinet, and two harps, the advance in the *treatment* of the instruments in these works is greater than that made by any composer since Berlioz. These advances are, generally speaking, in the same direction as those of Wagner, though with Strauss we find somewhat more of Berlioz's tendency to exploit possibilities of an instrument from a sheer *instrumental* imagination. On the other hand, much of the daring displayed in the handling of the instruments is the result of an intrinsically *musical* imagination, for the broad lines of Strauss's melody with their wide leaps sound bold when played upon the piano. This sweeping line of melody Strauss puts into all of his instruments, a process which gives to his orchestra much of its characteristic brilliance. Besides this there is an extraordinarily keen sense of instrumental values and a profound knowledge of the capabilities of their various registers, coupled with a rare skill in writing for divided strings that lends to his combinations a unique depth and richness of color.

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The 'quasi-realistic' touches of these scores are bits of instrumental inspiration. In 'Don Juan' a descending tremolo of violins depicts the death of Don Juan; in *Tod und Verklärung* a similar description is made by quite different means, namely, the rapid ascending in chromatic thirds of all the wood-wind and strings; this, with a sudden diminuendo, gives us an impressive suggestion of a final breath and a more convincing picture of death than the violence of brass and tympani could convey.

In the symphonic works which follow these, 'Don Quixote,' 'A Hero's Life,' and the 'Domestic Symphony,' Strauss presses on to conquer new worlds of sonority, polyphonic excitement, and pictorial realism. The orchestra of 'Don Quixote' is increased by the addition of two horns and a tenor tuba, and a wind machine is added to the forces of realism. 'A Hero's Life,' one of Strauss's largest scores, contains parts for eight horns, five trumpets, and tenor tuba; and the 'Domestic Symphony' reënlists to the orchestra's service the old oboe d'amore, other new features being parts for four bassoons and four saxophones, an orchestra exceeded in dimensions only by that which Strauss employed later in his stage works, where he has added such instruments as the heckelphone and celesta.

Strauss's handling of this colossal mechanism is a consistent furtherance of those methods already cited; an ever-increasing freedom of polyphonic independence to a point where it has been frequently described as 'cacophony,' the dividing of the voices of the orchestra through a depth of harmony that seems fathomless.

The modern French school, as represented by Debussy and the impressionists, stands diametrically opposed to the polyphonic and sonorous tone poem of the post-Wagner composers. It seeks the delicate, the elusive, the poignant, and the bizarre. Its harmonies are

**Facsimile of Debussy's Manuscript: a Page from the Score of
'Rondes de Printemps'**

This image shows a page of handwritten musical notation, likely a score for an orchestra and strings. The notation is arranged in a system with multiple staves. At the top, there are two empty staves. Below them, the score begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. The staves are labeled on the left side with abbreviations: *Tr.*, *Fl.*, *Cl.*, *Ob.*, *Corn.*, *Trp.*, *Tim.*, *Drum.*, *Str.*, and *Vcl.*. The score is divided into measures by vertical bar lines, and there are several measures of music written across the page. The handwriting is clear and professional, typical of a composer's manuscript.

DEBUSSY AND IMPRESSIONISM

often as extreme, its polyphony is sometimes as audaciously free, as those of the post-Wagnerians, but these are bathed in another atmosphere, which, if far less robust, is a newer voice in music.

The orchestral forces employed by the modern French composer differ in no important regard from those we have described as the conventional modern orchestra; indeed, in looking over at random a few scores of modern French works, one notices at first glance the consistent uniformity of the orchestra's formation. In almost all cases it consists of three flutes, two oboes, two or three clarinets, a bass clarinet, three bassoons, a double bassoon, four horns, three trumpets, one or two harps, the usual strings, and an unusually complete outfit of the percussion group, in which the celesta is almost always present. What deviations there are from this orchestration are usually in the additions of saxophones or sarrusophones (see Chap. I, page 48), a double-bass sarrusophone sometimes replacing the double bassoon, as in *L'Apprenti-sorcier* of Dukas.

The characteristic idiom of French impressionistic music has given rise to an orchestral style quite its own and one which finds its prototype in the scores of Debussy.* Melodic line here gives place to harmonic atmosphere and the instrumental processes employed in creating this atmosphere form a new technique. The treatment of the strings is the most unique feature of this scoring. Cantilena singing has no place here and, when there is a melodic phrase, it is usually but a fragment, a mere glimpse of line that immediately merges into the orchestral maze. The 'effects' of the violin described in Chapter I (pp. 14 ff) are in constant use in impressionistic orchestral painting. Muted strings, tremolos in every form, pizzicati, harmonics, and glissandos are continually employed.

* The facsimile MS. of a page of Debussy score (facing page 114) may be compared with the page from Strauss' 'Salome' in Vol. IX. (facing page 436).

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The wood-wind, as is to be expected from their nature, speak a somewhat more articulate language, but they too often add only formless, or rather lineless, spots of color in playing repeated notes in subtle rhythms. The horns of the modern French orchestra have as important a place as they do in the German scheme, and if they are treated with a greater delicacy they are no less freely and skillfully employed. The larger brass—trombones and tuba—have but a small part in these scores. The ruder voices of their forte tones seldom intrude themselves into the foreground; their use is usually that of enriching the background with sustained harmonies of chords softly played. The harp is well understood and skillfully used by the modern French composer. While, as in the case of other instruments, its special effects, the *glissando* and the playing in harmonics, are somewhat over-exploited, one need but glance through any of the scores of Debussy or Ravel to find a wealth of novel, ingenious, and effective harp formulæ.

The foregoing exposition of French impressionism must not be misunderstood as a summary dismissal of the entire movement as the merest sounding of *recherché* effects. There are undoubtedly among the lesser followers of this school writers who answer to the description given by Parry when he speaks of 'the oversensitized hedonist with his delicate subtleties; mainly in transparent pearl-grays.*' But whether or not this accusation may be brought to the doors of the French school or any of its individual followers, it is quite certain that the entire school is free from that other accusation voiced by Mr. Parry in speaking of 'the bombastic vulgarian posing as a man of great feeling with his roars of blatant brass.' The statements here made are but the merest generalities put forward in the effort to lend some idea of the general aspect of

* Introduction to Vol. I.

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the impressionistic school. While delicacy of tint and subtlety of line are its most salient features, there are many representative pages of French impressionism that are of a broad virility, and, all in all, it cannot be denied that the nationalistic movement in France is a most important influence in contemporaneous art.

CHAPTER IV

SYMPHONIC GENESIS

Early instrumental music and instrumental practices—Instrumental compositions before the formation of the orchestra—Gabrieli and the first orchestral music—The orchestral music of Bach and Handel; the 'Brandenburg' concertos and the orchestral suites of Bach; the 'Water Music' and 'Fire-works Music' of Handel—Other orchestral suites of the eighteenth century; the rise of the 'concert symphony'; the Viennese and the North German schools; the symphonies of Emanuel Bach.

I

MODERN symphonic music is the result of two lines of development, that of instrumental practices and that of instrumental forms. These two departments are naturally interdependent and the influences which they have exerted upon each other are so continuous and so vital as to render the two developments at many of their points of contact identical and merged into one movement.

We have seen that the inception of a definite and vital instrumental music began at the end of the sixteenth century and was a reaction against the vocal polyphonic style which had so long held sway. This reaction consisted principally of the expression of a rhythmical quality which had been entirely lacking in the polyphonic age, the search for a simple and more direct idiom, a better defined harmonic structure, and a general demand for a more humanized and emotional utterance.

While vocal music was re-molded in a manner to

INSTRUMENTAL PRACTICES, 16TH-17TH CENT.

conform with these new feelings, the strong urge to rhythmical vitality brought all instrumental music suddenly into prominence. We cannot here retrace all the labyrinthian paths through which the instrumental forms led in their development. Many of these forms we have already examined closely in noting their place and bearing in general musical history (see Vol. I, chap. XII-XIII, and Vol. VII, chap. II), and our endeavor will now be to review this development in outline to show its direct bearing upon the first veritable orchestral compositions.

Some of the new instrumental forms to appear were the direct outgrowth of the older vocal forms, the earliest *canzoni* being, for example, instrumental versions of the madrigals, while others of the first instrumental works were new and originally conceived idioms of purely instrumental character, such as the toccata. The first mentioned of these forms, the *canzone*, occupies an important place in the development of orchestral forms. In its varying shapes it was the vehicle of a large number of early instrumental experiments and from it was developed the more extended *sonata da chiesa*. Then followed the infusion of the dance forms and the growth of the *sonata da camera* or suite, an important step towards the cyclic form which was to reach its full development in the symphony.

The inception of opera was also a large factor in instrumental development. Not only did it offer a field of wider instrumental practice, but it was also the abstract through which instrumental forms absorbed some of the dramatic significance that proved to be a vitalizing influence. It was again in the purely instrumental sections of operatic music that the earliest set forms of instrumental music were first exploited. And here it may be remarked that one of the first uses of the word symphony was in de-

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scription of the operatic prelude or in certain incidental bits of instrumental music. There is such a '*sinfonia*' in Peri's opera *Euridice*. In time the word symphony became attached to any of the non-vocal parts of a composition, such as introductions to arias, and this practice was maintained until quite a late period. Other of the earlier operatic preludes were labelled 'toccata,' as for instance the introduction to Monteverdi's *Orfeo*. It was only with the creation of the French overture by Lully that the operatic prelude assumed intrinsic worth and significance as an orchestral form and began to exercise an influence upon the forms of pure orchestral music.

The instrumental evolution effected by (and in time affecting) these developments in form has quite as many and varied phases. These phases all have their bearing upon orchestral development, but many of them in themselves belong to the department of chamber music.

The earliest instrumental combinations as we have pointed out in a previous chapter were, in degree, fortuitous and their performance extemporaneous. From these practices, however, there remained many traits which marked the later functions of a designed orchestral music. The first definite and permanent instrumental group that grew out of these heterogeneous masses were those that were gathered to perform occasional music. Important among these were the 'pipers'' and 'trumpeters'' guilds that occupied so prominent a place in German mediæval musical life. Kretzschmar * lays great stress upon these bodies as the earliest form of a town music that was one day to become the municipal symphony concert, and gives much interesting information concerning their practices. The trumpeters seem to have had the honored place in civic music and their services were extended

* *Führer durch den Konzertsaal*, new ed., 1913.

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only to the patrician class. The services of all players were much required by the church, a fact which was important in future developments.

It was with the advent of an independent instrumental music that the musical practices of the two chief musical nations, Italy and Germany, began to differ. The divergent trend of their development which found its fundamental cause in the characters of the two races, was immediately affected by the rise of opera in Italy and the consequent reaction in favor of a monodic style, while in Germany the religious spirit of the older vocal polyphony still persisted in many of the new instrumental forms and prepared the way for the real instrumental polyphony of Bach. The organ was in earliest times an important instrument in both countries, and though in Italy it was utilized in the earliest instrumental forms, with the increasing emphasis put upon operatic music, it became neglected, whereas in Germany it maintained its important place and continued to be the keystone of the instrumental arch down through the days of Bach.

The tendency of the seventeenth century in regard to instrumentation was distinctly to lessen the volume of the tone, to refine and specialize tonal effects. Here again was felt the general aim towards a reducing of means. The large numbers of players that find mention in earlier times are not employed in the earlier set combinations. In a word, instrumental music up to that time had been an accessory of noise to add glamour to ceremonial occasions or solemnity to the church service; it was now rapidly becoming an art with the subtler capabilities of expressing the deeper and inner emotions.

It was this new sense that hastened the development of stringed instruments and gave them the continually increasing prominence in instrumental combinations. This change was, however, more rapidly effected in

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Italy than in Germany, for the popularity of the opera was its chief promoting influence. In Germany the organ remained the truly national instrument and all that was decidedly Teutonic in character was associated with the instrument. By degrees, however, the other instruments came into general use in Germany and the church began to feel the influence of the instrumental reaction that the Italians had instigated. In many places the chief town piper was the organist, who became in turn also a skilled lutenist or cembalist, and, since he kept in touch with both sacred and profane music, it was but natural that the musical activities both religious and secular should share in common these new impulses.

II

Although it was at the end of the sixteenth century that there first appeared an instrumental composition of such character and dimensions as to be worthy of the designation orchestral, many of the earlier works have an important place in the development of the instrumental style and are consequently worthy of notice.

We have a recorded instrumental music which dates from the period of the minnesingers, but it is not for instruments *in combination*. The first recorded music in two parts for orchestral instruments is that which Kretzschmar notes as dating from the end of the thirteenth century and which he identifies as English only by the character of the handwriting. Other and specific examples given by this authority are the twenty-six fugues for cornet or zink (see page 77) published by Luther's friend Johann Walther in 1542 and the nine pieces for two cornets, by Thomas Morley published in 1595. Following these there are notable examples of three-part instrumental works, those of Heinrich

GABRIELI; FIRST ORCHESTRAL MUSIC

Isaac * being the most distinguished in character, and containing the germs of a genuinely instrumental polyphony.

We then come to the first canzonas (*canzoni da sonar*), among the earliest and most famous of which were those of Florentio Maschera, an organist of Brescia, published at Brescia in 1584. These were quickly imitated by a score of writers,† and, the form being set, there appeared any number of *canzoni* and *ricercari*. These forms, with their outgrowths, the *sonata da chiesa*, and the *fantasie*, have been described in Vol. I, chap. XII (see also Vol. VII, chap. II).

These works, as has been said, were scored for anywhere from four to sixteen instruments. The scoring, however, was without system and without distinction. The effects of vocal polyphony still lingered in the imaginations of the composers and their first efforts at instrumental independence exhibit a cramped timidity in their limited conceptions of instrumental effects.

With the advent of Giovanni Gabrieli (1557-1612), however, there began what Kretzschmar has called the 'golden time of a distinctive, solemn, exalted and noble orchestral music.' 'His compositions,' he continues, 'are imbued with that spirit in which were opened the great church, state, civic and corporation ceremonies of the sixteenth and seventeenth centuries. In a special sense they have the qualities of Venetian art, the brilliancy, the splendor, the earnestness and loftiness which the masterpieces of Montagna, Paul Veronese and Titian possess.' Both Giovanni and his uncle, Andrea Gabrieli (1510-86), are credited with applying

* Heinrich Isaac (Isaak, Ysac, etc.), also designated as Arrigo Tedesco and Ugonis de Flandria, was a contemporary of Josquin des Près; probably born before 1450. He was organist to Lorenzo the Magnificent from 1480, then in the service of Maximilian I in Innsbruck and from 1497 imperial court composer in Vienna. From 1514 to his death in 1517 he was again in Florence. He was one of the most eminent contrapuntists of his century.

† Marini, Fontana, Merula, Neri, Bassani, and others.

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the organ principle of doubling in octaves to the instrumental choir, and thus inventing the essential principle of orchestral apportionment. The Gabrieli manner of writing for many parts, according to Riemann, marks a turning point in the history of composition.

The principal works of Giovanni Gabrieli are contained in the collection known as *Sacræ Sinfoniæ*, and consist of fourteen canzonas and two sonatas. These works are not large in size, they are all contained within the modest limits of seventy or eighty measures; their strength lies in the direct and forceful idiom of their structure and the inspired spiritual significance of their contents. The antiphonally answering orchestras and choruses for which they are written has suggested the forms of several of these works. A theme announced in one section is answered by another to be sounded a third time by the combined choirs and orchestra in solemn fullness. Canonic imitation forms the principal design of the contrapuntal working and there is a continuity of phrase previously unknown.

We have spoken in Chapter II of the scoring of these works; the orchestra used consisted of violins, cornets and trombones. The violin, though treated by Gabrieli with a slightly advanced sense of freedom, still held a more or less insignificant place, and the wind instruments had the predominating interest. The influence of Gabrieli was strongly felt and much that follows in the larger models of orchestral writing may be attributed to it.

It was but eleven years after the appearance of the sacred symphonies of Gabrieli that Monteverdi's *Orfeo* was produced. The purely instrumental aspect of this is considerably greater in the number and variety of the instruments employed, but because of the experimentally extemporaneous nature of their performance it does not occupy an important place in the development of symphonic forms.

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In the meantime formal music was making steady advances. The popularizing of concerted music and the infusion of dance rhythms into the cyclic forms had given rise to the suite, a form in which a large proportion of all musical composition of the seventeenth century were cast. These collections of dance movements were infinitely varied in their sequential arrangement. All the known forms of dance were incorporated in them. In England and in Germany the suite was especially cultivated. In the former country such composers as Morley, Bull, and Byrd had worked in the field, while in Germany the Phalesius collection (1571) must be noted. These suites were as varied in their instrumentation as they were in their composition. Many were for solo instruments, while others utilized all combinations of the then available instruments.

The German orchestral suite held an important place in the seventeenth century and many were the composers who worked in the form. Among these were Melchior Franck (1573-1639), Johann Schein (1586-1630), Johann Rosenmüller (1620-84); Johann Petzold, the seventeenth century town-piper of Bautzen and Leipzig; Jan Reinken (1623-1722), composer of the *Hortus musicus*, and others. These suites may be classified in two distinct divisions. The older ones were performed largely out of doors and were often incidental music to public and private ceremonies, while the later orchestral suite was distinctly chamber music, performed indoors in concert form. These two classes were in Germany sometimes designated as *Blasende Musik* and *Abendmusik* and their instrumentation was suited to the requirements of their use, the one being scored largely for cornets (*Zinken*) and trombones, while the other was written for strings and keyed instruments.

We are already familiar with the place in the march

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of instrumental development that is held by the so-called 'French overture' of Lully, the 'Italian overture' of Scarlatti, and the sonatas and concerti of Corelli. These as we have learned are three vitally important phases in the evolution of musical forms, and while thus playing an essential part in influencing a later era of orchestral music, in themselves they belong to the realm of opera and chamber music respectively. We should, however, briefly recall the character of these three forms, as they are of prime importance in the history of instrumental music. The opera overture, which in the early part of the seventeenth century was no more than a brief prelude—a 'flourish of the instruments' before the raising of the curtain—became under Lully a set form with a structural formula which gradually became solidified into a cohesive musical architecture. This 'French overture,' which was first used by Lully, usually consisted of three movements—a brief introduction of a slow and pathetic character, usually repeated; a fast movement, usually in the form of a free fugue and sometimes showing considerable structural plan; and a final repetition of the opening slow movement. About the same time, Alessandro Scarlatti in Italy was setting the form of the 'Italian overture.' This consisted of two fast movements separated by a slow movement. The differences between the two types of overture, once much stressed by theorists, amount to little more than this alternation of the order of fast and slow movements. The so-called 'classical overture' is quite a different matter. It grew out of the clavichord suites and 'sonatas' of the seventeenth and early eighteenth centuries. It is, in fact, nothing but a strict sonata 'first movement,' preceded by a slow introduction. It was simply an adaptation of the sonata form to the uses of the opera overture. It was first used in the time of Gluck, if not first used actually by Gluck himself. At all events, Gluck's overture to

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'Iphigenia in Aulis' is one of the earliest, and certainly one of the finest, examples of the 'classical overture' in all music. This form was early adopted by Mozart for his overtures, and was used increasingly by composers thereafter. Generally the sonata form of the first movement is quite as strict as in a classical symphony. Beethoven's 'Leonore Number 3' is the classic example of this type of overture, and Wagner's *Tannhäuser* overture is perhaps the most familiar modern example. (Its form, however, is somewhat free.) The old French and Italian overtures gradually went out of fashion, though the free grouping of alternating fast and slow movements, without strict formal arrangement, continued late into the nineteenth century—as in Rossini's 'William Tell.' In general, though the opera overture did not actually contribute much in a final sense to musical form, it served as a laboratory for experiments in orchestral form throughout the eighteenth century, and as the 'classical overture' (though this form was, as we have seen, reflex and not dynamic) it had a considerable influence on the orchestral music of the period.

III

The survivals of the early eighteenth century are so entirely filled by those two colossal figures, Bach and Handel, that no better name for the epoch which they represent can be found than that which joins their names in the label which the Oxford History (Vol. IV) has placed upon it: 'The Age of Bach and Handel.' The epoch marks in the popular mind the beginnings of orchestral music, for from it date the works which are most venerable in the lists of the standard orchestral repertory.

The value and importance which attach themselves to these works are due to their intrinsic musical con-

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tents rather than to their purely instrumental aspect as orchestral compositions. The orchestra of that day, as we know, was still the indeterminate and varying body of the preceding era. The so-called orchestral works of that time are written, some seemingly for combinations chosen at random, others in accordance with the facilities offered by the special occasion of their performances. Thus it was natural that there should as yet be no established sense of proportion and balance, and but the merest awakenings of an imaginative color sense in the minds of composers. As a general rule the individual instruments from which the orchestra was constituted represented to the composer merely so many voices in the polyphonic structure capable of taking any melody within their compass. The sense of especial fitness of certain instruments for the expression of characteristic types of figure or phrase was one to which the composer was hardly awake. As a specific instance of the absolute lack of color in certain scores we may note the accompaniment of Bach's cantata, *Gottes Zeit*, which Parry* has cited as being peculiarly flat in the inapt and restricted use of the instruments, the flutes being employed only in their dull lower registers and the inferior tone of the *viola da gamba* adding to the gloom of the color. 'No other score for such a group of instruments exists,' says Parry. But against these impediments the age can boast an art which, if appraised in its actual musical worth, is far superior to anything that preceded, and on which rests our modern expression. Certain of the forms towards which composers had long been blindly groping became crystallized, and the rapidly growing plant of a vitally emotional and untrammelled musical expression came to full flower in the genius of Johann Sebastian Bach.

In the age of which we now speak the line of demar-

* C. Hubert H. Parry: 'Johann Sebastian Bach.' London, 1915.

BACH'S BRANDENBURG CONCERTOS

cation between chamber music and orchestral music was not so sharply defined as now. The distinction is almost entirely one of quantity, so that in certain instances some of the ampler chamber music combinations of that time have come to be considered by us as strictly orchestral works. Such is the case with what are to-day the best known of Bach's 'orchestral' works, the six 'Brandenburg' concertos. These, with the four overtures or suites, constitute all that is left to us of Bach's works for orchestra alone.

The term concerto, it will be remembered, had at that time a meaning considerably different from that which it has to-day. It was not, as now, a composition in which one solo instrument had a part designed to exploit its resources and the skill of the performer. The term, however, did imply the exploitation of groups of instruments in carefully written ensemble passages, which were more detailed and exacting than the 'tutti' which were interspersed throughout the compositions by way of contrasting relief.



The Brandenburg concertos were written at the instigation of the Margrave of Brandenburg, an enthusiastic amateur, who invited Bach to add to the collection of contemporary concertos which he was making, and which he had performed by his own orchestra. It may be noted in passing that the works were probably never performed in Bach's lifetime and, by the strange neglect that has been the fate of many of the world's great things, they were unmentioned in the catalogue of the collection when it was sold at the time of the Margrave's death. The concertos were completed in March, 1721, and belong to what is known as Bach's Cöthen period, a time productive of most of his purely instrumental works.

Bach in these works enlarged the scope of the concerto by using all the instruments for solo parts, besides the customary strings that had monopolized the solos



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up to that time. The works are each scored for a unique combination of three or four solo instruments with the 'tutti' of strings and supporting harpsichord. The number of independent voice parts which these means offered afforded Bach a richer medium for his polyphonic inspiration than that of any of his other instrumental works. No such scope was offered him by the organ, clavier or smaller instrumental combinations which he elsewhere employed. The orchestra only could meet the requirements of a structure that was to be the instrumental counterpart of the contrapuntal wonders of his choral works.


The first of these concertos is in F major and is scored for strings, including a harpsichord and 'violino piccolo,' three oboes, two horns and a bassoon. The first movement, which Parry describes as 'a merry banter between the solo instruments and the tutti in short passages' has the following theme:



 The second movement has a duet for oboe and the violino piccolo. The theme as at first announced in the oboe is as follows:

Adagio

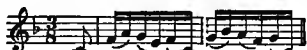

The third movement is an allegro, 
 with a short intervening adagio,

Adagio
. The concerto terminates in a series of charming and light-hearted dance movements.

A minuet,  with trio,

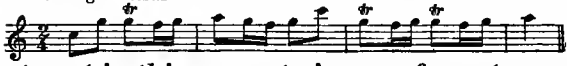
 which prefigures many of the charming similar movements of the classic period,

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is scored for two oboes and bassoon. A polacca for strings only,  ends the concerto.

The second concerto, also in F, has solo parts for violin, flute oboe, and trumpet. The themes of the three movements are as follows:



 The trumpet part in this concerto is one of great prominence and extremely difficult to play because of its high range. There has, however, been recently made in Germany an F trumpet of special design which greatly facilitates the playing of these parts.

Number three of the group, for strings alone, is generally conceded to be the finest of the set in its structure and power of expression. The instruments are divided into the following groups: three violins, three violas and three 'celli. These groups are handled with amazing skill and richest musical effect. The concerto has but two numbers, both of them allegro with the following themes:



In the fourth concerto the solo instruments are the violin and two flutes, all of which have very elaborate parts and are supported by a somewhat more meagre tutti than is usual. There are three movements with the following themes:



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The salient characteristic of the fifth concerto is its elaborate clavier part. In this Bach has written for the instrument as only a virtuoso could, and has provided it with a part that exhausts the possibilities of the old harpsichord as thoroughly as the later concertos of Liszt exhaust those of the piano. The three movements of the concerto are an allegro,



an 'affectuoso,'



and a closing allegro

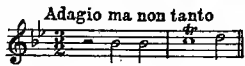


Parry has called the sixth and last of the group 'a kind of mysterious counterpart to the third concerto.' The instrumentation is again for strings alone, the groups being those of two violas, two *viole da gamba*, a violoncello and harpsichord. The 'mysterious' quality is the result of the *viola da gamba* tone. There is

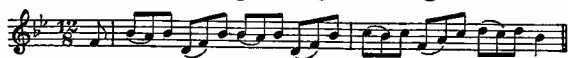
an allegro,



an intervening adagio,



in which the *gamba* has no part, and a closing allegro of great animation:



We have spoken briefly of the general formulæ of the scoring employed in these concertos. With the exception of the solo clavier part in number five, there is no part which is peculiarly idiomatic to the instrument allotted to it. Nor is there any appreciable attempt at a contrast of instrumental timbre, the contrasting of groups seeming to be the sole conception of opposing effects. Despite these archaisms these works,

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in common with the whole output of Bach's genius, are to us of to-day a vital and emotional expression. Their appearance on the orchestral programs is frequent and there have been earnest efforts to give them performances that shall be faithful to the designs and intentions of Bach. Schweitzer * observes that a too large orchestra, as is sometimes employed, destroys the balance necessary in reproducing the effect of the original intention. The scores of the concertos as well as those of the overtures are carefully marked by Bach with the instructions for the expression. More than in any other works does he annotate his scores with dynamic marks, a procedure strongly indicative of the affection bestowed on these works by their creator.


The four orchestral suites of Bach were called by him 'overtures,' that being a common designation of the suite of that day, and their constituency is identical with that of the other suites and 'partitas' among Bach's works. They consist in each case of an overture followed by a series of dances to the number of three or four. Among these dance forms are the courante, gavotte, forlane, bourrée, passepiéd, sarabande, polonaise, minuet and gigue. The overture which prefaces these dances is the most important section of the suite. It was Bach's initial experiment with the form known as the 'French overture,' a form previously utilized by Muffat, the establishment of which is generally accredited to Lully. This form, as we have said, consisted of a slow introduction followed by a rapid fugal movement. Bach modified this form considerably, and by a richness of idea and a unity of treatment gave it a greater coherence and strength.

The first of these suites is in C major and has, besides the introductory overture, a courante, a gavotte in two parts, a forlane, a minuet and a bourrée in two parts, and two passepiéd. The forlane is a Venetian dance

* *J. S. Bach*, translated by Ernest Newman, London, 1911.

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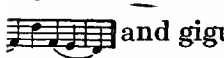
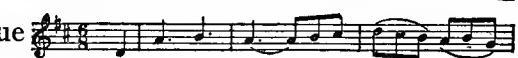
of quite stately rhythm in a moderate tempo. That which appears in this suite has the following theme:

 This suite has been said to be more generally characteristic of its time than it is of Bach's art. It is scored for strings, two oboes and bassoon.

The second of the suites is in B minor and consists of a sarabande, bourée, polonaise, minuet, besides the introductory overture, and a closing movement entitled 'Badinerie.' The dance movements are conceived and developed with much grace and quaintness, affording a vivid picture of the courtly scenes of the time.

The two other orchestral suites, both in D major, were written in Leipzig for the Telemann Musikverein which Bach conducted from 1729 to 1736, and whose concerts were forerunners of the Gewandhaus concerts of our day. They belong to the class known as 'trumpet' suites, that is, suites for full orchestra.

The first of these suites, that which figures as number three in the entire collection of suites, is the most popular and the most played of the Bach orchestral works. Its movements are as follows: overture,

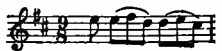
 gavotte,
 etc. bourrée, 
 and gigue 


It was the suite that Mendelssohn revived in 1838, conducting it at a Gewandhaus concert, and thereby restoring Bach to a world that had long ignored him. The gavotte will be recognized as the popular and much transcribed movement that has become one of the best beloved of Bach's dances. But the suite contains an even more popular melody, that of the

HANDEL: 'WATER MUSIC,' 'FIRE-WORKS MUSIC'

Air which in its arrangement by Wilhelmj is known to-day almost exclusively as the 'Air for the G string.'

The fourth suite is much less known than its famous companion; a fact unwarranted by its musical worth and interest. Its movements include, apart from the usual overture and a closing movement termed 'Rejouissance,' a bourrée, a gavotte, and a minuet in two parts. Kretzschmar notes the fact that the fugue of

the overture, which has this theme: 

 was used by Bach in the Christmas cantata *Unser Mund sei voll Lachen*, where it is transcribed as a chorus and where the instrumentation of the fugue, as it appears in this suite, is left untouched to serve as the accompaniment for the voice parts.

The orchestral treatment of the suites presents no aspects radically different from that of the concerti. The dissimilarity of physiognomy of the two sets of pieces is naturally reflected in the instrumental setting, but the methods of the two groups remain identical.

IV

By the side of the Bach suites the orchestral works of Handel seem to have become archaisms. They are, nevertheless, the only other largely representative works of the age, and they have, moreover, certain distinctive qualities of their own which make them worthy of a brief scrutiny.

As was before stated, there exists some confusion as to the term orchestral music as applied to a great deal of the instrumental music of the eighteenth century and it is difficult to determine just which of Handel's works may be classified as orchestral compositions. Kretzschmar has given, as the representative orchestral

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works of Handel, the two sets of occasional pieces that are commonly known as the 'Water Music' and the 'Fire Music.' To these might be suitably added the Twelve Grand Concertos for strings and harpsichord written in 1739 and the oboe concertos. The two first-named compositions remain, however, Handel's two representative works, and the 'Water Music,' although unfamiliar in itself, is famous in its association and important in its significance.

The occasion of the 'Water Music' pieces is a familiar incident of musical history. Handel wrote them in 1715 as a peace offering necessary to the conciliation of George I, having incurred that sovereign's displeasure by too long a leave of absence from his post at Hanover. Their performance, planned as a surprise to the king, took place during a fête on the Thames given by the king. The orchestra, placed on a boat which followed that of the monarch, performed the pieces much to the king's delight, the compliment gaining for Handel his pardon and a substantial annuity.

The 'Water Music' is a series of twenty pieces. There are, besides the customary overture in the Lully style, such dance forms as the bourrée, minuet and 'horn-pipe.' Several contrasting slower movements, as arias, are interspersed and the suite concludes with a 'coro.' These constitute a suite of light and lively music, without deep significance, but of pleasing quality. Many of the movements are short and fragmentary and the absence of a coherent unity contributes to its ineffectiveness in the concert room. The scoring of these pieces matches their musical content in its variety of combinations; the overture has parts for solo oboe, violin and viola, while the *continuo* is sounded by the 'cellos and bassoons. To this combination are added, in certain movements, horn and trumpet parts, and in others the 'traversa' (flute) and the piccolo are designated.

HANDEL'S ORCHESTRAL WORKS

The 'Fire-works Music' was written in 1749, the year of the Peace of Aix-la-Chapelle; its performance formed part of a huge public demonstration in London which celebrated that event. Bearing the title 'concerto,' this work is also in the form of a suite. It is somewhat shorter than the 'Water Music,' there being besides the overture a bourrée, a minuet, an air labelled with its time marking, *lentement*, two pieces with significant titles, *La Rejouissance* and *La Paix*, a piece *à la Siciliano*, rhythm beloved of Handel. These pieces are of similar calibre to those of the 'Water Music'—bright sparkling music of a decidedly popular nature.

The scoring of the 'Fire Music' is unique in its employment of what is almost exclusively an orchestra of wind instruments. Although there are parts for strings in several of the movements, they are far outbalanced by the great number of wind instruments. Of the latter the score calls for nine horns, nine trumpets, twenty-four oboes, and twelve bassoons. The original score contained also a part for the serpent, but it was later eliminated. It is in this score that Handel has adopted the method of signifying the balance of parts intended by placing in his score the exact number of players required. Thus we find, against the horn staves, the directions 'corno I for three persons,' and there are similar instructions for the other parts.

We have spoken in an earlier chapter (see pp. 85f) of the general characteristics of Handel's scoring. His methods of instrumentation were considerably different from those of Bach in several important points, differences which the dissimilarities of their musical style made inevitable. The more squarely cut design of Handel's melodic line and the solid blocks of his harmonic structure created a style peculiarly adapted to the antiphonal sounding of contrasted instrument groups which he so constantly practised in his orchestral writing.

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V

The ensuing history of the orchestral suite traces its merging into the symphony proper. We are indebted to Kretzschmar for a very comprehensive survey of the period which witnessed this evolution, and we shall rely upon his authority for the brief review to be here made of that epoch.

Prominent among the contemporaries of Bach mentioned by our authority is Telemann, who was one of the most prolific writers of his time. He is believed to have written no less than six hundred suites, and in certain of these, which bore the title *Musique de table*, are to be found the germs of an orchestral program music. The suites of Joh. Joseph Fux (1660-1741), the celebrated author of the theoretical work, *Gradus ad Parnassum*, show many new features of orchestral procedure. Under the title *Concentus musico-instrumentalis* he published, in 1701, suites which possessed several advanced features, among others a freer sense of tonality in the departure from the main key, and in the further exploitation of the bassoon as a solo instrument.

Then there follow the names of Pantaleon,* in whose works the form of the French overture was forsaken and the fugue replaced by a simple and happy allegro, Friedrich Fasch (1688-1758), whose overtures followed both the French and Italian styles, and Johann Pfeiffer, whose four-movement suites consisting of overture, an *andante*, an *allegrezza* and an *allegro e vivace* approximate in form the Haydn symphony, the *allegrezza* having only to be substituted by the minuet to effect the change.

Towards the middle of the eighteenth century the

*Pantaleon Hehenstreit (1669-1750) constructed one of the earliest hammer-clavier instruments which much impressed Louis XIV of France, who named the instrument the 'Pantaleon,' or 'Pantalon.'

THE 'CONCERT SYMPHONY'; EMANUEL BACH

form of the suite underwent changes by which a new type was virtually created, namely, one which blended the elements of folk-music with the more sophisticated forms in which the pieces were conceived. It is also observed that the methods of instrumentation employed in them follow certain new lines which bear witness to the strong influence that the string quartet and the chamber music style were beginning to wield. These later suites were known by new names such as *serenade*, *cassation*, or *divertimento*, titles which speak familiarly of Mozart's day.

There remains but a short step to the symphony, the chief orchestral medium of the next era. Some of the earlier applications of the name have already been noted by us (pp. 118f). We will now briefly examine the nature of the earliest type of the concert symphony, the culminative outgrowth of the Gabrieli orchestral sonata and the suite.

It was the middle of the eighteenth century that saw the symphony take its place as an independent instrumental form free from the vocal forms to which it had until that time been the merest appurtenance. The earliest symphonies of that time divide themselves into three schools which have been designated as the Vienna, the North German, and the Mannheim schools. To the first belonged Antonio Cardara, Matteo Schlöger, Georg Reutter, Christoph Wagenseil, and Georg Monn. In the works of these men the old and the new meet; there is some adherence to the old types of the French or the Italian overtures, while on the other hand there are constant glimpses of the new day of symphonic music that was about to dawn. The minuet finds place frequently as an organic part of the 'cyclic' form (group of pieces or movements), and the instrumentation begins to assume the fixed and well balanced proportions of the classic symphony.

The North German school of symphonists comprised

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largely the circle of musicians gathered about the court of Frederick the Great. Among these were Heinrich Graun (1701-59), Franz Benda (1709-86), Georg Neruda (1707-80), and many others. But looming far above these stands the name of Carl Philipp Emanuel Bach, famous son of the great Sebastian. The part which the 'Hamburg Bach' played in the development of musical forms and style has been already observed in the Narrative History (Vol. II, pp. 58-60) and the Piano-forte section (Vol. VII, Chap. III). His part in symphonic development, while not as momentous as that which he took in the forwarding of piano music, is, nevertheless, one of considerable importance. A musical lexicon of the day credits Emanuel Bach with twenty symphonies. Ten only of these seem ever to have been published and a still smaller number have lived to see modern editions. Of the three symphonies which find a place in the catalogues of to-day only one remains in the orchestral repertory; this, the one in D major, takes the ground work of its form from Scarlatti.

The instrumentation of this and the other published symphonies of Emanuel Bach includes strings, two flutes, two oboes, two horns, two bassoons and harpsichord. In their employment Bach exhibits the fastidious and graceful fluency which marks his handling of the other instrumental forms. The instruments are all treated with a keen appreciation of their capabilities, and each has its interesting and independent part in the thematic development.

This brief survey may suffice for the 'Vienna' and 'Berlin' schools. The third division, known as the Mannheim school, occupies, as we know, a preëminent place in the history of symphonic development, due to the new idioms which were brought to the form by the most important of the Mannheim composers, Johann Stamitz. So closely do these works bear on the suc-

EARLY SYMPHONIC SCHOOLS

ceeding era of symphonic music, so significant are they in containing the vital elements of the classic symphonic form, that it becomes necessary to treat them in a chapter devoted exclusively to that period.

CHAPTER V

THE SYMPHONY BEFORE BEETHOVEN

Symphonic metamorphosis; the Mannheim School: Stamitz, Cannabich; other Mannheim symphonists—Haydn and his symphonies—The symphonies of Mozart—Minor contemporaries, Ditters von Dittersdorf, Gossec, Méhul, Michael Haydn, Boccherini.

I

THE most superficial reading of musical history is sufficient to demonstrate the inherent fallacy of all statements which attribute to the works of any one man the complete authorship of any of the larger phases of art development. The outline given in the preceding chapter reveals only the most conspicuous of the infinite ramifications which we uncover the moment we begin to trace definite origins. How misleading, therefore, becomes the well worn epithet, 'father of the symphony,' by which Haydn's place in musical history has been so often indicated. Nevertheless, the phrase, inaccurate as it may be, has a certain suggestion of truth, inasmuch as it places Haydn first in the line of masters who worked within the limits of the established mold of the classic symphony.

But this mold had been set, in almost all its details, in the preceding age and awaited only the vital utterance of supreme genius to fill it. We have seen that the orchestral works of this epoch represented three distinct aspects given to them by the composers of three different localities, resulting in the formation of the schools known as the Viennese, the North Ger-

THE MANNHEIM SYMPHONISTS: STAMITZ

man and the Mannheim. Each of these schools made valuable contributions toward symphonic advancement; but it is in the representative works of the Mannheim school that we find the most important of these influences and those which bear most directly on the output of the succeeding age.

The rise of the Mannheim school had, as its incentive, the existence of the most celebrated orchestra of that day (see chap. II, pp. 90f) and it was the perfection of its performance that awakened the imaginations of the Mannheim composers to new experiments in form, in orchestral color, and in technique. The works of the Mannheim composers fall exactly within the last half of the century, and the school presents two phases of development in the works of the two generations which that period represents. Foremost among the first generation, the founder of the school and one of the most original and forceful of creative spirits in his age, stands Johann Stamitz (*Cf.* Vol. II, pp. 64-65).

The recorded list of Stamitz's works * credits him with about nine collections of symphonic pieces aggregating ten orchestral trios and forty-five symphonies. The earliest of these works took the form of the usual trio-sonatas, which constituted so large a proportion of the output of the preceding period of musical composition. The peculiarity of these particular trio-sonatas, or orchestral trios, lies in the fact that the bass part, instead of indicating merely the harmonic groundwork to be supplied by the harpsichord player, is an obbligato part, of equal importance with the other two and might therefore be played by orchestral instruments proper. The direction for the optional use of all the instruments of the orchestra (*toute [!] l'orchestre*) together with their definite sonata form makes these works the first symphonies in the

* Published in the *Denkmäler der Tonkunst in Bayern*, III, 1, and VII, 2.

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classical sense. These compositions are followed by symphonies of larger scope in their instrumentation, and among them we find works scored for flutes, oboes, clarinets, horns and strings. The only novelty of instrumentation which presents itself in these symphonies is that embodied in the use of the clarinets, whose employment in the orchestra, as we have already noted in Chapter II, had up to that time been but fitful and experimental.

But in the harmonic and melodic structure of these works lies their chief claim to our attention as creations of original and full expression, and as prototypes of the great classic symphonies. A new sense is here brought into the orchestral idiom, fraught with the traits that are recognizable as being distinctly responsible for basic qualities in the style of both Haydn and Mozart.

The melodic line of these symphonies is replete with the happy lilt that we usually associate with Haydn's spirit or with the graceful curve which we think peculiar only to Mozart. The themes of the first movement of the symphony in D, listed by Riemann as opus 3, No. 2, embody some of these traits. The first theme,



has a combined feeling of Haydnesque directness and of Mozartian sparkle, while the second theme,



is pure Mozart in the tender line of melody with its appoggiaturas. Kretzschmar observes that the tripping figure which begins at the ninth bar of the first theme, and which is three times repeated, constitutes one of Stamitz's characteristic expressions. The two themes taken thus in juxtaposition serve also to illustrate one

CONTEMPORARIES OF STAMITZ

of the most salient features of Stamitz's style, one in which he was a pioneer. This is the idea of contrast before referred to (Vol. II, p. 63). By this principle it finally became the rule to contrast the two themes of the sonata not only in key but also in feeling, the usual practice being that of giving the first theme a sprightly or robust character, and to the second theme one of tender or subdued spirit.

A celebrated feature of the performances of the Mannheim orchestra was their use of dynamic expression, a procedure then new to orchestral playing. This practice was reflected in the notation of the Mannheim symphonists, their works being marked with a detailed care that no earlier works had known. *Pianos* and *fortes*, together with the *crescendos* and *diminuendos* which linked them, were all noted in faithful precision; it was the first time that music was written with definite instructions as to its manner of performance. It is a fact worth noting that this prearranged dynamic contrast had an important influence upon the development of form, for it suggested the contrasted moods that, as just stated, differentiate the various themes of the classical sonata.

Contemporaries of Stamitz among the Mannheim symphonists were Franz Xaver Richter (1709-89), Anton Filtz (1730-60), Joseph Toeschi (1724-88), Franz Beck (1730-1809), and Ernst Eichner (1704-77). Of these only two have left works which occupy an important place for us, namely, Richter and Filtz.

The symphonies of Richter are considerably more elaborate in detail than are those of Stamitz. They are more remarkable for the skill which is exhibited in the development of their themes than for any great degree of expansiveness in the themes themselves. They represent, nevertheless, the work of a highly poetic and imaginative nature and contain many effects of beauty in their orchestral contrasts. The following

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passage taken from Richter's symphony in B-flat shows a trend towards chromatic treatment that was to be emphasized in harmony of the later Mannheim writers:



The works of Filtz are less interesting than those of Richter. Harmonically more arid and without the fluent and expressive melodic line of his contemporaries, his works are remarked by Kretzschmar to be a harking back to the emptiness of the Neapolitan symphony. In this it was opposed to the feeling of the other Mannheim symphonies which were decidedly and exclusively German in character.

The second generation of the Mannheim symphonists found their leading spirit and chief representative in Christian Cannabich. It was his privilege to bring to full fruition some of the designs of Stamitz and the earlier school. Conspicuous among the advances made in the later Mannheim symphonies is the increased tendency to a chromatic idiom of highly colored and rich effectiveness. The following phrases from one of Cannabich's symphonies are in a vein that Mozart evidently heard and emulated:



Among the new methods of phraseology which had their incipency in

the symphonies of the later Mannheim school one is to be specially noted, namely, that of sounding the theme in the bass. This is remarkable not only as the first example of an effect which added a new and valuable

HAYDN AND HIS SYMPHONIES

formula to the means of expression, but as evincing the entire disappearance of the old régime of the *basso continuo*. The following shows such a theme as it appears in the beginning of Cannabich's symphony in C taken first by the 'cellos and basses, then with the bassoons added:



[The Mannheim symphonists exerted a wide and potent influence. Their works set the example for the orchestral music not only of Germany but of all Europe. We know of Stamitz's success in Paris and of the effect of his works on Gossec and the French composers. The other continental countries and England came under the same sway, so that the music of Haydn and Mozart, couched in terms which were the outgrowth of these expressions, found general acceptance all over Europe as a language universally familiar.

II

It is Haydn who begins to speak to us in the terms of to-day. Not only do his symphonies remain a stable feature of the standard repertory but their place in the public affection is large and their appeal is more general than that of the music of his predecessors.

This finds explanation in the fact that, while Haydn, as we have said, was not the 'father' of the symphony, he was the first exponent of an instrumental music that found itself entirely freed from all the shackles which had restricted its utterances in the past. The church and its traditions, together with the inherent self-consciousness of a pedantry that was inevitably a part of the effort towards a perfected form, were both forgotten in a new age that was to voice the free and

THE ORCHESTRA AND ORCHESTRAL MUSIC

untrammelled emotions of life itself in the beginnings of a subjective art expression. This element was first voiced in the strong infusion of the songs of the people into art music. Haydn's peculiar fitness to be the mediator between the people and the sophisticated art in this fusion of feeling, is well described by Daniel Gregory Mason,* who says: 'It was at this auspicious moment that Haydn, equipped, as we have seen, with an affectionate and sympathetic heart, beating in unison with that of common humanity; and with a lucid, practical, pedestrian mind, well-fitted to disentangle and arrange in order the factors of a complex problem, appeared in the arena. The adjustment between his nature and his circumstances was thus peculiarly complete. He found in the folk-music of his native place, to begin with, a type of emotional expression with which he was, both as regards qualities and limitations, in complete sympathy.'

But this was only one of the two great services for which music is indebted to Haydn. The other was to perfect and to crystallize the form toward which preceding ages had been working, and which, as we have seen, had reached an approximate coherency in the direct progenitors of Haydn. The consummation of the sonata † and its apparition as an art form of perfect proportion and deepest significance are, however, the results of Haydn's genius.

The circumstances of Haydn's life were strangely propitious to the shaping of this genius. His earliest influences were those of his home and its naïve music, together with the spontaneous music of the native Croatian folk. Following upon these, the world of art was revealed to him through his study of the sonatas of Emanuel Bach, than which no better models could have reached him. With these resources he was left to develop his own genius in the isolation of his life

* 'Beethoven and His Forerunners.' New York, 1911.

† See Vol. II, pp. 53-57.

HAYDN AND HIS SYMPHONIES

at Eisenstadt. Here he was sequestered from all distracting influences, but had recourse to that one which was of the utmost importance, the opportunity continually to test his experiments in orchestral writing by having them performed by the Esterhazy orchestra as soon as they were written. Then, having fairly established his individual style, he was privileged in his later life to look abroad and to absorb from his contemporaries that which he found good in them, and which, while not robbing his own style of any of its characteristic worth, broadened and brought it to that point where it served as the model for his follower, Beethoven.

The exact number of Haydn's symphonies is not known, but is said to approximate one hundred and twenty-five.* While the writings of Haydn do not fall into development periods of as distinct traits as those of many other writers, we may conveniently classify these symphonies according to three characteristic periods. The first embraces the years which reach from the date of his first symphony, 1759, to the time of his so-called Paris symphonies, 1780. These symphonies represent the somewhat timid beginnings of a style that maintained, for the greater part, a safe conventionality, but into the spirit and form of which were creeping the individualities of his later style. The form began to assume the plastic lines of the real symphony, the folk-song found a natural place in its fusion with the sophisticated art forms and the orchestration showed a constantly increasing skill and imagination in the added resource of instrumental technique and of color combinations.

As we look over the list of these earlier symphonies of Haydn we are immediately struck with the fact that

* One of the most complete lists is that furnished by the catalogue of Breitkopf and Härtel, which shows a thematic index of one hundred and four.

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many of them bear descriptive titles. We find the 'Morning,' 'Noon,' 'Evening' and 'Christmas' symphonies and many others whose names imply 'programs.' This is true also of many of the later symphonies, and from those in the Breitkopf and Härtel list no less than twenty-six are given descriptive sub-titles. In some cases these names were attached by Haydn himself, and in other cases they became associated with the works through traits which the public found in them, or for other reasons more or less relevant. But in any case the significant fact remains that Haydn's natural bent was towards program music and that the opportunities it afforded for a pictorial use of the orchestra were alluring to him.

One of the best known of the early symphonies is one in which the 'program' plays an important part; this is the so-called 'Farewell' symphony, composed in 1772. The significance of this work has often been misinterpreted; the true version of its import is as follows: Prince Esterházy had decided to extend his summer's stay at Eisenstadt two months beyond its usual duration. This represented a hardship to the members of the orchestra inasmuch as their sojourn at the castle meant separation from their families. Haydn voiced their remonstrance in the 'Farewell' symphony, the last movement offering to the prince a touching appeal for dismissal. As the movement progresses the parts for the players are one by one omitted from the score. In the original performance before the prince, each of the players closed his music as soon as his part ended, blew out his candle silently, and left. Thus they left one after the other, until there remained but the two violinists who bring the movement to a sad close. The story concludes with the prince's appreciation of the hint and his granting of immediate leave to his impatient orchestra.

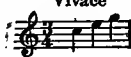
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Other program symphonies of the earlier period are the 'Schoolmaster' and the 'Maria Theresa,' the latter having been written on the occasion of a visit to Esterházy made by the empress in 1773.

The form of these first symphonies early fixed itself into the cycle of four movements which became the conventional frame of the classic symphony. The first movement assumes the strict sonata form with themes not always of greatest contrast, but nevertheless well defined. The slower movements present always a contrast of feeling, the minuet takes its place as a firmly established factor of the form and the last movement is usually cast in that happy vein which characterizes so much of Haydn's music. There is a strong tendency on the part of critics, however, to over-emphasize this buoyant side of Haydn and to overlook the moments of intense earnestness with which his works are replete. Taine has said that 'in a great artist as in a perfect instrument there is no string missing,' and we have not to look far in Haydn's symphonies to find moments of the deepest emotional stress, as well as those subtle tinges of melancholy, often veiling a passage which to the less sensitive hearer is one of careless gaiety in its rhythmical vivacity. The haunting sadness of such moments is often lent to them by the pathetic strain pervading so much of folk-song, and especially that of the Slav.

Haydn's second period of development may be said to be marked by the six celebrated works that have become known as the Paris symphonies. First is the one


in G minor,  known as *La*

Poule. Then follows that in C major, 


 familiar as *L'Ours*, that in B-flat,

THE ORCHESTRA AND ORCHESTRAL MUSIC

Adagio





called *La Reine*, that in D,



La Chasse, that in G,

Adagio



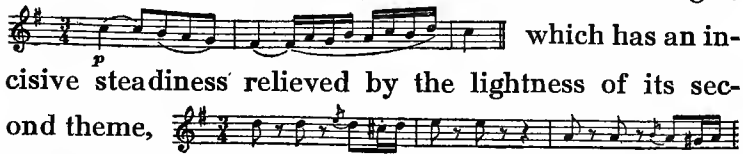
designated the 'Oxford symphony,' and a sixth in G, which has no individual title, . The descriptive titles are in no case those given by Haydn.

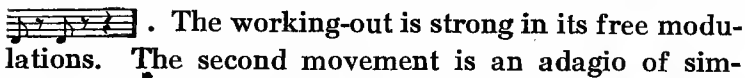
These symphonies show the fuller and richer development of Haydn's genius. There is a greater flexibility of theme, and increased skill in the facture, combined with a more intense subjectivity which gave them moments of greater earnestness and power. The first of these symphonies, *La Poule*, is marked by a strong degree of this earnestness; it pervades all of its movements, including even the minuet. In the development or working-out sections of this symphony Haydn shows an effort towards effects which were then new and experimental with him.

The second of the series is in more buoyant vein; the slow movement is entirely in the folk-song mood, while the last movement is a bold and rollicking pastoral in sonata form, with a bag-pipe accompaniment of insistent fifths and appoggiaturas. In *La Reine* there is a slow introduction to the first movement. In this Kretzschmar detects 'the spirit and fantasy, the romantic hesitation in which the master of Salzburg likes to indulge when it is time to play.' The second movement of this symphony is an allegretto with variations, and the last movement a sonata form of easy flow. The fourth of the Paris symphonies, 'The Chase,' is a work in which there is a conflict of feeling and a strong vein of emotional intensity, and it is one of Haydn's finest works.

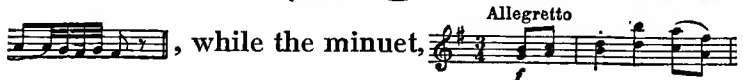
HAYDN AND HIS SYMPHONIES

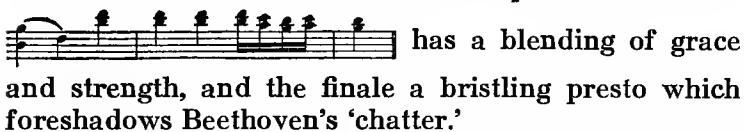
The Oxford symphony is perhaps the best known of the Paris symphonies. It shares with *La Chasse* the strong note of subjectivity. It is the highest point in Haydn's second period, and as such has been with justice called 'Haydn's Eroica.' A slow introduction leads into the flowing theme of the first allegro,



. The working-out is strong in its free modulations. The second movement is an adagio of simple loveliness,



, while the minuet, 

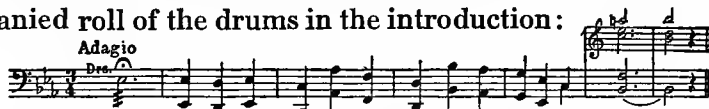
 has a blending of grace and strength, and the finale a bristling presto which foreshadows Beethoven's 'chatter.'

The remaining symphony of the Paris group has a masterly set of variations as a second movement, and a finale of jovial boldness.

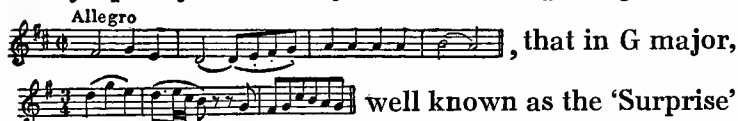
The culminative phase of Haydn's art is represented by the twelve symphonies comprising what are known as the 'Salomon' set, since they were written for the concerts which Johann Peter Salomon conducted in London and for which he engaged Haydn to visit the English metropolis. The success which Haydn's symphonies achieved in Paris had served rapidly to spread his fame throughout Europe. Haydn's two visits to London were made in 1790 and in 1794, and in each of these seasons he produced six of the symphonies which comprise the most famous portion of his work.

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In the first set there is the symphony in E-flat, often identified as the *Paukenwirbel* because of the unaccompanied roll of the drums in the introduction:





the symphony in D major with this opening theme,





that in G major, well known as the 'Surprise' (*Symphonie mit dem Paukenschlag*), a name given to it by reason of the sudden fortissimo chord which breaks into the gentle measures of the andante; the so-called


'Military' symphony, whose second movement, built on a French song and colored with percussion effects, has given the work the characteristics which the name implies; and the symphony in


B-flat, . In the second division of the Salomon set we find the symphony in E-flat with the

following first theme, .

follows the clock symphony in D minor, .

 with the 'tick-tock' of bassoons and strings as they accompany the folk-song melody of the andante; the two symphonies in D, that with the

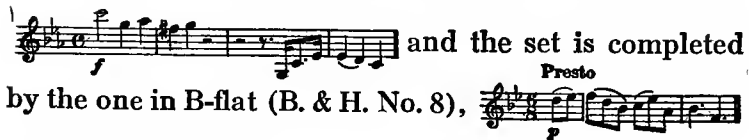
opening allegro beginning 

, and that with the following allegro sub-

ject, . Then there

HAYDN AND HIS SYMPHONIES

is the very well known one in C minor (B. & H. No. 9),



and that in C major (B. & H. No. 7),



It is not as a whole that these Salomon symphonies present Haydn's art at its highest point. Certain of the symphonies, such as the last three mentioned, have some of the characteristics of the earlier works, while the first of the second group (in E-flat) is one of the weaker of the Haydn symphonies. It is the perfect proportions and the sustained musical interest of such works as the first of the first group or of the 'Surprise' symphony that we recognize as exemplary of the best in these works.

In formal design the entire collection of the Salomon symphonies presents a considerable uniformity of treatment. The cyclical order of movements has the customary *allegro*, with the second slow movement *andante*, *adagio* or *largo*, followed by the minuet and concluding with a fast movement (which is in any degree of rapidity from *allegro* to *presto*). The last is often a rondo, Haydn being the first to make any regular use of that form as a component of the sonata cycle. The introductory slow section to the first movement is present in nearly all of the symphonies, a notable exception being that of the C minor symphony of the last group, in which it is omitted, the movement opening directly with the *allegro* theme. Kretschmar notes, however, the double nature of this opening theme. Its first five notes are in a bold, declamatory manner,

THE ORCHESTRA AND ORCHESTRAL MUSIC

while the pensive phrase which follows is so contrasted with it as to lend to the opening of this symphony the aspect of a free fantasia, unlike the usual direct and concise theme statements of the other works. In connection with the slow opening section it may be also noted here that a departure from his customary practice is made by Haydn in the first symphony of the entire set (in E-flat), when the *adagio* introduction is reintroduced towards the end of the movement, as a sort of pause before sixteen measures of the first *allegro* conclude the movement in a sort of coda effect. For the rest these symphonies evince, in every measure, the constant care and effort Haydn devoted to rounding and polishing the sonata form, not only in the broader aspects of the movements but in the minute details of balance and contrast in the smaller sections.

The folk-tune element persists in these works; indeed, together with the evidences of the Mozart influence, it is the conspicuous feature of its æsthetic significance. The naïvely touching melodies of these folk-songs appear most often as the themes of the slower movements. Their treatment is often in variation form, where their contour remains unaltered and easily recognizable through the graceful ornamentation that is woven about them. Prominent examples of these themes will be remembered in the *andante* of the 'Surprise' symphony and in the *andante* of the D major symphony, the second of the first group.

The Mozart influence which so softened the lines and heightened the color of Haydn's later periods is strongly felt in many places throughout the Salomon symphonies. Mr. Mason has tersely said: 'Haydn showed Mozart how to do things, and in return Mozart showed Haydn how to do them better.' That Haydn was not reluctant in his receptiveness of this influence is a matter of musical history. The later works of

THE SYMPHONIES OF MOZART

Haydn are the product of this confluence of spirit and style. The further curve of line with its added grace and elegance, the enrichment of the harmonic structure through chromatic ornament and passing note, and the appreciation of a new sense of orchestral color are part of Haydn's debt to Mozart recorded in these works.*

Apart from this, however, there are great advances in style that were distinctly original with Haydn. There is in the spirit of much of these symphonies a fund of ruggedness that was unknown to Mozart and which served as the foundation and inspiration of much of Beethoven. There is also a harmonic audacity of a kind unlike that of Mozart, whose innovations in harmony were more subtle than abrupt. Strongly flavored as they are by the Mozartian grace and tenderness which continually cast their spell over Haydn, these symphonies occupy a large individual place in musical history, and remain unquestionably the real prototype of the modern symphony.

III

Otto Jahn, in his 'Life of Mozart,' states that 'nothing whatever is known of Mozart's models in his instrumental music,' adding 'we may take it for granted that he knew Haydn's symphonies.' It would seem hardly necessary to take for granted this or any other fact concerning the influences which entered into the development of Mozart's genius. The external incidents of his life, with the unfailing testimony of his works, bear certain witness to the channels through which his genius ran and to the streams of art tradition that fed the current of his thought and feeling.

That the detailed record of these influences is not left to us as in the case of so many other composers

* Kretzschmar says of the D major symphony (No. 2): 'He begins his first movement with "Don Juan" and ends it with "The Marriage of Figaro."'

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is due to the abnormal qualities of Mozart's genius and the spontaneity of its impulses. With his almost supernatural endowments and sensibilities Mozart absorbed and assimilated all that came to him seemingly without intellectual effort. His musical perceptions and conceptions were apparently continually subconscious. Reflection, comment or analysis were superfluous; there was, in fact, no time for them in the incessant flow of his musical productiveness.

We have observed in a previous chapter the advantages which Mozart enjoyed in the earliest days of his career. When travelling over Europe he had the opportunity of hearing all of the large orchestras, thereby gaining a broad and comprehensive view of the art of his day. Of the impressions received on these journeys one stands out as having had a vital influence in the shaping of Mozart's development, namely, that made on him by the Mannheim orchestra and its performances. Mozart's first and long visit to Mannheim was in 1777-78. At that time the school of Mannheim symphonists had at its head Cannabich, who was also the conductor of the orchestra. As we know, Mozart established a warm friendship with Cannabich and his family, and his stay in Mannheim remained one of the treasured memories of his early life. In the accounts of this period the mention of musical incidents concern largely performers and performances. Mozart played a great deal and in his enthusiasm for the skill and taste of many of the players of the orchestra wrote several concertos for them. But there is no word of comment or criticism on the symphonic works which he must have continually heard. Their sway over him was one of which he was unconscious, but which is evinced in the style of his later symphonies; and it had, as we have seen, in its turn, a large part in the formation of Haydn's later style.

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The list of Mozart's orchestral works includes forty-one symphonies and thirty-one compositions for smaller orchestra. The latter include the *cassations*, *sere-nades* and *divertimenti* which are scored for various combinations of instruments, but which represent some of Mozart's finest workmanship and instrumental inspiration.

The first symphony in E-flat major (No. 16 in Köchel's catalogue) was written in 1764 by the then eight-year-old boy who was astonishing England. It is a tentative work of small dimensions, scored for violins, violas, basses, two oboes and two horns. This was rapidly followed by other symphonies, and when Mozart at the age of twenty-one (1778) produced his Paris symphony he was the composer of thirty of these youthful works. The Paris symphony marks the beginning of Mozart's mature style; it is the first of those known as Mozart's adult symphonies, the last eleven of the list. Following it are the eight which mark the development towards the ultimate point and crowning glory of Mozart's career, the three last symphonies written in 1787.

It is these eleven adult symphonies that constitute Mozart's valuable contribution to symphonic literature. In them we find the gamut of his expression and the substance of his style. This style, as we have perceived, is in many of its features indissolubly linked with that of Haydn; the formal aspect of the works of both Haydn and Mozart having many points of identity. In spirit, however, each breathes its own individual feeling. Mozart's music draws its distinctive quality from its rich fund of melodic invention, though invention seems an inappropriate description of a process that is so emotionally spontaneous.* It is the application of this melodic sense to the orchestra that consti-

* For a further exposition of Mozart's style see Vol. II, pp. 109ff.

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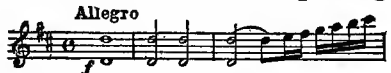
tutes the originality of Mozart's orchestral style. With him was inaugurated the pure orchestral *cantabile*, an idiom which was somewhat derided in his day as being 'uninstrumental,' but to which orchestral music is indebted as the foundation of a new expression. If Mozart, at times to emphasize the melodic features of a work, clarifies its harmonic structure to its simplest terms, at other times he weaves these melodic strands with a polyphonic sense far richer than had yet been felt in the new harmonic-monodic age. In his treatment of the orchestra Mozart was in no manner iconoclastic. His originality lay largely in his constant use of the *cantabile* throughout the entire orchestra. Reference has been made (Vol. II, pp. 117-118) to what Dr. Hugo Riemann has called the 'filigree work' whereby the individual instruments of the orchestra jointly weave the melodic web in such a way that at no time they assume the prominence of solo parts. The device which Dr. Riemann points out as an essential element of this style, namely, that of dividing the phrases of a melody between contrasted instruments, is Mozart's discovery, and is an important step towards the modern polyphony of our own day.

The symphony in D major, known as the Paris symphony, was so written by Mozart as to comply with the ideas of the French public as to the essential merits of a symphonic work.* It included the *premier coup d'archet*, the contrasted piano and forte and other stereotyped effects, all of which Mozart simulated with a success that met with great popular favor, far different from the result which met Wagner's attempt to adapt his genius to the whims of a fickle public. But it was no mere *pièce d'occasion* that Mozart wrote. The Paris symphony has an important significance in being the first symphonic work to be written after his

* Cf. Vol. II, p. 105.

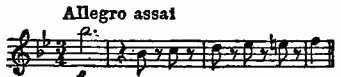
THE SYMPHONIES OF MOZART

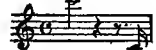
stay at Mannheim and the first to show the resulting influences of that period. The theme of the opening


allegro is as follows:  . The much vaunted 'first at-

tack' of the Paris orchestra consisted merely of playing the opening notes of the movement in precise ensemble and with loud *éclat*. Among other effects learned from the Mannheim orchestra Mozart employed in this symphony the long and effective crescendo on a single held chord.

The G major symphony which Mozart next composed is in overture form, as is also the following D major symphony. The first of these two works had parts for four horns and two trumpets, which are used in effects that, as Jahn opines, 'must have startled the Salzburg-

ers.' The symphony in B-flat  has a strongly Haydnesque feeling but also forecasts some of the harmonic and melodic effects of the 'Magic Flute.'

The C major symphony, which follows,  is a work of a larger conception, in which Jahn says 'a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation.' The second theme of the first movement is a cantabile of great beauty, the andante

 a piece of the purest Mozartian charm, and the finale a movement of rhythmical energy.

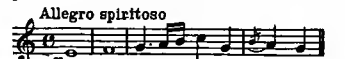
The D major symphony, which has the following bold-


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ly leaping theme in its opening allegro: 


again follows the lines of the suite, having as its first movement a march which is followed by two minuets. When, later, it was performed under Mozart's direction in Vienna, the march and one minuet were omitted. This symphony is often identified as the 'Haffner Serenade,' having been commissioned by the family of that name at Salzburg.

The symphony in C which follows this was written in 1783 for the Musikverein of Linz, though Jahn raises the question of its identity owing to the disagreement of several catalogues. The best authorities, however, point to this work as the right one, and it is generally known as the Linz symphony. The themes of its four

movements are as follows: 

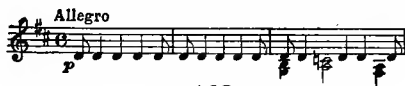






In no work of Mozart is the Haydn influence more marked than in this symphony. In its spirit and form, the thematic material and development, it follows very closely the lines of Haydn's style.

Three years intervened between the writing of this symphony and the composition of the next, during which time Mozart wrote 'The Marriage of Figaro.' It was in the winter of 1786 that Mozart wrote the D major symphony for the Vienna 'Winter Concerts.' The work is in three movements (the minuetto is omitted), having the following themes:



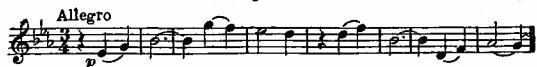
THE SYMPHONIES OF MOZART



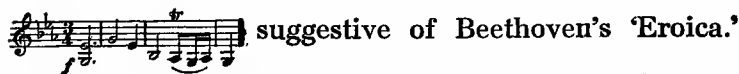
This symphony together with the last three mark the summit of Mozart's achievement. The movements of the symphony are related in a unity of idea and spirit, a notable phase of the ultimate style of Mozart and an important influence on future symphonic art. The instrumentation also shows a marked advance and the instruments are handled with a considerably greater degree of independence. Jahn sums up the æsthetic significance of the work in saying 'the essence of the work is ethic rather than pathetic; character, decision, stability find expression there, rather than passion or fleeting excitement.'

The three last symphonies of Mozart are all works of the rarest perfection, the second, the famous G minor, being most justly called 'the greatest orchestral work of the eighteenth century.' It seems incredible that these works should have been written within the narrow limits of six weeks' time, but such is the fact. The first bears the date June 26th, the second July 25th, and the third August 10th, 1788.

The first of the group is the one in E-flat which has, for some inexplicable reason, been called the 'Swan Song.' It has four movements, the first opening with a stately introduction in the Haydn vein, at the close of which a few sustained measures of what Kretzschmar calls a 'Don Juan melancholy' lead into the buoyant allegro,




which assumes a greater virility in its repetition



The second is a graceful flowing cantabile of violins an-

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answered with wood-wind phrases: 

Wood-wind



. After a very short development period of simple structure there is a recapitulation of regular form. The second movement is an andante in which the

following theme  alternates with the more spirited episode in F minor:




Andante

The minuet  is of the more rugged type which melts to ten-

derness in the trio 

Clar



movement 

presents a kaleidoscopic play of humor in its full and freely modulating harmony, as its theme is tossed about in playful imitations. Kretzschmar likens the spirit of the movement to the animated scenes of a market place as painted by an artist of the Netherlands school.

The G minor symphony is of different import; its tone is one of sadness, ranging from the plaintive murmur of its opening measures to a more impassioned tone as the movement proceeds. The allegro is without introduction, and has the following theme:

Allegro moderato

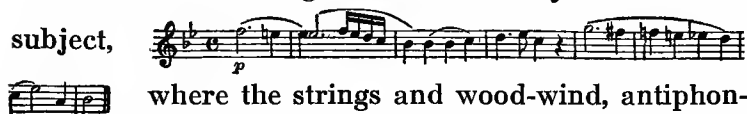


A subtle modulation of the utmost naturalness leads this theme upon its repetition into a bolder one:



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which serves as a bridge to the sad suavity of the second subject,



where the strings and wood-wind, antiphonally dividing the motives, serve as an illustration *par excellence* of the new treatment of thematic material in the orchestra mentioned earlier in this chapter (p. 159). The working-out employs largely the motive embodied in the two opening notes of the principal theme. These are used in answering voices of the different choirs, and also as counter-figures against sustained melodies or against other motives of the first theme in augmentation.

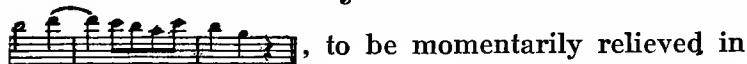
The second movement, andante, is in E-flat major, in a tone of sad resignation. The opening theme



in its variations is elaborately ornamented with the fleeting shimmer of the figures in thirty-second notes,

which continually flicker about it. Strife again returns in the conflicting dis-

sonances of the minuet *Allegro*




, to be momentarily relieved in the naïve tranquillity of the trio:



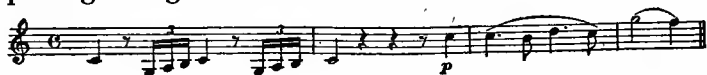
The arpeggio of the closing *allegro* foreshadows in its aspiring ascent many a movement of Beethoven:




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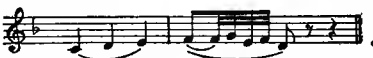
The second theme in the relative major  gives a moment's repose before the unrest of the working-out, in which the arpeggio of the opening theme struggles upwards against the opposing forces of a dissonant counterpoint, maintaining the 'sinister merriment' of the movement.


The last of the Mozart symphonies is that in C major known as the 'Jupiter' symphony. This work has not the intimate subjectiveness that is the mysteriously moving quality of the G minor. It is more aloof in its classic purity and grandeur. The opening allegro is without introduction; its theme



is, however, of a solemn dignity, the massive unfolding of which leads to a somewhat plaintive second theme

. The andante in F is a movement of deep feeling and dramatic strength.

The principal theme  is answered by the following subsidiary one: . The minuet

 is in a mood of sober happiness 'which transports the hearer into a purer element, where he seems to exist without effort, like the Homeric gods.' The finale, allegro molto, is a masterly polyphonic weave. The principal subject

 comprises in its first four notes a

Pioneers of the Symphony:

**Carl Ditters von Dittersdorf
Luigi Cherubini**

**François Joseph Gossec
Étienne Nicolas Méhul**



VON DITTERSDORF, GOSSEC, MÉHUL

motive which became with Mozart a sort of *idée fixe* and which he employed in motto-like manner in a number of different compositions. It is used in this movement somewhat as a *cantus firmus* against varying counterpoints and is finally inverted to serve as the subject for the brilliant fugue which concludes the movement.

IV

The supernal qualities of their art give to Haydn and Mozart a place so prominent that to us it fills the horizon of their age. There were, however, other forces which contributed their share toward the development of orchestral music and which, though they now be largely matters of a merely historical interest, cannot be ignored in a comprehensive view of the era.

In the historical review that has been made of this period (Vol. II, pp. 67-71) three composers are mentioned as being the intermediaries between the early Mannheim writers and the flower of the school as represented by Haydn and Mozart: Johann Schobert, Luigi Boccherini and Carl Ditters von Dittersdorf (1739-99). The first of these composers, as we have learned, occupied himself largely with piano music, and the second with chamber music, but the third occupies a prominent place in the history of orchestral music by reason of his prolific output of symphonic works which, though they pale before the splendor of those of his friend Haydn, or that of Mozart, are not without intrinsic worth. Ditters' orchestral works divide themselves into two classes, that consisting of absolute music, or the symphonies without descriptive titles, and that which includes his twelve symphonies on Ovid's 'Metamorphoses,' one of the most interesting of the early experiments in program music. As a char-

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acteristic specimen of the former class Kretzschmar names a symphony in C major published in 1787 and reprinted by Breitkopf and Härtel, which remains the sole representative of Ditters' orchestral work in their catalogue. This symphony is in the usual four movements of Haydn's works, an allegro, larghetto, a minuet and a prestissimo finale. It is scored for the customary strings, two oboes, two bassoons, two horns, two trumpets, drums and a clavichord, the latter, however, not having a prominent part. Kretzschmar finds in this work a blending of style in which may be traced the influence of the old Italian symphony, but in which there preponderates the contemporaneous sway of Haydn and Mozart. The second theme of the first movement possesses the Mozartian cantabile quality, while the variations of the second movement are in the manner of the earlier Haydn methods.

Of the twelve program symphonies written on Ovid's 'Metamorphoses' not all are extant. Brenet * cites certain numbers found by him which, bearing the titles of 'The Four Ages' and 'Actæon,' were in the conventional form of the four-movement symphony. Kretzschmar questions the authenticity of this disclosure and mentions in turn a copy of number ten of the series which is to be found in the Munich Court Library and which has the title *Combattimento dell'umane passioni*. This composition is a suite of seven pieces; the individual parts are called *il Superbo, il Matto, il Contento, il Melancolico, il Vivace*. Kretzschmar describes these pieces as adequately expressive of the more assertive qualities of joy, unrest and anger, but to be lacking in conviction when couched in the more dignified terms which bespeak a real pride and distinction.

We have seen that the Mannheim reform spread

* Michel Brenet: *Histoire de la Symphonie*, Paris, 1882.

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rapidly to France even in its earliest days and that the wide popularity of Stamitz and his symphonies in Paris established a French orchestral practice which was a distinct outgrowth of the Mannheim school. The French school found its head in Gossec, who was in many ways the French counterpart of Ditters. To Gossec must be credited the founding of the orchestral symphony in France. His work in its earlier period partook of the Italian manner but was later remolded by the Mannheim influences. His twenty-six symphonies enjoyed a popularity in Paris which abated only upon the advent of Haydn. The follower of Gossec in the annals of French symphonic music is Étienne Méhul, who, though making ingenious experiments in orchestral coloring, was in his four symphonies totally dominated by the spirit of Haydn.

Of the fifty-two symphonies of Michael Haydn (1737-1806), brother of Joseph, only three were published, and their interest is to-day largely historical. The prevailing mood of these works is a Mozartian one. It must, however, be said that while the elder Haydn learned much from Mozart, he in turn anticipated Mozart in several traits of expression and in the contrapuntal workings of the last movement of the Jupiter symphony; also that certain effects in works of Ditters had their prototype in similar passages originated by Michael Haydn.

Though Luigi Boccherini's (1743-1805) great service to art was in the field of chamber music, his contributions to orchestral literature may not pass unnoticed. He is accredited with twenty symphonies, works which also fell under the Haydn influence, though some of them follow the older lines of the concerto as practised by the preceding generation. Among these is a symphony in C employing two solo violins and one solo violoncello, the andante of which is of notable beauty.

CHAPTER VI

BEETHOVEN

General aspect of Beethoven's orchestral works; the symphonies of the first period: the first and second symphonies—The symphonies of the early second period: the 'Eroica,' the fourth and fifth symphonies—Symphonies of the later second period: the 'Pastoral,' seventh and eighth symphonies—The last period and its crowning achievement: the ninth symphony—The overtures and other miscellaneous orchestral works—Contemporaries of Beethoven.

I

'IN 1760 Haydn wrote his first symphony and in 1823, sixty-three years later, the transformation of a gay pastime into a sublime tragedy had already taken place; the choral symphony had been born.' Thus does Weingartner * describe that part of the symphony's evolution which was wrought by the genius of Beethoven.

We may not here rehearse the chapter of history which deals with this transformation, nor is there any need to remind the reader of the radical changes in the entire spirit of musical art which were accomplished in this period. We are concerned for the moment with examining the wonders of Beethoven's art as applied to the symphony, and in the closer scrutiny of the nine immortal specimens of that form which stand as the crowning glory of his achievement.

We shall see that, attendant upon the spiritual revolution and æsthetic reform of which they are the manifestations, there is inaugurated a new idiom of both the purely musical expression and the orchestral setting. The increased breadth of dramatic utterance and

* Felix Weingartner: 'The Symphony Writers Since Beethoven.'

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the subtle nuances of a deeper spiritual sense which the music breathes give birth to an orchestral style that is more boldly broad and resonant, and which is at the same time far more intricate in detailed effect.

It must, however, be here restated that the advance in orchestral methods which the Beethoven symphonies evince is not commensurate with the originality of their purely musical contents. The reason of this, as we have before said, is partly due to the very serious handicap afforded by the natural limitations of the orchestra, imposed by the imperfection of many of its instrumental units. It must, moreover, be said that none of Beethoven's orchestral works are distinctly representative of his ultimate style. It is true that the ninth symphony is generally accepted as belonging to the 'third period' of Beethoven's development, but it must be conceded that in musical structure it does not correspond with the advanced period of the later piano sonatas and the string quartets. It has the dramatic sense and untrammelled freedom of design, but it lacks the increased polyphonic richness which is that of the sonatas and quartets, and which, if applied to the orchestra, would have so changed its physiognomy as to give it a feeling common to that of our own day. Beethoven's orchestra remained, then, in spite of marvellously bold and beautiful details, the strictly classic orchestra, and his idiom, to borrow again Strauss's phrase, 'still adhered to that of the chamber music style.' We have seen that Beethoven approached the orchestra with the true reverence which its mysterious powers inspire in the heart of the artist. The orchestra is the medium for his loftiest expression and his finished design; his experimental works are placed in other settings. With this in mind we may easily believe that Beethoven would have eventually brought to the orchestra the polyphonic

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style which represents his latest phase. It remained, however, a vision of the future, an art of which he perceived the beginnings only at the end of his life, a prophecy to be fulfilled by Richard Wagner.

The lines which divide the three development periods of Beethoven's creative activities are, as we know, sharply defined. The orchestral works which fall in the first or formative period are the first and second symphonies. In the second period, the time of his richest productiveness, and to which belongs the bulk of his mature work, we find the next six symphonies and most of the overtures. The ninth symphony alone falls into the third and last period.

While we thus consign these works to definite periods according to the creative phase which they generally represent, we must not overlook the fact that Beethoven is among the highly reflective creators whose finished production is the result of long and earnest thought, of discriminating and fastidious selection. Beethoven's notebooks reveal to us how extended and how thorough was this process of crystallization to which his themes were subjected.* Thus we know that each of the symphonies was a labor of months and, in some cases, years; the first sketches of the ninth symphony, for instance, appear in his notebooks a decade before the completed work was produced.

We have mentioned Beethoven's reticence in approaching the orchestra. Like Brahms in a later generation, he carefully prepared himself by experimenting in smaller instrumental combinations, so that his first essay in the larger form should be worthy of its setting. Previous to the composition of the first symphony he wrote trios for strings alone, and with piano; for piano, flute and bassoon; quartets for strings and piano; and two series of dances for orchestra. The

* Cf. Gustav Nottebohm: *Zwei Skizzenbücher Beethovens*. Leipzig, 1862, 1880.

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latter were written in 1795, at which time sketches for the first symphony had been made.

Having thus attained a skill which he deemed sufficient to warrant his use of the orchestral medium, and of following in the footsteps of Haydn and Mozart, we find him at the age of twenty-nine producing his first symphony. But in this work he narrowly follows the safe lines of accepted practice and conventional form. Only an occasional glimpse do we get of dormant power, the faintest suggestion of the rebellious spirit of freedom that was later to break forth.

The second symphony, produced three years later, also adheres to the more formal lines of the classic symphony, but with the appearance of the *Eroica* in the following year a new Beethoven is revealed to us. Here he feels the strength that is his and, though he preserves the plasticity of classic line, the work is charged with a dramatic intensity and eloquent lyricism that were new to musical art.

In the fourth symphony, written two years later, there is a return to the more serene style of the early works, and Schumann aptly spoke of it as standing between its two companions 'like a slender Greek maiden between two Norse giants.' They are, however, giants of different mien.* Berlioz attributes to the third symphony a feeling of classic strength and power, and finds its heroic qualities to be Homeric in their epic grandeur. 'The fifth,' he says, 'on the contrary, appears to emanate directly from the genius of Beethoven himself. It is the unfolding of his intimate thought, his secret sufferings, his accumulated wrath, his visions so filled with crushing sadness, the hauntings of his nights, and his accesses of enthusiasm.' 'The forms of the melody,' he adds, 'the harmony, the

* *A travers chants* (Chap.: *Des Symphonies de Beethoven*).

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rhythm and the instrumentation are as essentially individual and novel as they are powerful and noble.'

In the sixth symphony Beethoven makes a tentative excursion into the realm of program music, a program music which did not, however, rely upon the extraneous interest of a detailed story nor exploit a realism incompatible with the pure symphonic form. The seventh and eighth symphonies both appeared in a single year (1816), works which in their general lines exhibit no radical departures from those laid down in their fore-runners, but which contain many details of new expressiveness and which evince a further mastery of formal development.



The ninth symphony, as has been observed, was the result of many years' reflection and inspiration. We have accounts to show that, as early as 1793, Schiller's poem, the 'Ode to Joy,' had fired his imagination; and we find him at the zenith of his powers in 1826 making it the keystone of the colossal arch which he erected in the last symphony. Here for the first time did lofty poetry receive an adequate musical setting—a joining of the sister-arts in the effort of universal expression.


II

The first symphony in C major has four movements, as follows: *allegro con brio* (introduced by an *adagio molto*); *andante cantabile con moto*; *menuetto, allegro molto e vivace*; *allegro molto e vivace* (introduced by an *adagio*). These movements, it will be seen, conform closely to the sonata form as established by Haydn and applied to the symphony by him and by Mozart. Beethoven not only follows these masters in formal design, but much of the spirit of this work is theirs. There are, nevertheless, a few details of orig-

BEETHOVEN'S SYMPHONIES: FIRST PERIOD

inal thought and treatment. One of these is seen in the very opening chord of the symphony, which has become celebrated in history as a significant departure from accepted practice on the part of Beethoven. The chord mentioned is a minor-seventh chord built on C, thus constituting a dominant seventh chord in the key of F. The movement in question being in the key of C, the introduction of an element thus foreign to the key as the opening chord was disconcerting in the extreme to bigoted ears and raised a storm of critical protest. The introduction proceeds in a regular resolution of this chord to its tonic F; and the two harmonies are then repeated in C, and then again in G; after which eight bars of sustained unfolding of harmony in the home key lead us into the entirely Mozartian first theme of the allegro:


. After emphasized repetition

of this an intermediary theme of resolute character  leads slowly to the flowing cantabile of the second theme:



This all follows closely in the lines of Mozart, but there is a section of this exposition that is peculiarly Beethoven-like in its air of suspense and haunting mystery. Twenty-five measures after the entrance of the second theme the section ends in a fortissimo cadence in G major; then there comes a sudden change to minor, pianissimo, and the 'cellos and basses continue with the figure of the second theme, accompanied by the remaining strings, while a solo oboe enters with a short phrase of plaintive counter-melody. The development section of the movement comprises

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a conventional working-out of several of the short motives, mostly those of the first theme. A recapitulation in regular form terminates the movement.

The andante has the quietly happy theme,



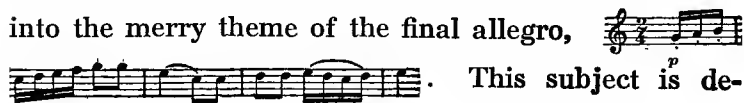
which is announced in the second violins and is answered in fugal imitation by the other voices of the orchestra. An answering phrase of Mozartian grace follows, and the section ends in the happy triplets of the violins, accompanied by the insistent beat of the drums in a distant pianissimo. There follows a short motive development as the first notes of the opening theme are taken by answering instruments. The first theme is then brought back with an accompanying counterpoint and the fugato of the opening section is repeated with fuller instrumentation.

The third movement of this symphony is a minuet only in name, for the formal, stately and somewhat complacent feeling of the old dance here gives way to the more vigorous abandon of the scherzo. Its theme, as follows,



is carried through a shifting series of modulations and a rhythmic design of exciting pulse. The trio is built on the lines used by Mozart, repeated wood-wind chords answered by waving figures of string legatos.


The introduction to the last movement consists of the ascending notes of the minuet hesitatingly repeated in the violins, each repetition carrying the phrase up to the next highest interval of the suggested dominant harmony, until at the last time a complete scale leads into the merry theme of the final allegro,



This subject is de-

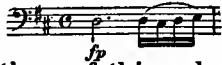
BEETHOVEN'S SYMPHONIES: FIRST PERIOD

veloped in a rondo with the following principal epi-

sode: . The movement is the least individual one of the symphony but it has an irresistible fund of humor in its Haydnesque brilliancy.

The second symphony, in D major, was completed in 1802. It was published in 1804 and first performed at a concert given at Vienna by Beethoven in 1813. It bears the opus number thirty-six. Its movements are as follows: an introductory adagio molto leading up to the allegro con brio; larghetto; scherzo; allegro, allegro molto.

The slow introduction in this work is of considerably greater extent and import than in the first symphony; after an impressive unison in the entire orchestra a tranquil theme is announced in the four-part harmony of the oboes and bassoons. This leads through modulatory phrases to a section in which streaming scale passages between answering strings and wood-wind develop with considerable dramatic force and culminate in a climax consisting of the descending D minor arpeggio played in resounding octaves by the whole orchestra, a phrase strongly suggestive of the ninth symphony. A short bridge then leads to the opening theme of the allegro sounded in violas and 'cellos

against the repeated D's of the violins, . The motives of this sub-

ject are repeated, then sounded by the entire orchestra, and then worked out in brilliant tutti leading to the triumphal chant of the second theme, which appears, first in the wood-wind, and then in the full orchestra.



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As the movement proceeds, the violins, supported by flute and oboe, sing an eloquent duet with the 'cellos and violas strongly reminiscent of the first movement of the Jupiter symphony, but terminating in full chords between alternating string and wind, an effect as genuinely Beethovenian as are the whispering repetitions of the opening theme which follow in the strings. The working-out is built on the motives of the first and second themes, not used in combined figures, but by exhausting the possibilities of one before the other is sounded. The recapitulation is formally regular.

The larghetto is a movement of the loveliest lyricism, in which the sadness of the first theme,



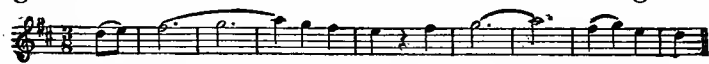
is contrasted with the gracefully jocose second theme



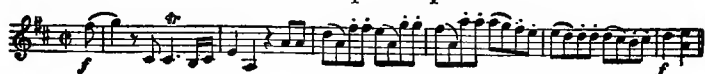
The next movement marks the introduction of the scherzo into the symphonic form. Although, as we have noted, the minuet of the first symphony partook of the nature of the scherzo, it is in this third movement of the second symphony that Beethoven brings into it its characteristic exuberance. The theme of the first section is as follows:



Against it is contrasted the lilt of the following trio:



The light mood of the scherzo is maintained in the last movement of this symphony. A brief preparatory phrase with a brilliant trill in all the strings and wood-wind introduces the principal theme:



BEETHOVEN'S SECOND PERIOD; 'EROICA'

An episodical section leads to the second theme sung first by clarinet and bassoon and answered by oboe,

The image shows two staves of musical notation. The top staff is for the Oboe, with the instrument name 'Oboe' written above it. The bottom staff is for the Clarinet, with 'Clar.' written below it. Both staves are in a key signature of two sharps (D major) and a 2/4 time signature. The Oboe part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Clarinet part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. Dynamics include 'p' (piano) at the end of the Oboe line and 'cresc.' (crescendo), 'ff' (fortissimo), 'p' (piano), and 'cresc.' (crescendo) for the Clarinet line.

while the strings furnish a rhythmical accompaniment with an unobtrusively recurring figure in the first violins. There are some interesting effects in delicate rhythm during the development section as well as some admirable passages of contrasted scoring.

III

The third symphony, known as the *Eroica*, was first performed in 1805 at Vienna. It was published in 1806. The title given to this symphony has aroused much discussion; many and varied have been the meanings read into it by its interpreters and commentators. The original score, as is known, was dedicated to Napoleon, but the page bearing the inscription was removed by Beethoven when he learned that the consul had become emperor. The work then became dedicated 'to the memory of a hero.' The division of opinion as to the sense in which the work should be taken lies between the supporters of a more or less realistic program who see in the work the literal translation into music of the annals of a hero's life, similar to that presented to us in the *Eroica* of our own day, Strauss's *Heldenleben*, and those who, on the other hand, accept the title in a more general sense and apply it as a motto indicative of the spirit of the work. The latter theory is more fitting in its applicability to the nature of Beethoven's art. We are on dangerous ground when

THE ORCHESTRA AND ORCHESTRAL MUSIC

we begin to determine the extent of a realistic sense in an art so subtle and elusive as music; and to measure its place in the formal and calculated lines of the classic symphony is futile. Beethoven himself has given us warning against a too literal acceptance of his program-hints in his cautious direction *Mehr Ausdruck der Empfindung als Malerei* ('More the expression of feeling than painting'), and this will remain forever the exact definition of all music, no matter how realistic its tendency.

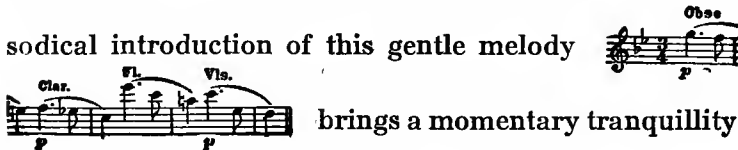
The *Eroica* symphony has four movements, an allegro con brio, followed by a *marcia funebre* (adagio assai), a scherzo (allegro vivace), and a finale (allegro molto.) The second movement, it will be seen, is definite in its significance and whether it be for us the means of summoning to our minds the vivid picture of a cortège or of inducing an elegiac trend of thought, its title is superfluous. The scherzo and its meaning have had a wide diversity of interpretation. To Berlioz it portrayed scenes such as the ceremonies that the warriors of the Iliad enacted at the tombs of their chiefs; to Weingartner it speaks of a prosaic world blind to the nobility of the hero; Wagner found in it the expression of a joy and serenity as contrasted against the pathos of the preceding movement. The finale is a clear picture of triumphant elation.

After two introductory chords, the first theme of the opening movement




and a short development of its motives lead to a broad statement of the theme in the full orchestra. An epi-

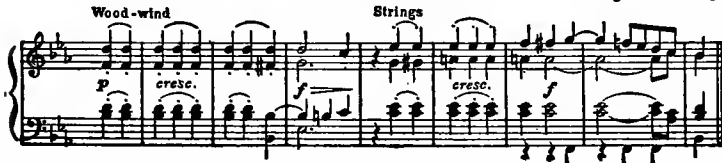
sodical introduction of this gentle melody



brings a momentary tranquillity

BEETHOVEN'S SECOND PERIOD; 'EROICA'

soon dispelled by the rhythmical vivacity of the tripping figure . The second theme then appears in the wood-wind answered by strings



There is a harmonic flavor in this passage that is distinctly of the new age and the melting appeal of the ninth-chord in the seventh measure is a forecasting of Wagnerian color. The chromatic tenderness soon gives way to the diatonic directness of the first motive and the exposition ends in a triumphant climax in B-flat. The development section of this movement is a monument to the audacious genius of Beethoven, who here voices an art that is surprisingly modern in spirit and expressed in an idiom entirely new to his day. In its formal structure this section defies all precedent by the introduction of a new theme that had not appeared in the exposition. This is the E minor

theme  which

first enters at the 132nd measure after the double bar. This and the themes of the exposition are utilized in a weave of thematic development bewildering in variety of design and of great harmonic boldness.

There occurs at the end of this section, shortly before the recapitulation, a passage which has been the enigma of several generations. The orchestra, in hushed expectancy, is reduced to the tremolo of the first and second violins sounding the notes B-flat and A-flat at the distance of a second, implying the dominant seventh chord in the tonic key, E-flat. The sec-

THE ORCHESTRA AND ORCHESTRAL MUSIC

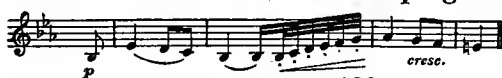
and horn then softly enters with the principal theme in its original tonality, a combination of tonic and dominant harmony that may be explained as an unprepared suspension. It is related that at a first rehearsal of the symphony Ries, who was conducting, stopped the orchestra at this point, reprimanding the horn player for a premature entrance, whereupon he was indignantly corrected by Beethoven, who explained that the seeming incongruity of harmony was intentional. In spite of the authority of this story, the passage was long a mooted point, certain published editions containing a 'corrected' version of this place. Berlioz himself failed to see the harmonic implication of the passage and in commenting on it declared it to be an 'absurd caprice.' The recapitulation also exhibits a considerable departure from previous practices. The general lines are in the main preserved but there is a remolding of the sections and a restatement of motives which gives constant variety and relieves the section from the perfunctory sense that is so frequently noted in a too literal recapitulation.



The familiar funeral march which is the second movement of the *Eroica* is one of Beethoven's most impressive statements. The opening theme



in the rich lower register of the violins is echoed by the sad plaint of the oboe against an accompaniment of tremblingly repeated chords in the strings suggestive of distant drumbeats. There follows in the violins an impassioned motive in E-flat of the most poignant expressiveness



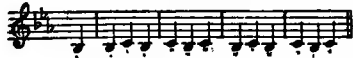
BEETHOVEN'S 'EROICA'

short episode is repeated, as was the first motive, by the oboe against the imitative drum-rolls of the strings. The middle section in the major is a melodic ray of hope. The oboe in the following melody



is answered by the flute, after which there is a tutti of triumphant dominant harmony. After a few further measures of hopeful and confident major tonality the section fades again into the shadows of the funeral march.

It had been Beethoven's intention to write for the third movement of the *Eroica* a simple minuet. The original ideas of that movement, however, developed into the extended scherzo which finally became incorporated into the work. The movement opens with an animated whispering of strings in the following insistent rhythm



pp e stacc. There grows suddenly out of this accompaniment a fragmentary melody,



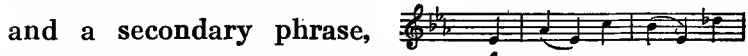
the color of which is brightened by a blithe oboe. Glimpses of this melody at different intervals are caught as it appears in various voices, and it is finally shouted by the entire orchestra. The trio is composed

of a horn motive,



(the cadences *ff* punctuated by strings),


and a secondary phrase,



which bridges a return to the scherzo's first section.

The finale comprises a cycle of variations built upon

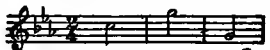
THE ORCHESTRA AND ORCHESTRAL MUSIC

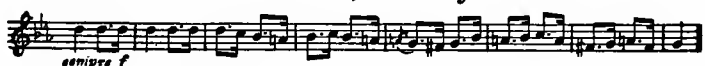
this theme  , which enters in the strings after a

brilliant introduction of scale passages and chords. In the third variation is developed the melody



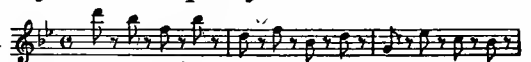
which serves as the second theme of the movement.

A fugal section with the subject  is developed with great effectiveness and the movement ends in a brilliant *mêlée* of the second theme in variations, a newly introduced motive

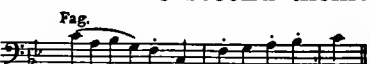


and the fugal theme.

The fourth symphony, in B-flat (opus 60), while it is of slighter dimensions and import, has a distinction of its own. There is in it a spontaneity and a romanticism which are unique. It was completed in 1806 and was first performed in the following year. Its movements are as follows: adagio—allegro vivace; adagio; allegro vivace (trio, un poco meno allegro); allegro ma non troppo. The slow introduction to the first movement is simple in form and harmony. It develops naturally to the equally naïve but brilliant

opening theme 

whose contrasted sections are played by strings followed by wood wind after the Mozartian model. The second theme

appears in the bassoon  and shortly after is charmingly developed in canon form between bassoon and clarinet. The further de-


BEETHOVEN'S FOURTH SYMPHONY

velopment of the theme throughout the movement is of great simplicity of means and directness of expression, resulting in an exhilarating freshness of spirit.


No less clear of line is the beautiful adagio, which follows, with its flowing theme of pure cantabile



in which we hear the more intimate Beethoven of the piano sonatas. The movement, in its string writing with arpeggio and other figurations, shows Beethoven's persistent advance to a more highly elaborated style.

The third movement is built largely on its principal theme  and is given

great rhythmical interest through the conflicting accent of the phrasing and the measure. The trio of

the movement has this theme:  and

here Beethoven follows again the Mozart model of sustained wind phrases with punctuating string interruptions. The finale is also strongly Mozartian in its sparkling gayety. Its opening theme is as follows:



There is a short intermediary theme which leads to a development period of the simplest harmonic design. A new orchestral tint is obtained at the entrance of the second theme



by an arpeggiated accompaniment of triplets in the clarinet, the strings having a sustained background. The balance of the move-

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ment is of classic design and conventional idiom but charged with brilliancy and humor.

The fifth symphony was completed in 1807 and was produced together with the sixth symphony at a concert given at Vienna in 1808. It is numbered as opus 67. The movements are as follows: *allegro con brio*; *andante con moto*; *allegro (scherzo)*; *allegro*. The last movement is scored for three trombones and a piccolo in addition to the orchestra customary to Beethoven up to that time.

The fifth symphony has, from the time of its first production to the present day, been Beethoven's most popular work, and, by general consent justly, also the greatest. If, however, we seek to determine by analytical research wherein lies this greatness, we very readily realize that, while it shows with several of the other symphonies a plasticity of line and balance of parts, its real superiority is in the intangible element of its spiritual power. The salient feature of its formal structure is the surprising economy of the means which serve as material for an expression so richly varied and original. In all of its movements the thematic material is simple and clearly defined. The first movement, as we shall see, is composed almost entirely of phrases built on the four notes of the opening theme. In melodic and harmonic design there is an equal directness, combined with great richness of expression in spontaneous melody and glowing color. The orchestral score, upon being casually read, presents no features that are obviously novel, but a hearing or a closer observation brings to one's notice a wealth of subtle strokes of masterly skill and surprising invention, which result in a score fraught with moments of startling originality and amazing effectiveness.

The opening theme  arrests the attention and grips the emotional being as does per-

BEETHOVEN'S FIFTH SYMPHONY

haps no other theme in all music. It is indeed 'Fate knocking at the door'—a knocking that all must heed. It runs through the voices of the strings in alternating tonic and dominant, reaching a dominant cadence, and is then thundered forth a tone higher in the full orchestra. It then resumes its course in agitated echoings, gaining in assertiveness until the shrieking climax of a diminished seventh is reached. The horns next proclaim it in the relative major, and the second theme



steals upon us in the violins, only the double basses muttering an ominous beating of the troubled rhythm. A motive of the second theme repeats ever higher in intensified appeal until the momentary triumphant entry of the full orchestra and joyful dancing of the violins in downward figures,



and the section ends in a determined cadence of the relative major. The development section voices what has been aptly called 'the terrible fury of Othello.'* With an almost incessant sounding of the first theme rhythm Beethoven has built up a tonal scene that is unequalled in dramatic intensity. The motive appears often in its original form, at other times it assumes new melodic lines as in the following variations:

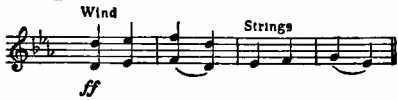
in variations: 

At other moments the rhythm is applied to the repetitions of a single harmony played by the full orchestra, when, as Berlioz describes it, 'the orchestra seems to raise itself animated by a flaring fury * * * a style impassioned beyond that of any instrumental music that preceding ages had produced.' In the middle of the movement there is a lull in which there occurs

* H. Berlioz: *A travers chants*, p. 33.

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that dialogue between string and wind groups in antiphonal and sustained chords which speak mysteriously with the voices of other worlds. The contrasted choirs of string and wind sound again in answering strains but in other mood as they have a resolute phrase built from a motive of the second theme:



Another of the quieter but none the less eloquent effects of this


movement is embodied in the short oboe recitative which occurs in the beginning of the recapitulation. This is a revival of the free and loosely-knit idiom of the older style, but with the added dramatic power which it here gains in contrast to its setting.


The opening theme of the andante is one which reached perfection only after much remodelling, as is shown by Beethoven's notebooks. In its final form, as it stands to-day in the symphony, it is so perfect in line as to seem the spontaneous product of nature itself, unsusceptible of different treatment.



The end of the phrase is echoed in answering voices of

the wood-wind: 

There then appears a second theme in the wood-wind of more resolute character 

, whose last phrase is repeated in whispers 

of a hauntingly mysterious beauty.



BEETHOVEN'S FIFTH SYMPHONY

This passage becomes still more mysterious in its subsequent repetitions when the bass E-natural of the 'cellos is sounded in shivering thirty-second and sixteenth-notes as follows:



Kretzschmar notes how similar the feeling of this passage is to that of the one in *Freischütz* which depicts the terror of Samiel inspired by the ghostly visions (Cf. Vol. IX, p. 196). If we note again the strong similarity between the feeling established by these searching chords which follow this passage in the symphony and that of the divided violin passage in *Euryanthe* cited elsewhere, we realize Beethoven's great part in the establishment of the romantic idiom. The section terminates with a triumphant burst of full orchestra sounding the second theme in C. The movement is carried out by two repetitions of this section, the themes each time being varied by further elaboration, and a closing section. This last begins with a highly colored passage in which the wood-wind plays the opening theme in the minor key against a string accompaniment with violins in arpeggio figures, and terminates with a broad statement of the theme in its original version in the upper octave of the violins, supported by wood-wind. The movement closes with eloquent repetitions of the detached motives of the theme as they first appeared in the wood-wind choir. In its final entrance the second part of the phrase



is intensified by the doubling of the melody at the interval of the third above



producing an effect than which none more poignant exists in music.

The scherzo is built on the following three themes:

A



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B 


C 

the first two serving as the material of the main section and the last as that of the trio. The spirit of this is one in which are mingled troubled questioning and resolute joy, a joy which, however, never fully yields to the happy abandon of the other Beethoven scherzos, for a feeling of deep earnestness pervades the entire movement. The first section comprises the alternating first and second themes in a harmonic scheme of great strength and beauty. The trio is composed of a fugato treatment of the theme followed by detached motives sounded by the basses and 'cellos alone in a recitative manner which suggests the later effects of the ninth symphony. The coda of the movement consists of a long held chord of A-flat with the drums softly beating an insistent rhythm. The violins then enter with the first theme, the harmony makes a quick transition to C minor, and over a long dominant pedal the violins play a sequence composed of factors of the first theme which, unfolding into the major, reaches higher and higher and finally achieves a long held dominant seventh, resolving on the first chord of the last movement. The first theme

 is in the vein of jubi-

lant exaltation which is that of the entire movement. The movement passes on in ecstatic joy to a second

theme  which appears in the wind, and whose motives are developed by the violins in the passages which follow to still another thematic figure full of joyful exhilaration:

 The second theme proper

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remains within the limits indicated by 'more the expression of feeling than painting.' Kretschmar has discovered in the thematic material of the pastoral symphony and in the resultant general color scheme of the work a strong Slavic tone, to which, he claims, may be traced an important early impulse in the building up of the Slavic schools.

The opening theme of the first movement is a quiet theme of idyllic lyricism sung by the violins,



the motives of which furnish a rich mine of thematic development. A passage in the following section, which would seem to be episodical in character, may be said to assume

the place of second subject: 

It has, however, no place in the development, which employs almost exclusively the units of the first theme, particularly that of the second measure. The second movement is a somewhat long and diffusive *andante*, the themes of which melt into one another with melodic continuity; it breathes the very serenity of nature itself. The principal lines of melody are em-



bodied in the first theme of the violins: At the end of the movement imitative calls of the nightingale, the quail and cuckoo are heard in the following passage:



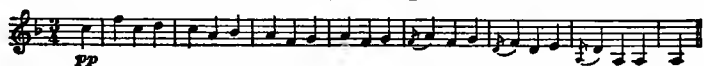
Flute

Oboe

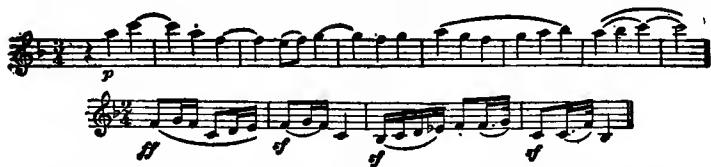
Clar

BEETHOVEN'S 'PASTORAL' SYMPHONY

played by the flute, oboe, and clarinet. The movement entitled 'village dance' is a country dance whose rustic measures form a scherzo in close keeping with the spirit of this work. The principal theme is as follows:



and there is a grotesque humor in the passages that later portray a still more bucolic uncouthness:



Mutterings of the approaching storm are heard in the first notes of the next movement, a low tremolo of the 'cellos and basses. This is followed by a pianissimo passage of preparative anxiety, and after two repetitions of the thunderous murmurings the storm bursts in a tutti fortissimo with rolling figures of basses and a penetrating tremolo of strings from which emerges the theme:




There is a flash of lightning in the upward rush of violin arpeggios, and after a momentary lull the tempest breaks with renewed fury in a downward sweep of rushing arpeggios and chromaticisms in the violins and shrieking *sforzandi* of wood-wind chords. Having spent itself, it dies away in the diminishing tremolo of the strings and the departing grumblings are heard in the trill of the basses. The finale opens with a pastoral melody for clarinet that has been the model for all subsequent melodies of similar color,



which, answered by the horns, emerges into this

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principal theme: 

 The trio themes constitute the material from which is conventionally developed the flowing happiness of the movement.


The seventh symphony, in A minor (opus 76), appeared in 1816. Its movements are as follows: Introduction *poco sostenuto*—*vivace*; *allegretto*; *presto*; *allegro con brio*. The introductory *poco sostenuto* is of such dimensions as to constitute a separate movement, being sixty-two measures in length. Wagner's characterization of this symphony as the 'apotheosis of the dance' is not literally descriptive, for its rhythms are not more specifically in the dance forms than are those of the other symphonies. The appellation must be taken more as a reference to the defined, regular, and persistently marked rhythm which pervades the entire work. The introduction opens with a sustained

oboe melody  which is freely

imitated in clarinet, horn and bassoon, and followed by ascending staccato scale passages in the strings supported by sustaining wind. These constitute a modulatory episode which leads to a second theme in C major, sounded in the wood-wind and repeated by the strings:




The scale passages again appear leading to a rehearsal of the second theme in the key of F. After its repetition in strings there is a return to the key of A and after four measures of preparatory rhythm the main theme of the *presto* delicately appears in the wood-wind,


 shortly to be repeated by the full orchestra. Beethoven's insistent use of

BEETHOVEN'S SEVENTH SYMPHONY

this theme almost equals the exhaustive exploitation of the first theme in the fifth symphony; from it is derived almost all of the rhythmic and melodic line of the entire first movement.

The second movement is the famous allegretto that has taken its place among the more popular numbers of the orchestral repertoire. The sad resignation of its main subject


 in the low-pitched strings becomes the harmonic background for a variation treatment in which a counter melody

 is placed against it in several different distributions of the string group. A second theme in the major

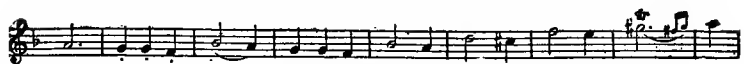



introduces a feeling of happier lyricism, while the bass continues with a reminiscent marking of the first rhythm. The first theme is then treated to an elaborate variation in which its harmonies are dissolved in arpeggiated string chords against an extraneous counter theme of wood-wind, and then accompanied by a running counterpoint of sixteenth notes, leading to the announcement of the first theme in the full strings and bass against the figurations of the wood-wind. After the reappearance of the major theme there is a return to the minor and the theme appears softly in the answering voices of the different choirs.

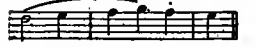
The scherzo (presto) is a movement of effervescent spirit. The principal theme is as follows:



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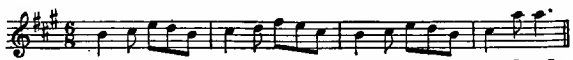
and that of the trio: 


 the latter being the theme of an Austrian folk-song. The structure and substance of this scherzo are conventional in tone and are developed with a classic simplicity of means.

There is much evidence brought to show the presence of the strong Celtic flavor of the thematic material in the seventh symphony and particularly in that of the last movement. Sir George Grove* writes that the first theme of this movement



appears in Beethoven's accompaniment to the Irish song 'Nora Creina' and Sir Charles Villiers Stanford, in a recent article,† has called attention to the marked Irish character of the entire symphony, attributing it to the fact that it was written at a period shortly following Beethoven's work upon the Irish songs and showing their strong influence upon him. Of this same opening theme of the last movement he says, 'It is a reel, pure and simple, though gigantic in structure. The first theme is a 2-4 version of the final phrase of "Kitty Coleremie."' This tune was arranged by Beethoven, who in the last 'symphony' of the song took this part of the theme and treated it



thus:  The identity of the two themes is apparent and the hypothesis seems well founded. A subsidiary theme

 plays a very important part in the development of the movement, which is, in

* 'Beethoven and His Nine Symphonies.' London, 1896.

† 'Some Thought Concerning Folk-song and Nationality,' in 'The Musical Quarterly,' April, 1915.

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is as follows:   The finale is a rondo of modified form

and is one of the longest movements of the Beethoven symphonies. Its spirit suggests Haydn, though there are many details of originality in both musical content and in the orchestration. Among the latter may be noted a droll solo passage for bassoons and kettle-drums which occurs just before the last entrance of the principal theme. The thematic material of the movement is comprised in the following phrases:

A 



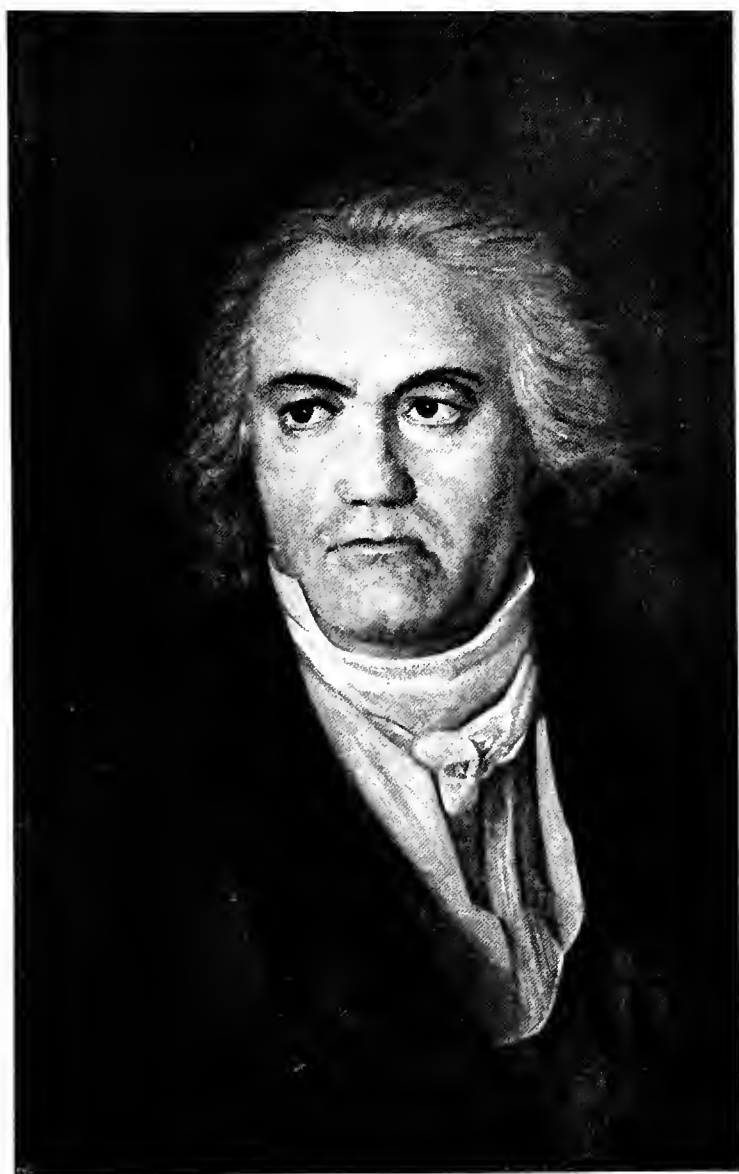
B 

C 

IV

The ninth symphony, also known as the Choral Symphony, in D minor, was completed in 1823. It was first performed at a concert in Vienna, May 7, 1824, and was published two years later bearing the opus number 125. Its movements are as follows: allegro ma non troppo, un poco maestoso; molto vivace; adagio molto e cantabile, andante moderato, adagio; presto, allegro ma non troppo, vivace, adagio cantabile, allegro assai, presto, allegro assai, allegro assai vivace, andante maestoso, adagio ma non troppo, allegro energetico, allegro ma non tanto, poco adagio, poco allegro, prestissimo, maestoso, prestissimo—the last seventeen composing the last movement proper.

Beethoven in his Old Age




BEETHOVEN'S LAST PERIOD: NINTH SYMPHONY


The term symphony assumes a new sense when applied to a work of such proportions as those of Beethoven's 'ninth.' We have, in a previous chapter, noted the meanings which the word has had in the several eras of musical history. We have defined it in the sense of its varied applications from the fragmentary incidental orchestral parts of the earliest operas to the perfected form of the classic symphony of Haydn, Mozart and Beethoven. It now becomes the label of a work which might be technically described as a combined symphony and oratorio or cantata. But how inadequate either of the latter two terms is to convey to the mind the power of that concluding section of the work which the title modestly calls 'Closing Chorus upon Schiller's "Ode to Joy!"' There is but one word to fitly describe a work of such intensive purport, namely, 'drama'; we must look forward and borrow a phrase from the following age and label this work a 'music drama' with symphonic introduction. Such was Wagner's estimate of this monumental work. It was inevitable, he argues, that Beethoven should reach that point where instrumental forms would prove too feeble an utterance for his colossal conceptions and the universal and human appeal of song would have to be added to the more subtly intangible voices of the orchestra.* The premise is in the main a correct one, but it is a mistake to attribute the original inception of these ideas solely to the genius of Beethoven. The association of instrumental and vocal music was as old as the art itself. Since the vocal medium had been employed in almost all the other forms of music, it was but natural that attempts would be made to join its offices with those of the symphony. Kretzschmar has recorded some of the pre-Beethoven


* Wagner, in his novelette, *Eine Pilgerfahrt zu Beethoven* (Collected Writings, Vol. 1), has made Beethoven the eloquent expounder of these views.



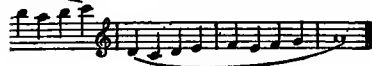
BEETHOVEN'S LAST PERIOD: NINTH SYMPHONY

which gives rise to a section of ingratiating melodic beauty. A return to the opening theme is followed by a new and important motive appearing in the wood-

wind,  after which there is a free development of all the themes in a marvellously conceived and constructed working-out of melodic and harmonic directness and clarity of scoring.

The scherzo is introduced by eight bars in which the opening measure of its theme is sounded twice in the strings, once in the drums alone and a third time by the full orchestra. The movement then commences in the pianissimo of the strings marked at the beginning of the measures by light chords in the wind. Its theme is as follows: 

Against the bounding rhythm of this opening figure in the strings there now appears a dance-like motive in the wind: 

 A middle section brings a change of mode and rhythm, and this figure  is introduced in the strings,  after the development of which there is a return to the first section.

The adagio, one of Beethoven's most beautiful slow movements, opens with the following sustained theme in the strings: 

A second section (andante moderato) has the following theme of the rarest melodic beauty and rhythmical flow,



THE ORCHESTRA AND ORCHESTRAL MUSIC

which is episodal, the development being largely applied to the first theme.

The last section of the symphony, which develops into the vocal setting of Schiller's 'Ode to Joy,' consists of a series of movements of different lengths which have a program of eloquent significance. The import of the section is the striving towards a supreme expression which is attained after long search. The movement opens with a stormy fanfare in rapid tempo. The basses and 'cellos then speak in a recitative of noble and yearning aspiration.



The fanfare breaks upon this in clamorous interruption and the instrumental 'voice' becomes more urgent in its appeal. The response is a rehearsal of the first eight measures of the opening movement. The 'voice' of the recitative continues in its appeal for more adequate expression. The scherzo is ventured, but the recitativo speaks in a tone of somewhat sharper, determined rejection. The same scene is enacted by the theme of the adagio and the adjudging voices of the 'cellos and basses. Then there enters softly and almost timidly in the voices of the wood-wind a hint of the choral theme. This is joyfully acclaimed by the reciting basses; seizing upon its motives, they softly chant in its complete form that marvellous theme of utter simplicity but of profound emotional power:



The development of this motive immediately commences; a bass is set against it first, then a counterpoint is woven about it by the strings, and finally it is triumphantly chanted by the full choir of the wood-wind

BEETHOVEN'S OVERTURES

with a marking of the rhythm in the chords of the strings. A brilliant coda then brings the section to a close. The succeeding section (presto) again commences with the fanfare heard before but with more strident harmony. Attention may be here called to the opening chord of this section, which for many years has been one of the harmonic curiosities of music, inasmuch as it contains every one of the seven notes of the diatonic scale. The recitative which follows is now heard in the human voice, as the baritone solo intones

'O friends, not in these tones but in more grateful and joyful notes let us our voices raise.'

The chorus responds with

'Joy, joy!'

as the orchestra again chants in solemn exultation the choral melody. This is now taken up by the full chorus in harmony and brought to an impressive climax. The following allegro is a march section which introduces the theme in a new rhythmical disguise and against which the chorus sings an elaborate counterpoint. The orchestra continues the development in ecstatic joy, building up a climax at the height of which the voices again enter in solid harmony with the theme to the words

'Joy, beauteous, godly lustre, daughter of Elysium.'

The chorus continues to the end through variations which rise ever higher to an apotheosis of triumphant joy.

V

A work which has place in the Beethoven catalogue by the side of the symphonies, but is unrelated

THE ORCHESTRA AND ORCHESTRAL MUSIC

to them in musical importance or æsthetic significance, is the so-called 'Wellington' symphony or 'Battle of Vittoria,' written to celebrate this event. The perpetration of this work was a suggestion of Mälzel,* for whose 'Panharmonium,' a mechanical contrivance similar to the so-called orchestrion, Beethoven originally designed it. The work is a sensational piece of descriptive writing which Sir George Grove, not unjustly, accuses of 'as vulgar a plan as the "Battle of Prague,"' and unworthy of the genius of Beethoven. The score calls for two distinct choirs of wind instruments representing the English and French camps in their opposing trumpet calls, and the tunes of 'Rule Britannia' and 'Marlborough' are introduced in the first movement. The second section of the work comprises a 'symphony of victory' which certainly is sufficiently noisy.

Beethoven's remaining orchestral works are comprised largely in the list of eight overtures, the composition of which all fell within his second period, the first overture, that to 'Prometheus,' having been written in 1800, the last one, *Weihe des Hauses*, in 1822. The full list of these works includes, besides the four overtures written for the opera *Fidelio*, the overtures which were written as parts of the incidental music for several plays given in Vienna. In some instances the subjects were such as to appeal to Beethoven and to draw from him works of inspired and dramatic feeling, while in certain other instances the pieces show the perfunctory spirit of occasional compositions lacking in depth of feeling.

The first of these overtures, speaking chronologically, was that which was written for an allegorical ballet entitled *Die Geschöpfe des Prometheus*, based on the classical fable. The work is

* Johann Nepomuk Mälzel (1772-1838), the inventor of the metronome.

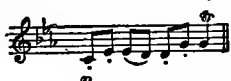
BEETHOVEN'S OVERTURES

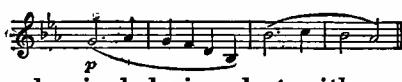
in strict form and is simple in structure and contents. Its two main themes, which are as follows:

A 

B  are strongly

suggestive of the first symphony, as is indeed the entire overture, a circumstance easily accounted for by the fact that the two works were written at the same period, the symphony in 1799 and the overture in 1801.

The *Coriolanus* overture was written to the play of Heinrich Josef Collin which dealt with the historical story of the banishment and death of the Roman hero. The accepted interpretation of its significance is that conceived by Wagner, who sees in its contents the portrayal of but one part of the drama, that of the scene on the battlefield between the hero, his wife and his mother, and which terminates with the tragedy of Coriolanus' death. The overture is one of Beethoven's best. Its two themes, one of fiery strength and nobility,  the other of passionate import

and lyric appeal,  are developed in rigidly classical design, but with an intense and dramatic forcefulness.

Beethoven wrote, at different times, four overtures for his opera *Fidelio*. Only one of these is known as the *Fidelio* overture (opus 72); it was the last to appear, being written for a revival of the opera in 1814. The other three are called *Leonore* and are known by their numbers. No. 1 was never publicly performed during Beethoven's lifetime. According to Schindler, it was rejected by Beethoven upon the advice of his friends and the 'Leonore No. 2' was submitted for

THE ORCHESTRA AND ORCHESTRAL MUSIC

the first performance of the opera in 1805. With the remodelling and shortening of the opera in the following year Beethoven wrote another new overture, the one known as No. 3 (also opus 72). The three Leonore overtures have a family relationship, inasmuch as they are built on thematic material from the opera which is common to all of them. Of the three works the last is the finest. The overture numbered one was posthumously published and is decidedly inferior to the others of the set, being of a markedly light character.

The Leonore Overture No. 3 begins with an impressive introduction (*adagio*). The main body of the movement is built upon the incisive syncopation of the first theme,



and the profoundly moving cantabile of the following second theme (Florestan's Aria, cf. Vol. IX, p. 129) :



Important among Beethoven's overtures is that to Goethe's drama *Egmont* (opus 84), one of nine numbers which form the incidental music written for that play by Beethoven. The overture aptly reflects the general tone of gloom that pervades the drama, and is one of Beethoven's best. The overture is in regular classical form and the introductory *sostenuto* is in *sarabande* rhythm.

Other overtures are the 'King Stephen' (opus 117), written with other numbers for a drama by Kotzebue; *Die Weihe des Hauses* ('Dedication of the House') (opus 124), also known as the overture in Handel's style; 'The Ruins of Athens' (opus 113) and *Namensfeier* (opus 115). These works date from Beethoven's later period and the presence of the ninth symphony in the creator's mind makes itself plainly felt in both

CONTEMPORARIES OF BEETHOVEN

the *Namensfeier* and 'King Stephen' overtures. *Die Weihe des Hauses* is frankly imitative of the classic style of Handel. That to 'The Ruins of Athens' is slight in substance and is patently a *pièce d'occasion*.

The remaining orchestral works of Beethoven are compositions of no great importance. They include, besides the dances of the earliest period before referred to, several other series of dances and marches, and the sketches of incompleated works of larger scope.

VI

The end of Beethoven's life ran well into the Romantic Period. That he had a share in the creation of the 'romantic' idiom is in a measure true, and it is hard to lose sight of Beethoven's influence throughout the entire epoch of romanticism. On the other hand, however, Beethoven, with his lofty classicism and epic grandeur, stands as the last of his line, and the dividing boundary between him and his followers is, in many ways, sharply marked. This fact becomes apparent as we look along the lists for names that stand out as Beethoven's contemporaries in musical art. Those of importance, on the one side, are the early classicists, Haydn and Mozart, on the other side the next prominent figures are those of the veritable romanticists, Schubert, Weber and Spohr, decidedly posterior to Beethoven. Among the actual contemporaries of Beethoven there is none whose name we may couple with his as we have associated Bach and Handel, Haydn and Mozart. He stands alone, and those of his age who worked after his models become merely servile imitators.

Kretzschmar notes how slow the Viennese symphonists were to come under Beethoven's influence, men-

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tioning J. W. Wilms (1772-1848) and Anton Eberl (1766-1807) as being among the first to manifest any signs of such influence. Of the latter it is recorded that a symphony of his composition was played in a program together with Beethoven's *Eroica*, and the review of the performance in a journal of the day (*Allgemeine Zeitung*) contrasts the two symphonies to the disadvantage of the *Eroica*.*

Of larger renown are the names of Carl Czerny (1791-1857) and Ferdinand Ries (1784-1838). As direct pupils of Beethoven it is but natural that his influence should have borne immediately upon them. But their orchestral works, interesting as they may be as evidences of this influence, have little else to commend them. Kretzschmar mentions a C minor symphony of Czerny in which there is a reminiscence of Schubert's 'Erl King,' showing that Czerny was not slow to absorb all the good that came to him. Of Ries, the same critic remarks that 'he copies the characteristics of the master's style, particularly those of surprise effects, which he mixes with Rossinian playfulness.'

* Cf. 'Grove's Dictionary,' Vol. I, article on Beethoven.

CHAPTER VII

THE CLASSIC ROMANTICISTS

Schubert, the link between the classic and the romantic; his early symphonies; the C major and the 'unfinished' symphonies—Mendelssohn, his symphonies and overtures—The followers of Mendelssohn and other early romanticists: Spohr; Weher; Wagner's C major symphony; the symphonies and overtures of Gade; Glinka and the beginnings of Russian orchestral music.

I

DURING the era of romanticism there was wrought in the orchestra and in orchestral music that complete change which constitutes the transition into modernity and the age of color. Apart from the impulses which the trend of romanticism gave to a more highly characterized orchestral idiom there was, as we have before remarked, the vast advance in the mechanical resources which made possible a style of writing that undoubtedly, in a measure, would have been that of Beethoven could he have availed himself of their advantages. In reviewing the orchestral works which stand as representative of this epoch, we shall, in a large measure, presuppose a familiarity on the part of the reader with the social and æsthetic significance of the Romantic Movement (see Vol. II, chap. VI) and we shall confine ourselves largely to a glance at the structure of some of the representative romantic symphonies and an observation of some of their orchestral features.

We have remarked that, distinct as is the contrast between the so-called classic and the romantic periods, the transition from one to the other was subtle and gradual, and that, specific as we may be in our definition

THE ORCHESTRA AND ORCHESTRAL MUSIC

of romanticism, when we search for its germs we are far back in the paths of musical history. The orchestral aspect of this transition may be well presented in the terms of the graphic arts. The orchestral works of the older classicism can hardly be said to have possessed 'color' in the sense in which we use the word to-day. Their virtue lies in the *lines* of their structure. They are analogous to designs made in a medium of black and white, where strength and grace of line claim our whole attention unbeguiled by the more sensuous charm of color. The processes whereby color was brought into the scheme may be likened to a 'touching up' of these same designs with colors, which, beginning with the merest tints, gradually deepened into warmer tones or ascended into the higher, more vivid colors. It was a natural step to the obliteration of line, and modern music, much like modern painting, has reached the point where not only definite line, but design itself has given way, and satisfaction to the senses of eye or ear is sought in mere planes of color.

It has been found convenient to label, as far as the confusion of growth will permit, not only the principal epochs of history, but the further subdivisions of these epochs. Thus the term 'classic romanticists,' as distinguished from romanticists, is serviceable to us in making certain distinctions between the orchestral works of different degrees of romanticism. The one is applied to those composers who immediately followed Beethoven—in a sense it may be most fittingly applied to Beethoven himself, whose works, while preserving the classic ideals, were not free from the tinge of romanticism. The other describes the more radical writers who were in some degree iconoclastic in their romanticism, and whose works mark the following step forward towards the modernity that is of our day. While these two schools, the classic romantic, and the pure romantic, are far apart when

SCHUBERT'S EARLY SYMPHONIES

measured by the distance which lies between their outer borders, some of their phases enjoyed a parallel progress.

The first large figure of the romantic period is Franz Schubert. That the lyricism of Schubert could have been made to fill the dimensions of the larger forms is one of the phenomena of musical history, and one which conclusively attests the strength of his genius. For we know that Schubert possessed neither the intellectual attributes nor the technical equipment which are supposed to be indispensable to the creators of epic works. And yet, excepting his supreme importance as the greatest of song-writers, Schubert's name is best remembered as that of the composer of the C major and the Unfinished symphonies. It is not in design that these works excel, but in the spirit which they breathe, the beauty of their lyricism and the emotional force that reaches dramatic intensity. Herein Schubert is a pure romanticist. But these works are representative of Schubert's later years and are approached through a long series of compositions which show a close adherence to the classic idiom.

Schubert's orchestral works comprise ten symphonies, only eight of which are represented in the lists that have come down to our day. Of these eight, two stand out as immortal masterpieces and have a prominent place among the cherished pieces of the standard repertory, that in C major and that in B minor (known as the Unfinished).

The first six of the Schubert symphonies belong to a decidedly earlier period than the two just named. During this earlier time he exhibits Haydn and Mozart as his models. It is well known that Schubert did not, in his earliest days, understand or appreciate the genius of Beethoven, a fact further witnessed by the absence in the earlier symphonies of a spirit that was to lay strong hold on him in later years. The first three of the

THE ORCHESTRA AND ORCHESTRAL MUSIC

symphonies were written in the three years from 1813 to 1815. They are in the keys of D major, B-flat major, and D major respectively. They are uniformly after the classic model: four movements, the first with slow

The musical notation consists of four staves. The first staff is in treble clef, marked *Adagio* and *ff*. The second staff is also in treble clef, marked *Allegro moderato*. The third staff is in bass clef, marked *Largo* and *ff*. The fourth staff is in treble clef, marked *pp* and *fz*. A section of the fourth staff is enclosed in a box and labeled with a 'C' to its left. The dynamics *p* and *fz* are also present in this section.

introduction, and the third in form of minuet and trio though

not so labelled. We have quoted the themes of their introductions and first movements herewith.

The spirit which they voice is the happy and cheerful one of Mozart and Haydn. In workmanship they are simple, the working-out being accomplished through repetition rather than by means of the subtle devices of motive development. The orchestra employed is the orthodox classic one, without Schubert's favorite trombones, which do not, in fact, appear in his orchestra until the last two symphonies.

The fourth symphony, in C minor, is that known as the 'Tragic Symphony,'

The musical notation consists of two staves. The first staff is in treble clef, marked *Adagio molto* and *ff*. The second staff is also in treble clef, marked *Allegro vivace* and *p*.

a work in which the alleged influence of Beethoven's 'Coriolanus' and 'Egmont' overtures may be conceded

THE ORCHESTRA AND ORCHESTRAL MUSIC

among the first large manifestations of the romantic age, and belongs to it because of its certain qualities of color and treatment, is, in its lofty grandeur and epic strength, the last real utterance of the classic period. Its themes are large, its form of solid structure, though not always concise; the harmony combines subtlety and directness, while the orchestration presents a considerable advance over the earlier works in the skillful production of variety and sensuous beauty of tone color. The first theme of the introductory section



is intoned by the horns, a prototype of opening theme that finds an echo in many a subsequent work. The increased richness of the instrumental processes presented in this work is apparent from the beginning. The first theme is now repeated in the wood-wind with an accompaniment of pizzicato strings. A short bridge passage of strings *divisi* and pizzicato leads to the statement of the opening theme in a unison of the full orchestra, which in phrases of increased emphasis leads through the key of A-flat to a further repetition of the theme in wood-wind, against which triplet figures in the strings furnish a feeling of increasing excitement leading to a dominant climax. This passes into the opening theme of the allegro with the following simple

theme: . The exposition of

this subject, given to the strings, is a passage of great rhythmic vigor rising to a noble exultation, the wood-wind playing a harmonic background of tonic and dominant in triplet chords. The second theme



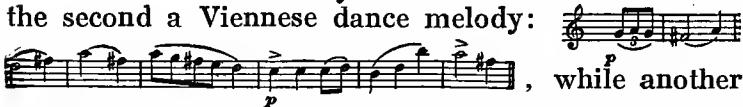
with its tinge of melancholy then appears in the oboe and bassoon accompanied by strings in light arpeggio fig-

THE ORCHESTRA AND ORCHESTRAL MUSIC

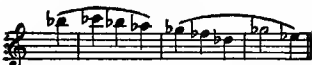
tion of both these sections but in a freely amplified version.


The following movement is a scherzo (*allegro vivace*) of great rhythmic vitality, of harmonic variety and a grasp of structure unusual in Schubert. The first

theme is as follows: 

the second a Viennese dance melody: 

while another subsidiary theme in the wood-wind employs still another dance-rhythm in its fragmentary waltz melody.

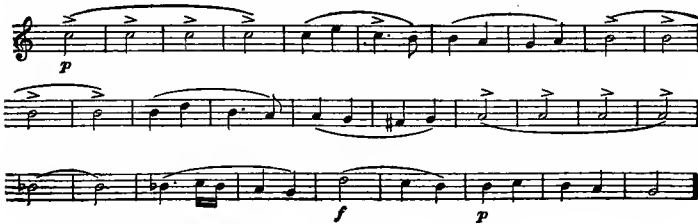
 The trio consists of a theme in the manner of a folk-song and strongly Viennese in flavor, which is played by the wind instruments, after which there is a *da capo* return to the scherzo.

The finale (*allegro vivace*) is a movement of sparkling vivacity. After the opening, 

which Kretzschmar describes as a 'humorous alarm signal,' the triplet figures of the violin set the rhythm with which they decorate the main theme:



The second theme has a strong folk-flavor:



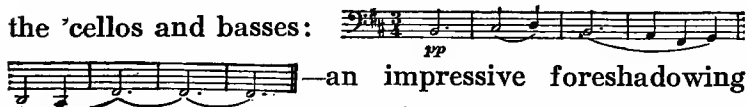
SCHUBERT'S 'UNFINISHED SYMPHONY'

The working-out section consists mainly of the plain and unadorned restatements of those themes with very little attempt at rhythmic variety of treatment. The recapitulation enlarges the thematic structure in free style.

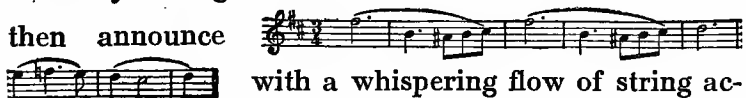
The 'Unfinished Symphony' in B minor was composed in 1822 and, as in the case of the C major, it was many years later that it came to see the light of publicity. The finished portions of the work comprise only the first and second movements, *allegro moderato*, and *andante con moto*. The manuscript showed nine measures of a proposed scherzo—a tragic reminder of the premature interruption of that precious life.

The B minor symphony is a reflection of different feelings than those which inspired the great C major. It is more intimately subjective, and the universal breadth of the later work is here replaced by the note of personal expression that is characteristic of pure romanticism.

The symphony opens with the following melody in the 'cellos and basses:



of the yearning theme which the clarinet and oboe then announce




After an episode of appealing modulatory phrases, there is a full close in B minor followed by three transitional sustained chords in bassoon and horns which melt into G major as the 'cellos sing one of the most beautifully lyric themes ever conceived:

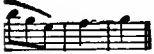


THE ORCHESTRA AND ORCHESTRAL MUSIC


Its repetition by the violins is interrupted by a chord of portentous warning. There is then a reminiscent repetition of the motives of the second theme in the bass. After the more vigorous harmony of full orchestra chords, canonical treatment of the second theme in beautifully melting chords in wood-wind close the section.

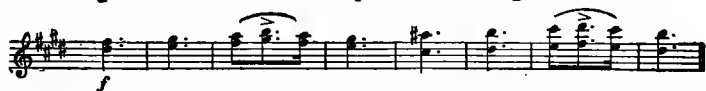
The development period opens with a passage that has few equals for profound expressiveness and thrilling mysticism. After a recurrence of the introductory measures of the movement in 'cellos and basses the harmony moves to a C major chord and the same theme is repeated in canonical form between the violins, bassoons and violas, the 'cellos and basses furnishing a background of ominous tremolo. The melody then rises higher and higher over harmonies of passionate appeal and a climax is reached in the despairing cry of the violins over a minor ninth harmony. The passage in its musical content and orchestral color is profoundly moving and on hearing it we may well join in Beethoven's dictum that 'truly Schubert had the divine spark.' The remaining measures of the short working-out consist of dramatic outbursts of full harmony in the orchestra punctuated with fragments of thematic statement in simple form. The recapitulation is normal in its regularity and is concluded by a short coda built on the introduction theme and here charged with a feeling of inexorable fatality.

A tone of sad resignation pervades the first part of the andante. A naïve phrase in the strings 

 appears after the introductory chords in the bassoon and horns. A second time announced, it has a cadence the material of which becomes an important factor of the movement's development;

MENDELSSOHN'S SYMPHONIES

 . A second theme is then sung by all the wind instruments with a strongly marked counter-point in unison by the strings staccato:



The confident but restrained joy of this phrase is in marked contrast to the preceding section. It ends with the same tender cadence just quoted and a middle section of the movement commences with the following melody in the clarinet:



with a syncopated string accompaniment. This is repeated in the oboe and terminates the second time in a phrase of the most graceful line answered between

the oboe and flute:  . Then

there follows a tutti of resolute feeling after which motives of the last theme are slightly developed. The movement ends with a recapitulation of all the sections in their original order and form.

II

To no other composer is the title of classic romanticist so fittingly applied as to Mendelssohn. Although he lived and labored in the very hey-day of romanticism, the only note of it which he sounded was a certain picturesque quality, a pictorial charm that is his work's best inspiration. For the rest there is the self-consciousness of the perfect workman, which is reflected in the satisfying perfection of his forms

THE ORCHESTRA AND ORCHESTRAL MUSIC

and workmanship, and which places his works among the more dispassionate utterances of his age. The term classical as applied to them is at once laudatory of their structural worth and apologetic for their spiritual aloofness.

The list of Mendelssohn's orchestral works is not long; it comprises five symphonies and ten overtures, including those which form parts of longer works. Of the five symphonies one is a youthful work, another, the 'Hymn of Praise,' is combined with choral features in a symphony cantata, the three remaining ones, the A minor, known as the 'Scotch Symphony,' that in A major known as the 'Italian Symphony,' and the last symphony in D minor called the 'Reformation,' are those that live in the orchestral repertoire of to-day, though it must be confessed their appearance upon programs is constantly becoming more infrequent.

The first symphony of Mendelssohn (in C minor) is his opus 11 and was written two years before the 'Midsummer Night's Dream' music, when Mendelssohn was but fifteen years of age. It is interesting as a record of the influences that were working upon the young genius and also as demonstrating to us what a mastery of the materials of musical composition and of the technique of orchestration were his. The influences which we find are largely those of Beethoven: here are echoed the manner of his symphonies and overtures, but ever refined in the melodic suavity and harmonic monotony of the too facile expression. The symphony is in the customary four movements with a minuet as third movement and is scored for the classic orchestra, including two horns and two trumpets.

The 'Scotch Symphony' (op. 56) belongs to Mendelssohn's ripest maturity, having been completed in 1842. Mendelssohn has justified the use of the title Scotch in explaining that certain of its themes were brought

MENDELSSOHN'S SYMPHONIES

to his mind by the impressions of a visit to Scotland. The title, however, has but little further significance as applied to the contents of the work, for there is no distinctly characteristic national flavor to be detected. If certain of the themes are intended as partaking of such character they are well modified in the fluencies of Mendelssohn's conventionality. The work, however, is not without great charm and poetic feeling and the scoring displays a consummate skill and discriminating taste in balance and contrast of instrumental values.

There is an introduction (*andante con moto*) with the following theme in wood-wind and divided violas:



The motives of this theme are then heard in detached phrases which form the harmonic background of a fantasia-like elaboration of strings in figures which show Mendelssohn's adherence to the principles of Bach. The introduction leads shortly to the first movement proper (*allegro, un poco agitato*). In the principal theme of this movement



there may be detected a tinge of Celtic feeling, but the strain is not deep and is quickly lost in the idioms of Teutonic tradition and Mendelssohnian spirit. A second section of the movement (*assai animato*) contains a subsidiary melody leading to the second theme,




in which there is a reversion to the sadness of the introduction and which is developed at some length during the remainder of the exposition. The development section is built almost entirely upon the first theme, the recapitulation is regular and a short coda of materials

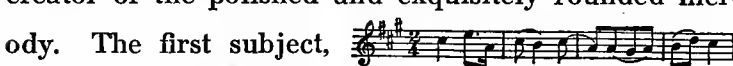
THE ORCHESTRA AND ORCHESTRAL MUSIC

from the development section and introduction closes the movement.

The second movement (*vivace ma non troppo*) is a scherzo of more decided Scottish character. Its opening theme



obviously employs the Scotch 'snap.' This, with a second theme,  are developed in a movement of conventional design and color but of rhythmic sparkle and animation.

In the third movement (*adagio*) we have the romantic Mendelssohn of the 'Songs Without Words,' the creator of the polished and exquisitely rounded melody. The first subject, 

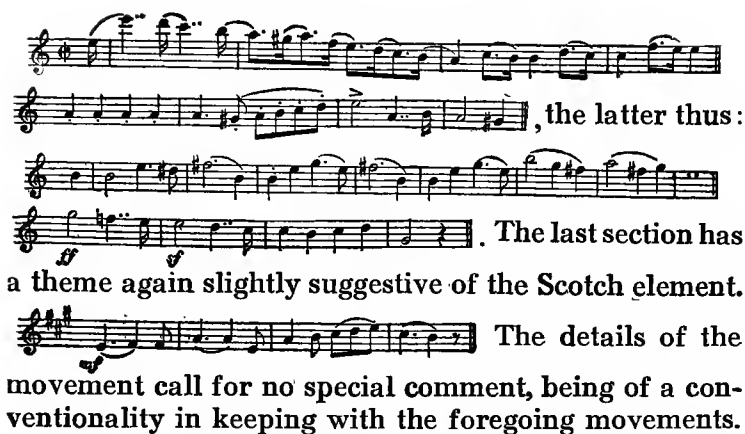
consists of such a melody sung by the violins to a simple arpeggio accompaniment of strings and illuminated in places by the woodwind. It might well be one of Mendelssohn's smaller piano forms transcribed for orchestra. There is a contrasting second theme of more robust nature:



The last movement is built on amplified lines and consists of two sections, an *allegro vivacissimo* in A minor followed by a coda-like addition in A major (*allegro maestoso assai*) which, however, is founded on a new thematic basis.

Mendelssohn in the first section of this work is lavish in his employment of themes. Both the first and the second themes may be said to consist of two parts, the former as follows:

MENDELSSOHN'S SYMPHONIES



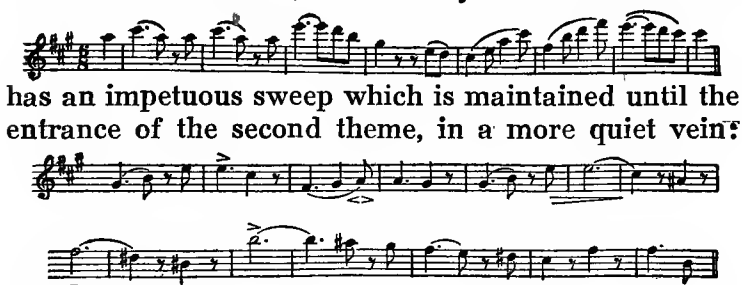
, the latter thus:

The last section has a theme again slightly suggestive of the Scotch element.

The details of the movement call for no special comment, being of a conventionality in keeping with the foregoing movements.

The 'Italian Symphony' (op. 80) in parts answers the description of its title in an even less degree than does the 'Scotch.' In the first three movements of this symphony there is no apparent attempt at local color, but merely the reflected impressions of a lonely Italian journey made by Mendelssohn in 1830. The last movement, however, does contain a local reference in the form and color of its structure. Here Mendelssohn has introduced the furious rhythm of the Neapolitan *Sal-tarello* and with an adaptable model he has simulated a style which is of more faithful color than any of the locally colored movements of the Scotch Symphony.

The first movement of the work is an allegro vivace without introduction; the melody of the first theme



has an impetuous sweep which is maintained until the entrance of the second theme, in a more quiet vein:

The working-out of these themes, with its Bach-like po-

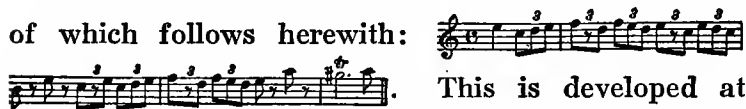
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lyphony, is in Mendelssohn's most classic vein. The following movement is in two divisions, the first of these having a melancholy theme of strong folk-tune flavor

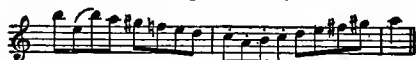


with a slightly contrasted theme of lighter vein in the major. Both themes are rather naïvely treated, a simple counterpoint serving as the only embellishment. The second division of the movement is a waltz of linear simplicity. Kretschmar has correctly observed that the tone of the first section is strongly Northern, that of the second unmistakably German.

The following movement is the Saltarello, the theme of which follows herewith:



This is developed at some length through an ebullition of swirling figures but has by way of contrasting section a subsequent figure of somewhat incongruously classic lines.



The 'Reformation Symphony' is a work of larger design and spirit than either the Scotch or Italian symphonies. Kretschmar declares the work to be interesting as a Mendelssohnian contribution to program music, but it is hardly any more to be classed as such than are the two aforementioned works. Its intent is the portrayal of the spirit of an age in the same general manner as the spirit of a country was implied in the two earlier works. The only tangible characterization in the Scotch and Italian symphonies was the slight employment of folk-song. In the Reformation symphony the same methods are applied in utilizing two themes which carry with them the color of the age and setting of the Reformation; these are the Dresden Amen, which Wagner later used to instil the devotional

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spirit into *Parsifal* and the chorale *Ein' feste Burg ist unser Gott*.

There is an introduction (andante) of sustained and devotional harmonies; it is the very spirit of religion—the *Hinterwelt* of Strauss's *Also sprach Zarathustra*. This section closes with the Dresden Amen which leads directly to the allegro con brio with these themes:



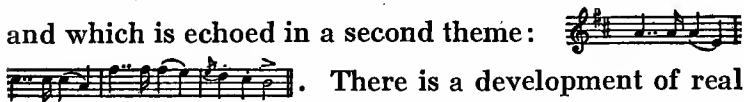
These subjects are developed in a movement of considerable strength depicting 'the earnest religious side of the reformation, its warlike nature, its joy in battle, its firmness in faith and trust in God.'

The second movement is a scherzo (allegro vivace) which pictures the folk-spirit of the time. It is a movement of harmonic simplicity and rhythmical naïveté. The short andante which follows is one whose somewhat sentimental tone is out of keeping with the balance of the work.

The last movement is introduced with a slow section which presents the motive of the chorale *Ein' feste Burg*, first in the softer wood-winds and gradually increased to the full wood and brass choirs. In the following allegro vivace the chorale theme is several times announced against an undulating accompaniment of string arpeggios. Hereupon appears an independent theme



which bespeaks the exulting triumph of the reformation and which is echoed in a second theme:



. There is a development of real nobility and strength and the sustained measures of the

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chorale in the full orchestra bring the movement to a close of solemn triumph. The work is scored for an orchestra of increased proportions, three trombones being added to the smaller classic orchestra which Mendelssohn employed in his other symphonies.

Of Mendelssohn's ten overtures, there are five which are distinctly symphonic works designed for the concert stage, the remaining ones being associated with some stage work or forming part of a more extended musical work of varied aspect. It may be reiterated here that the so-called 'concert overture' is Mendelssohn's own contribution to the forms of musical art, though the original impulse was due to Beethoven's 'Leonore' and other overtures. (*Cf.* Vol. II, pp. 347-350).

The five Mendelssohn concert overtures are those known as the 'Hebrides' or 'Fingal's Cave' (op. 26), the 'Calm Sea and Prosperous Voyage' (op. 27), 'The Lovely Melusine' (op. 32), 'Ruy Blas' (op. 95), and the 'Trumpet' overture (op. 19). The first four of these are Mendelssohn's real contributions to program music. They are the works in which he has given freest play to his charming pictorial sense and in which he has used the orchestra with a fine appreciation. In a word, they are the works of Mendelssohn the pure romanticist, as against the classic Mendelssohn of the symphonies. The rare sense of musical portrayal which Mendelssohn possessed showed itself in another one of these overtures, a youthful work and perhaps his best one, the overture of the 'Midsummer Night's Dream' music. In this work we find him using the orchestra in a skillful and original manner to picture the magic scenes of Shakespeare's imagination. The divided violins in shimmering gossamer depict the elfin world of Puck and Titania; the donkey's bray, and clownish dance, the horns of Theseus, are put into

MENDELSSOHN'S OVERTURES

the orchestra with a rare imaginative power and charm—and a mastery of orchestral resource.

The overture to 'Fingal's Cave' was inspired, as was the Scotch symphony, by a visit to the scene which it describes. The overture is built on formal lines with two principal themes which paint in their turn the sombre and more pleasant aspects of the subject:

A 

B 

The work is an expressively beautiful painting of this picture of cave, sea and wind.

The overture to 'Calm Sea and Prosperous Voyage' is written in illustration of two short poems of Goethe. Here again we have a picture of the sea, but in another setting. The work is without detailed program, an adagio of sustained harmonies describing the 'calm sea,' while the 'prosperous voyage' is painted in allegro vivace of rhythmical excitement. The work is without decided melodic line and depends for its effects upon its figural structure and orchestral color.

The overture to 'Melusine' was suggested to Mendelssohn by Kreutzer's opera of the same name. The story is the one of romantic tragedy in which the fair Melusine, deprived of human form, is doomed to spiritual wanderings. Her husband, Raymond, discovers her unhappy fate and there is the tragic ending in death. The overture is built upon two themes, the one of the opening section descriptive of the fair Melusine,



while the second theme portrays the tragic unfolding of the story:



The 'Ruy Blas' overture is said to have been

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written in comparatively few hours for a play which made no appeal to Mendelssohn. In spite of these facts, the work is one of his best. There is an introductory section on solemn chords in the brass (three trombones and four horns are employed in this score) alternating with fragmentary statements of the first theme. There then follows a movement of formal design in which the two following themes:



B

are built into a movement of considerable dramatic power.

The 'Trumpet' overture is a work of conventional design in C major, simple in design, of straightforward but brilliant orchestration. The remaining works of this class include one designed as a prelude to an early operatic attempt, 'The Marriage of Camacho' (op. 10), and another for a *Singspiel* in one act entitled 'Son and Stranger' (op. 89). It was the writing of the first of these two which launched Mendelssohn upon the career of a composer. The work is for a surprisingly large orchestra, including four horns and trombones and, though simple in construction, it is a remarkable score to come from the hands of a youth. The *Singspiel* overture is a short work for small orchestra in lighter vein—somewhat of an attempt at Mozartian grace.

III

The symphonies of Ludwig Spohr have disappeared entirely from the modern repertoire. Their claim upon our attention to-day is mainly based upon their his-

LUDWIG SPOHR

torical interest as excellent types of the early romantic symphony in its youthful ingenuousness. Spohr did not leave the indelible stamp of a great genius upon the symphony, but he had a considerable part in introducing into its classic mold the newer strain of romanticism which characterized his time. His works are merely the well-wrought and artistically sincere product of a richly musical nature, limited in emotional or intellectual power.

Spohr's symphonies are nine in number. The first two may be dismissed as experimental works of youth. In the third symphony in E-flat (op. 78) he had already achieved a mature style, and this work may be ranked among the best of his symphonies. Unlike the earlier Schubert symphonies, this work is scored for the larger orchestra embracing the three trombones and four horns. The one marked element of an advanced style in Spohr's work was a tendency to richer chromaticism, a bent which probably explains his understanding and early championship of Wagner's operas. This chromaticism is perhaps the best feature of this work. The *larghetto* presents what Kretzschmar claims as an effect in orchestration hitherto untried, namely, the doubling of violin *cantabile* by the combined unisons of the 'cellos and violas.

The fourth symphony is that known as 'The Consecration of Sound,' after a poem by Carl Pfeiffer. The meaning of the movements is thus explained in the score; first movement (*largo*) 'the rigid silence of nature before the creation of tone,' (*allegro*) 'active life follows sounds of the tumult of Nature's elements'; second movement (*andantino*) 'cradle song,' 'dance,' 'serenade'; third movement (*tempo di marcia*) 'the music of war,' 'the departure for battle,' 'the feelings of those who remain behind,' 'the return of the victor,' 'the prayer of thanksgiving'; fourth movement (*lar-*

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ghetto) 'funeral march,' 'solace in tears.' This remarkable application of the symphony to the interpretation of a definite literary program marks a period which, in the words of a commentator, 'was contingent upon the inception of the romantic spirit in literature.'

The introductory largo presents the same mysterious groping suspense which Haydn depicted in the 'Chaos' of the 'Creation.' This is followed by a gently flowing theme in 9/8 which has been found characteristic of Spohr:



The stormier moments of conflicting elements which comprise the following section are depicted in somewhat the manner of the thunderstorm in Beethoven's *Pastorale* (see page 190f). There is then a return to the first theme and a restatement of regular order.

The cradle song of the following movement is a clarinet melody of tender simplicity, the dance a scherzando of staccato strings, the serenade a curious structure of mixed rhythms and combined themes. The war-like measure of the following movement is unmistakable. The trombones here make their first appearance in this symphony and the inevitable accessories of noise, the military and bass drums and cymbals, are introduced. In the prayer of thanksgiving a chorale-like melody in the wind labelled 'Ambrosian song of praise' serves as cantus firmus for an elaborate polyphony of strings. The last movement, after the solemnity of the opening section, concludes in tranquil melodiousness. The fifth symphony of Spohr, also in C minor (op. 102) has been spoken of as being pathetic in character and falling strongly under the Beethoven influence. His first movement is a borrowed work, having served under an earlier opus number as a fantasia for orchestra on the subject of Raupach's *Tochter der Luft*.

LUDWIG SPOHR; C. M. VON WEBER

The sixth symphony is the famous 'Historical Symphony,' in which Spohr essayed the style of his artistic ancestors. The first movement was written in the style of the Bach and Handel period, the second (adagio) in that of Haydn and Mozart, the third (scherzo) assumed the manner of Beethoven, while in the last Spohr placed himself on record as the progressive writer of his day. Here he wrote what he claimed to be representative of the latest phase of the art; indeed, he presents some bits of very startling harmonic freedom and ingenuity. Of the success of the imitative movements the opinion of Schumann is perhaps justified.* He says, 'Napoleon once went to a masked ball, but before he had been in the room a few minutes he folded his arms in his well known attitude. "The Emperor! The Emperor!" at once rang through the place. Just so, through the disguises of the symphony, one kept hearing "Spohr, Spohr" in every corner of the room.'

With Weber the symphonic form was only an experiment. In common with all operatic composers once in touch with the medium of the stage and its dramatic promptings a return to the more formal lines of absolute music seemed impossible. In 1806-7, during his term of service as music intendant to the Duke of Württemberg, Weber wrote, among a great deal of other music, two symphonies. The first is the more distinguished of these two works and kept its place in the concert *répertoire* for a number of years. Its principal interest to-day attaches to the marked traces to be found in it of the materials from which the *Freischütz* was later to be built. The slow movement in its poetic qualities contains both the elements of melodic loveliness and the spirit of tragic mysticism that are the component parts of that work. The first movement is in a more rigidly classic vein and the

* 'Collected Writings,' Vol. IV (English translation as found in 'Grove's Dictionary of Music and Musicians').

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idiom employed is that of the contrapuntal North German school.

A composition of similar significance is Richard Wagner's symphony in C, a very early work written at a time when Wagner was completely under the sway of Beethoven. Wagner himself furnishes us with a good description of this work in his autobiography, where he says, 'After this I tried my hand at a big symphony (in C major); in this work I showed what I had learned by using the influence of my study of Beethoven and Mozart towards the achievement of a really pleasant and intelligible work, in which the fugue was again present at the end, while the themes of the various movements were so constructed that they could be played consecutively. Nevertheless, the passionate and bold element of the *Sinfonia Eroica* was distinctly discernible especially in the first movement. The slow movement, on the contrary, contained reminiscences of my former musical mysticism. A kind of repeated interrogative exclamation of the minor third merging into the fifth connected in my mind this work (which I had finished with the utmost effort at clearness) with my very earliest period of boyish sentimentality.'

Kretzschmar dwells at some length on this symphony, pointing out the various points of resemblance between it and its models as found in the works of Beethoven. An interesting fact in the history of this work is a private performance of it in Venice under Wagner's direction during the last year of his life. Wagner is credited with having said of the work at that time: 'The themes do very well for counterpoint, but express little.'


Other symphonists of the classic-romantic period were Andreas and Bernhard Romberg (both born in 1767), Friedrich Schneider (1786-1853), and Johann Wenzeslaus Kalliwoda (1800-1866), all of whom, be-

ONSLOW; BENNETT; GADE

longing to the North German school, adhered rather closely to the older lines, but were nevertheless drawn at moments into the freer idioms of romanticism.

Before the appearance of Berlioz and the neo-romantic movement, symphonic music in France was completely overshadowed by the opera. As representative of an early romanticism, there can be mentioned, however, Georges Onslow (1784-1852), who, while best known for his chamber music, wrote a number of symphonies. In England W. Sterndale Bennett (1816-75) followed closely in the steps of Mendelssohn. Of his orchestral works a symphony in G minor (op. 43) is the most important.

A far more commanding figure, however, is that of Niels W. Gade (1817-90), whose symphonies, overtures and suites were among the best products of the early romantic school, and which constituted a strong influence in the impulse toward the development of a characteristic Scandinavian art.

Of Gade's eight symphonies two may be taken as representative, the first in C minor (op. 5), as a work of early tendencies, and the fourth in B-flat (op. 20), as the largest. The first symphony is scored for large orchestra, including trombones and bass tuba (one of its first appearances in symphonic music) or double bassoon. While voiced in the language of Spohr and Mendelssohn, this work has much of the poetry of the North in its spirit. There is a moderato introduction which has the following theme: 

. The allegro, beginning thus:

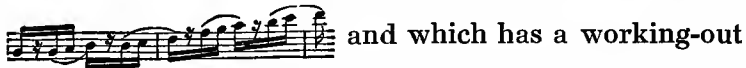


is a movement of heroic strength. The second movement is a scherzo with a reminiscence of Mendelssohn.

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The andante is of combined earnestness and lightheartedness in its contrasted themes, while the finale (*molto allegro ma con fuoco*) is again of strength and rhythmical incision.

The fourth symphony is for the smaller classic orchestra. There is a short introduction to the allegro which has the following themes:



and which has a working-out of considerably more intricacy than is that of any part of the first symphony. The andante is a romantically melodious movement of Mendelssohnian tinge. The scherzo is also of a Spohr and Mendelssohn suavity in the refinement of its *allegro tranquillamente*.



The finale (*allegro molto vivace*) is a very brilliant movement of fine orchestral color and of marked Schumannesque qualities.

Of Gade's shorter works the first and the most popular are his overtures, *Nachklänge von Ossian* (op. 1) and 'In the Highlands' (op. 7). (There are three others, the C major, 'Hamlet' and 'Michelangelo'.) There are four 'Novellettes' for string orchestra (op. 56), written shortly before his death, and two suites, one 'A Summer Day in the Country' (op. 55) and the other, 'Holbergiana' (op. 61). In the latter work Gade (as Grieg did later under the same title) portrayed the spirit of Holberg's time in a reversion to the classic style.

Russian orchestral music had its birth at the time of the early romanticists. While Glinka in the founding of a Russian national school worked largely in the field of opera, it is true that the scores of his operatic

GLINKA AND THE EARLY RUSSIAN SCHOOL

works contain also the real foundations of Russian orchestral music. There are, moreover, several shorter detached works for orchestra, including two overtures, *La Jota Aragonesa* and 'A Night in Madrid,' both strangely enough on Spanish themes, and a symphonic fantasia, *Kamarinskaia*, based on two Russian themes. These works are classic in form, built on a strict model and strongly influenced by Beethoven. There is, however, in Glinka's writings considerable color and atmosphere, besides a skillful use of the orchestral medium, a trait which seemed to be inherent in Russian composers from the first. Glinka's orchestra was a large one and included four horns, trombones, ophicleide and harp.

CHAPTER VIII

THE ROMANTIC SCHOOL

Schumann, the representative romanticist; his four symphonies, overtures—Followers of Schumann: Bargiel, Reinecke and Volkmann; Rubinstein as a symphonist; other late romantic symphonists; Draeseke, Goetz, Gernsheim, Bruch and Rheinberger.

I

WE have noted elsewhere that the age of pure romanticism, as manifested in the genius of Robert Schumann, did not produce an orchestral music entirely typical of the age. In the earlier romanticism we have remarked the persistence of the classic which offered an impediment to the untrammelled newer expression, while in the neo-romantic writers we find the more perplexing voices of a modern life which impelled composers to dramatic music on the one hand and to program music on the other. It is natural to feel that had Schumann possessed a greater genius for orchestral expression his would have been the mission to create an orchestral music as uniquely romantic as are his piano compositions and his songs.

But Schumann, as we know, was peculiarly deficient in the ability to furnish his orchestral works with the idiomatic setting so necessary to their vitality; in his strange insensibility to orchestral color and his consequent unskillful and unsympathetic handling of the orchestral medium he failed to clothe his ideas in terms of either charm or conviction. We shall examine some of the specific discrepancies in this particular as we analyze the individual works

THE SCHUMANN SYMPHONIES

An estimate of Schumann's place as a symphonist cannot, however, be dismissed with this glance at his works in their purely orchestral aspect, important as it may be. It is true that the lack of an orchestral imagination from which arose this ineptitude for instrumentation also manifested itself in a style of writing which was not at all in the orchestral idiom but in that of the piano. This constitutes also a serious defect in these works as symphonies. But realizing these two defects and the consequent detraction from the importance of Schumann's symphonies as such, it must be noted that in æsthetic quality and in certain traits of form in the broader sense these works possess new and striking features of intrinsic worth, having an important bearing on future symphonic development.


In æsthetic significance there is a freedom from the classic restraint that marks the era of the new romanticism, the spirit of 'Young Europe' and the untrammelled emotionalism of youth. This is particularly true of the first symphony, which remains, perhaps, the most representative and without doubt the most popular of the Schumann symphonies. In the matter of form these works are somewhat more conventional. There is an adherence to the chief lines of the classical sonata form, but at the same time the feeling of improvisation in these works frequently disturbs the structure of the purer symphonic form. It was given to Schumann, however, to inaugurate a practice that did much to unify the sonata form. This was the welding of the several contrasted movements of the cyclic form by the use of thematic material common to all of them, a feature of formal development to be carried to its ultimate phase in the *idée fixe* of Berlioz. In melodic and harmonic design Schumann's orchestral works, as we shall see, share the characteristics of his expression in other mediums.

Schumann's first symphony was written in 1841, at

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a time when he may well be said to have been at the zenith of his powers, for it was but a short time after that the composer's physical decline began, a tragedy which reflects itself in nearly every measure of music written during its enactment. The first symphony in B-flat (opus 38), known generally as the 'Spring' symphony, although there is not more authentic sanction for the use of the title than a few hints dropped by Schumann as to the sources of his inspiration and their significance in the work. The four movements of the symphony are the customary ones, an introductory *andante un poco maestoso*, which leads to an *allegro molto vivace*; a *larghetto*; a *scherzo (molto vivace)*, and a *finale, allegro animato e grazioso*. The work is scored for the usual strings and a pair each of woodwinds, four horns, two trumpets and three trombones.

The introduction begins with the stately announcement in the trumpets and horns of the theme of the

opening *allegro*:  The his-

tory of this passage is often cited as witness to the fact that Schumann's practical knowledge of the orchestra was at that time nil. Originally it stood a third lower, the notes being B-flat, G, A and B-flat, but when played upon the horn the necessity of playing the G and A as stopped notes rendered the passage so uneven in strength that it became entirely ineffective and Schumann immediately altered it. In other points we can see that there is a decided effort on Schumann's part to handle the instruments with a view to their special qualities, a care which leads, however, to a fussiness of detail rather than a satisfactory general effect. Following the announcement of the first theme the mood of the introduction changes to one of sad-

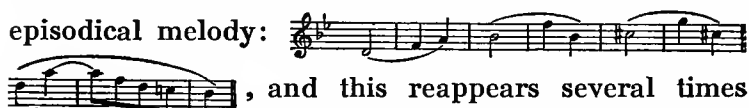
ness as the wood-wind plays: 

THE SCHUMANN SYMPHONIES

This sadness soon emerges into the joyousness of the allegro in which the theme assumes this form:



slight in character, is followed by a graceful, if pianistic, figure between first and second violins. The development section begins with a sounding of the first theme in those sequential repetitions that constitute a serious defect in Schumann's style. There is, however, an effort to relieve their monotony by the introduction of a counter melody in the form of a new and



in relief to the almost incessant repetitions of the first theme. The development reaches, nevertheless, a fine climax in a full modulatory phrase to D minor borrowed from the introduction. In the recapitulation there enters a new element in the coda theme



which appears in the full harmony of divided strings and is repeated by fuller orchestra.

The larghetto is a Mendelssohn-like movement of melodic charm but rather tedious in its absence of contrast. A single melody

is sounded first in the violins, and with an intervening episode of no thematic signifi-

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cance in the wood-wind it is repeated by the 'cello. The accompaniment and ornamentation of this melody are elaborate in design but ineffective owing to the pianistic idiom in which they are conceived and the absence of any polyphonic interest. At the end of the larghetto we find introduced one of Schumann's devices for creating a further unity of design between the movements. This takes the form of sounding, coda-like, in mysterious and sustained harmonies the theme that is about to spring forth in the vivace of the scherzo. The theme as it appears in the larghetto has the fol-

lowing form: 

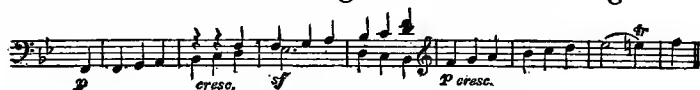
which in the scherzo assumes the following version:



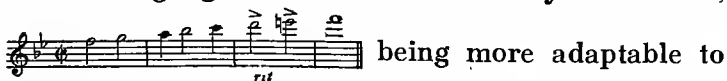
A second sentence embodies the following graceful idea:



There are two trios, one of which consists merely of antiphonal chords between wind and strings, following the Beethoven plan, but without thematic line. The other, which occurs after a repetition of the first section, has a conventional working out of the following theme:



The finale is of a light-hearted gayety and has a charming grace. Its introductory measures,



being more adaptable to symphonic treatment than is the first theme,



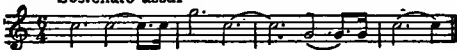
furnish an important element in the development of

THE SCHUMANN SYMPHONIES

both sections. The working-out, which is short, may be cited as an example of Schumann's monotony and heaviness in scoring. The theme of the introduction is worked out in a canonical imitation between the higher and lower strings, the whole body of which is played in tremolo. Against this the wind has long sustained single notes and harmonies. At the end of this section there is a short cadenza of a trifling nature, comprising a horn call, echoed and answered by a florid flute figure which has been justly described as being 'dangerously near to a *pas seul*.'*

The next orchestral work to be written by Schumann was what is now known as the fourth symphony in D minor. Originally bearing the title of 'Symphonic Fantasy,' it was later rewritten. The work which appears as second in the list of Schumann's symphonies is that in C major, opus 61. This symphony, written in 1845-46, is accepted by many as the finest of Schumann's orchestral works. That it surpasses the B-flat symphony in many respects is indisputable. There is a greater unity of design and feeling, a larger and more profound feeling, while the orchestration, though not wholly admirable, contains many points of color and effectiveness.

The symphony has four movements in the following order: introduction (*sostenuto assai*), *allegro ma non troppo*, scherzo (*allegro vivace*), *adagio espressivo*, *allegro molto vivace*. It is scored for the same orchestra as the symphony in B-flat. The introduction presents

the theme  in which is the spirit and thematic germ of the entire work. Against this, upon its first appearance, is heard a sustained counter-melody in the strings strongly reminiscent of Mendelssohn. This is a premonition of the first *allegro*

* 'Oxford History of Music,' Vol. VI.

THE ORCHESTRA AND ORCHESTRAL MUSIC

theme used to rhythmically enliven the introduction. The principal themes of the first movement follow:



In the development of these themes Schumann has created a movement of more organic strength and unity, and one which, in the greater economy of orchestral resources, is clearer in line and color.

The second movement is a fiery scherzo, which has



two intervening trios like that of the first symphony. It is related that this movement was scored originally for strings and that the wind instruments were later introduced by Schumann at the suggestion of Mendelssohn.

The adagio, of which we quote the theme, is generally conceded to be one



of Schumann's best. Kretzschmar has traced the source of its form and feeling to the trio in Bach's *Musikalisches Opfer*. In describing its melody, he says: 'The wonderful melody seems to depict the sorrowing Peri, who, searching the joys of Paradise, finds the doors open.' Not only in musical content does this movement present striking beauties but also, as an exception to the rule, in its fine orchestral color. Weingartner, who is particularly severe in his arraignment of Schumann as an orchestral painter, becomes enthusiastic over this movement. The color obtained at the end of the movement, where long held trills support the delicate arpeggio of wood-wind, is indeed beauti-

THE ORCHESTRA AND ORCHESTRAL MUSIC

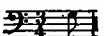
Lebhaft


A 

B 

The second movement is neither the playful nor the impetuous scherzo of many other works, but a movement of folk-song naïveté in moderate tempo. The first theme



is, as Kretzschmar points out, strongly reminiscent of the *Kinderscenen*, Schumann's charming contribution to juvenile piano literature, while the trio 

 has many points of identity with the last movement of the A minor violin sonata. Following an andante of romantic tenderness and simplicity is the movement in E-flat minor, which Schumann signified as portraying the feelings experienced by him at sight of Cologne Cathedral and upon witnessing a solemn religious ceremony within its walls. The finale is of a fresh vitality in which 'the old Schumann' may well be said to live again. Its lines are simple and the development of its principal themes is straightforward.

Lebhaft

A 

B 

C 

The symphony in D minor (opus 120) was, as has been observed, the second that Schumann wrote. Written in the same year as the first symphony, it

THE SCHUMANN SYMPHONIES

was re-orchestrated and published ten years later (1851) as the fourth symphony. It is in four movements, the first *lebhaft* (introduced by a movement *ziemlich langsam*), the third a scherzo (*lebhaft*) and, after an intervening *langsam*, the finale (*lebhaft*).

The original title of this work, 'symphonic fantasia,' is a clew to some of the novelties of form that it presents, which in becoming part of the stricter cyclical symphony mark an important step in its evolution. In the symphony version the continuity of its original form is preserved and the movements follow one another without intervening pause. Further consistency of design and spirit is afforded by the interchange of thematic material between the several movements; thus the accompanying flow of the introduction is heard again in the romanza, the brilliant figures of the first allegro appear in slower time in the introduction to the last movement, and there is an added unity of feeling in the similarity of the smaller divisions of phrase and motive. The introductory theme and those of the first allegro are as follows:

The image shows three staves of musical notation, labeled A, B, and C. Staff A is marked 'Ziemlich langsam' and features a melody with long, sweeping lines and a bass accompaniment of chords. Staff B shows a more rhythmic melody. Staff C is marked 'p dolce' and features a melody with a similar character to A but with a different accompaniment.

It is to be noted that the second theme does not appear until after the first section repeat. These are developed into a movement of considerable brilliancy, which has, as Kretzschmar contends, much more of the spirit of Jean Paul than have the 'Florestan' and

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'Eusebius' in the famous *Davidsbündler* Dances (see Vol. VII, pp. 229f).

The expressive theme of the Romanze, sadly sung

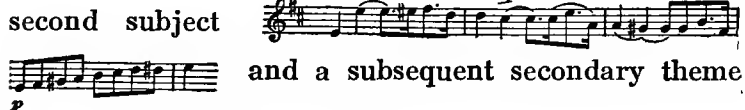


by the melancholy oboe, cannot be dissociated

from its imitation in Brahms' D minor symphony. A simple statement of the theme is followed by a reminiscent phrase of the introduction, which leads in turn to a section in D major. The scherzo, an animated move-



ment in D minor, a contrasted flowing trio in B-flat and is followed immediately by a slow version of the opening allegro, the figures of which persist in the bass against the stirring theme of the final

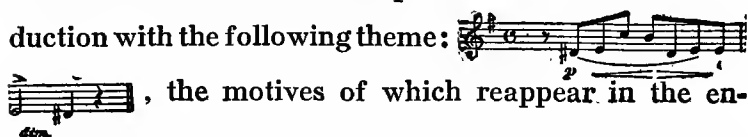


allegro. The principal second subject and a subsequent secondary theme are all of such nature as to contribute to the youthful exuberance which is the spirit of the entire movement.

A work that may be suitably listed with Schumann's symphonies is that entitled 'Overture, Scherzo and Finale' (opus 52), which dates from the year of the first symphony. This work, which may be regarded as a suite or a small symphony without slow movement, is one of the most popular of Schumann's works and has

SCHUMANN'S OVERTURES

often been taken as a model by those who have followed in Schumann's footsteps. There is a slow introduction with the following theme:

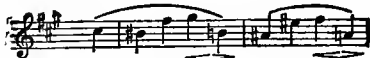


, the motives of which reappear in the ensuing allegro. The themes of the allegro are as follows:




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tains throughout this work the feeling of restless torment. A second theme

 has the same searching question-

ing as has the first part of Wagner's 'Faust Overture,' while there dwells in the following theme

 a feeling of tenderer resignation.

The overture to 'Faust' which also is but a part of an incidental music written to Goethe's play, is a much shorter work and one far less strong in its musical content. Of the overtures to Schumann's two operas, 'Genoveva' and 'The Bride of Messina,' the latter is much the finer work and may justly be given a place second to the 'Manfred' in musical worth.

A word only need be added concerning Schumann's other overtures. They are all the product of his later years and bear the traces of that fateful attrition of his creative forces. These works comprise the overture to 'Julius Cæsar' (opus 128), that to 'Hermann and Dorothea' (opus 136), and a *Fest-Ouvertüre* with a chorus on the Rhenish drinking-song *Bekränzt mit Laub* for men's voices, the last-named being an 'occasional' piece of unimportant brilliancy.

II

A classification of the post-Schumann era is rendered difficult by the confusion of influences and impulses that make themselves felt during this period. One fact is, however, borne clearly home to us as we make a survey of such works, namely, that the rise of program music and the waning of the classic spirit effected a serious decline in the realm of the symphony proper. The majority of works of this descrip-

MINOR ROMANTICISTS

tion dating from this period are, it must be confessed, of a uniform mediocrity and it is only the appearance of Brahms' first symphony that marks a renaissance.

In the meantime there is, as has just been stated, a bewildering confusion of styles and influences. Mendelssohn and Schumann, as we know, both exerted a strong influence over their respective followers, in other writers there was a more marked persistence of the older classicism, while still other writers found an allure in the newer voices of the programmists. Furthermore, it must be noted that while the history of symphonic development had, until this time, its course almost exclusively in Germany, the horizon now became extended to the other European countries and there appeared the first glimpses of the various national schools.

Of those who may be counted as the disciples of Schumann and in whose works may be seen his direct influence are Woldemar Bargiel (1828-97), Carl Reinecke (1820-1910), and Friedrich Robert Volkmann (1815-83). The last-named is by far the largest figure of the group. His two symphonies in D minor were among the most famous of his day, and in their classic purity and melodious simplicity, are far from being mere *Kapellmeistermusik*. There are besides these two symphonies three suites of Volkmann which have enjoyed a wide popularity.

Bargiel is the composer of a symphony in C, two overtures and a suite in the older dance forms, while Reinecke has a list of three symphonies and several overtures. Lesser symphonists of this epoch are Wilhelm Taubert (1811-91), more important as a songwriter, Julius Rietz (1812-77), Ferdinand Hiller (1811-85), Karl Gottlieb Reissiger (1798-1859), and Franz Lachner (1803-90). The last-named composer of this group wrote eight symphonies and a number of orchestral works which had distinction and were popu-

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lar. Lachner was the pioneer of a movement which, if it is characteristic of the Romantic Movement and its striving for looser structure and its fancy for miniature forms, was to bear more significant fruit in the future: the revival of the classic suite and its adaptation to the orchestral idiom of the romantic period. The suite, though all too rigid in its classic form, and too monotonous with its uniform tonality, is a most convenient pattern for a combination of small pieces, and obviously its original shortcomings from the modern point of view can be eliminated through the modification of some details. This Lachner did with some success, and he produced, besides his eight symphonies (of which those in D minor, C minor and D major are noteworthy) seven symphonic suites, which have, however, not maintained themselves in the repertoire. His example was followed by Raff, Bargiel, Ries and, with better success, by others to be noted in subsequent chapters.

The symphonies of Rubinstein are usually described as the product of a distinctly post-Mendelssohnian expression. This is hardly a complete description of these works, and it is indeed difficult to classify, with any narrow accuracy, their place in the orchestral catalogue. Chronologically of a later period, they are, in their reactionary classicism, far from representative of their day. This, added to the fact that they share with Rubinstein's other works the loosely knit improvisatory qualities and are written in an idiom too pianistic, are sufficient explanation of the desuetude into which they have fallen.

Rubinstein's orchestral works include six symphonies, besides a number of overtures and other shorter works. Of these works the most important are the second symphony (op. 42), known as the 'Ocean' symphony and the fourth (op. 95), called *Symphonie Dramatique*.

The 'Ocean' symphony follows no detailed program;

Minor Romantic Symphonists :

**Joachim Raff
Carl Reinecke**

**Friedrich Robert Volkmann
Franz Lachner**



LATE ROMANTIC SYMPHONISTS

it is merely a tonal picture of general impressions, framed in the conventional four-movement symphonic form. Three of its movements may be taken as tonal seascapes, while the scherzo may well answer to the description given it by Kretzschmar, who calls it 'a jolly sailor scene.'

The *Symphonie Dramatique* is of a greater emotional power and is painted in tones of a somewhat warmer color.

The fifth symphony of Rubinstein has been called the 'Russian' symphony because of its employment of Russian folk-songs. The affinity with the Russian spirit ends with these themes, however, and their development lacks even the slightest preservation of national characteristics or atmosphere. Speaking on this subject, César Cui * says: 'Rubinstein is a German composer, a direct successor of Mendelssohn. He treats the Russian melodies in a German fashion, a procedure resulting in an æsthetic hybridism. He has seized upon the mere externals of the Russian themes that exist in certain cadences and melodic lines and he has utilized only two types of popular melody, the melancholy song and the more excited measure of the dance known as the "Trepetchok." To the poetry, the depth, and the tranquil beauty of our national song he has remained a stranger. It is for this reason that his Russian music is monotonous and tedious. Perhaps the single exception to this is the agreeable pictorial symphony "Ivan the Terrible," in which the Russian national flavor is conspicuously present and is presented in ideas of independent musical worth. The orchestral fantasy "Don Quixote" is replete with verve and feeling, and is one of the most successful of Rubinstein's works, and while it deals with a Spanish subject, it belongs, without question, to the Russian school by reason of its form and humorous quality.'

* *La musique en Russie.* Paris, 1880.

THE ORCHESTRA AND ORCHESTRAL MUSIC

Among minor symphonists belonging to the period between the late romantic and modern schools there may be noted Albert Dietrich (1829-1908), whose symphony in D minor reflects a strong Schumann flavor, Friedrich Gernsheim (born 1839), the composer of four symphonies of considerable skill and strength; Draeseke (born 1835), the third of whose symphonies, called *Sinfonia Tragica*, is analyzed at length by Kretzschmar, who calls it one of the 'most important examples of modern German symphonic art' and traces in it the influences of Beethoven, Brahms and Volkmann; Hermann Goetz (1840-76), the composer of the successful opera *Der Widerspänstigen Zähmung*, who in his F major symphony shows slight marks of a Wagnerian influence.

Other followers of Schumann and the later romanticists include several, who, though living in a day when the modern idiom had begun to lay firm hold on the musical expression of the more vital element in musical art, persisted in a reactionary classicism which render them anterior to their age and not representative of its real significance. Such composers are Max Bruch (born 1838) and Joseph Rheinberger (1839-1901). The former is best known by his violin concertos and works in the freer lines of dramatic music. His three symphonies are not, however, without sterling merit and are important among his works. Rheinberger's largest orchestral work is the 'Wallenstein' symphony, designated in its title as a 'symphonic tone poem,' in the various movements of which are pictured the characters and scenes of Schiller's trilogy.

CHAPTER IX

THE MODERN ROMANTICISTS

Johannes Brahms as symphonist, his early orchestral works; the four symphonies; the 'Academic' and 'Tragic' overtures—Anton Bruckner and the Wagner influence; his nine symphonies.

I

Two great and momentous impulses mark the inauguration of contemporaneous musical art, the return to the purity of classic form which Brahms effected and the revival of the polyphonic ideal which was largely the achievement of Richard Wagner. The romantic and the classic thus became merged in an expression that was broader, stronger and more eloquent than that of any preceding period. This advance, in its bearing upon orchestral music, was of the utmost importance; indeed such an evolution had become necessary to the vitalizing of symphonic form and to the furtherance of instrumental expression.

But we have very inadequately described the part taken by Brahms in this classic revival if we attribute to him merely the restoration of more rigidly formal lines. The romantic era, as we have noted, did not discard these formal features and we have seen that the principal outlines of the symphony remained as they had been established by Haydn. But the inner details of structure had become loosened, and since the emphasis was placed upon the purely expressive melodic line or harmonic sequence, there was no longer the sense of unified strength and balance that is the ultimate aim of a formal art.

THE ORCHESTRA AND ORCHESTRAL MUSIC

Brahms, after the first outpourings of a spontaneous romanticism, came to the realization of the nature of the mission that awaited him. His aspiration was large, and he subjected himself to the discipline of study and reflective intellectual effort that gave him the necessary strength for the task. The list of Brahms' works constitute a record of the practical application of principles thus evolved from study. We can see distinctly the desire to experiment in all the forms, with a persistent return to the sonata form. This he continually readjusted and perfected, bringing to it the rich and varied idiom which his genius evolved. In thus rehabilitating the symphony to its classic strength Brahms became the legitimate successor of Beethoven in that he further enlarged its scope of expression and made it to speak again with the voice of sublimity and universal grandeur.

Much has been said of the ineffectiveness of the instrumentation of Brahms. It is true that there is, at times, the disregard for the merely sensuous effects of tone color which result in passages of a dull monotony, and there is in his orchestral writing, as in his piano works, a tendency to thicken unduly the lower sections of the harmony in a manner productive of what is often described as muddiness. But this is rather an idiosyncrasy of style and cannot be attributed to any miscalculation of effect or non-appreciation of color and balance. Brahms' orchestral scores are replete with pages of glowing color which, though they may not be as high in key as are those obtained by the more specialized orchestral genius of Wagner, are of quite as deep a richness. Moreover, the musical structure of Brahms' works contains that only thoroughly suitable scaffolding upon which the modern orchestral structure may be raised, namely, polyphonic interest. This polyphony, while it is vastly different from Wagner's in its diatonic purity and its more extended melo-

JOHANNES BRAHMS AS SYMPHONIST

dic line, is none the less adaptable to the orchestral medium.

Brahms' first orchestral works were two serenades, one in D major (opus 11), the other in A major (opus 16), both dating from 1860. These works appear largely in the light of experimental writings, the second one being in fact mentioned by Joachim in a letter to Clara Schumann as having served Brahms as an exercise in scoring. Both works are strongly imbued with the undisguised manner of Haydn and Beethoven. The first serenade has six movements. Its first movement of an idyllic character has the following theme:




A scherzo, adagio and two minuets follow this, and the serenade ends with a rondo. The second serenade is more intimate in character. As Kretzschmar says, its relation to the first is that of sister to brother. The Haydn-like theme of its first movement is as follows:



There is, as in the first, a scherzo, the trio of which has the characteristic sixths of many of Brahms' themes:



An adagio and a minuet follow, and the work again concludes with a rondo. Both works are scored for small orchestra without trombones.

In 1874 Brahms produced a larger work for orchestra, the 'Variations on a Theme by Haydn' (opus 56a), which had been originally composed as a duet for two pianos. The theme,  known sometimes as the 'Chorale of St. Antoine,' is taken from a Haydn divertimento for

THE ORCHESTRA AND ORCHESTRAL MUSIC

brass instruments. There are eight variations and a finale. In these Brahms displays the same ingenuity and wealth of imagination that he shows in his variations for piano. Within the limited tonality of one key and its minor he creates an impression of kaleidoscopic shiftings of color by a clever manipulation of the devices of composition and orchestration. Many of the sections are of the Mozart-like suavity which is so often the mood of Brahms, and there is a cumulative brilliancy in the several last variations leading to a powerful climax.

Three years after the Haydn variations there appeared the first symphony, in C minor (opus 68), a work upon which Brahms is said to have labored ten years. This monumental work, the finest of Brahms' symphonies, was hailed by von Bülow as 'the tenth,' implying its worthiness to a place by the side of Beethoven's nine. The description is just, for like them it has stood the test of time, its power is undiminished and standing in serene grandeur through the years it speaks in spite of changing fashion with the voice of convincing eloquence which alone is that of true greatness. The symphony has four movements, an allegro (introduced by a slower movement 'un poco sostenuto'); an adagio sostenuto, an allegretto grazioso, and, at the last, an allegro non troppo ma con brio, prefaced by a somewhat longer slow introduction (adagio) than that preceding the first movement.

The first introduction contains the motives of the opening movement and in the solemn and impressive chromatic unfolding of its opening measures there is embodied an idea that constantly reappears in varying forms throughout the length of the work, and serves as a unifying element in its feeling of haunting fatality. This passes




BRAHMS' FIRST SYMPHONY

into the undulating sweep of the violins, introducing the figure on which is built the principal theme

of the allegro, 

Another motive of the opening allegro  ^{Ob.}

 immediately follows in sustained woodwind and pizzicato strings, and after slight development there is a repetition of the opening section in G minor. A languorous recitative in the oboe dies away in the imitating 'cellos and leads directly to the allegro. Its first chords are those of the chromatic introduction. Following these the violins announce the theme in rapturous sweep. After a short development of this theme in phrases of rugged strength and incisive rhythmical force, the mood becomes quieter and the second theme

 ^{espress.}

is heard in the oboe. Its questioning cadence is answered by the clarinet and then by the horn, the dialogue being interrupted by a return of the agitated rhythms of the first theme. The exposition section then repeats from the allegro.

The development is very free and varied in its employment of new forms and displays the rarest ingenuity in thematic dissection and synthetical construction. The first theme appears in a number of guises, an episodic theme is then heard like a triumphant hymn, and is played by answering string and wind in harmonies of organ-like solidity.

 ^{Strings} ^{Strings} ^{Wind} ^f

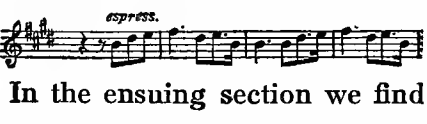
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There is then a sequence of the chromatic harmonies of the introduction over a long dominant pedal, followed by detached motives of the opening theme, which build up into a powerful climax and lead into the recapitulation. After a comparatively regular restatement of the exposition there follows a coda of intense beauty and profound eloquence, in which the haunting chromatics again appear, this time in a mood of exalted resignation.

The andante opens with a Beethovenian theme of

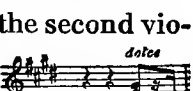
direct simplicity:  *Andante cantabile*

The following phrase brings a return of the chromatic *idée fixe*, which leads to a passage of eloquent and tender sadness for strings alone. The mood continues as

the oboe plays a solo:  . In the ensuing section we find

phrases of such originality of idiom and richness of color that they are in themselves a refutation of the assertion that Brahms' orchestra is without effective color. The passage in question has a long and rapturous melody for the first violins as follows:



Accompanying the first measures of this the second violins and violas play the following figure: 

 , a combination which is

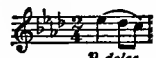
productive of a strangely beautiful effect. As the phrase reaches its climax the first violins, together with the second violins and the violas, play a passage


BRAHMS' FIRST SYMPHONY





that for impassioned polyphonic excitement and glowing color is unsurpassed in modern music. An oboe melody of improvisational figures then leads to a section of lighter mood and greater animation but rich in chromatic color and brilliantly orchestrated. In the recapitulation the first section is elaborated by the most skillful variations, which enhance its beauty and expressiveness. In the coda fragments of all the themes are woven together in a feeling of reminiscent finality.

In the third movement Brahms follows a plan which, as we have seen, was adopted by Schumann in the Rhenish symphony, that of substituting for the scherzo the more quiet humor of an allegretto. In the light-hearted naïveté of this movement Brahms reflects the manner of Schubert. The first section comprises two


themes, the first, sounded by the clarinet,  passing im-




mediately to the second,  against whose lilting measure



the strings play broken rhythms of considerable intricacy. These two themes appear with the addition of varying figures until the appearance of a new theme

in the clarinet,  after which the first theme reappears



with further elaboration. The second section of the movement is in B major and has the following theme:

THE ORCHESTRA AND ORCHESTRAL MUSIC




After a climax built upon this second main theme there is a return to the first section and the movement finishes with an abrupt return of the second theme by way of coda.

The adagio introduction of the slow movement begins with the chromatic harmonies of the motto theme against a melody which foreshadows the principal theme of the final allegro. A passage of stormy agitation follows in which a glimpse of another theme is heard in the wood-wind against runs in the strings. After a strident climax the harmony merges into the serene clarity of the major key and, accompanied by a brilliant shimmering of tremolo strings, the horn and flute play a melody of confident joy between the phrases of which the brass and bassoons chant a solemn chorale.


The hymn-like theme of the last movement (allegro)



strongly suggests the choral theme of Beethoven's ninth symphony. After an episode of increased rhyth-

mical brilliancy the second theme  enters in the strings


alone. An answering section of the theme is given 


out by the oboe  and is excitedly repeated in the tremolo of the strings. Then there appears, in triumphant sweep of the strings,


BRAHMS' SECOND SYMPHONY

the theme, at which the introductory section had hinted.

 Its final motive is soon repeated in the following rhythmical design,

 which is then carried out at some length. The first theme then reappears; after repetition in several keys and interspersed with other material from the introduction it is repeated at length with its pendant sections. A development of classic ruggedness follows, in which motives of the first theme sound against a newly established figure


 and a climax is reached in a burst of the full orchestra upon the horn theme of the introduction. There is then a recapitulation of the main division of the movement beginning with the second theme and a brilliant coda is developed from motives of the first theme,

 which reaches a final climax of supreme triumph.

Brahms' second symphony, in D major (opus 73), dates from the same period as the first. Its four movements are as follows: *allegro non troppo*, *adagio non troppo*, *allegretto grazioso* (quasi *andantino*), *allegro con brio*. There is a marked contrast of feeling between this work and the first symphony. The profound and the intense here give way, for the greater part, to tranquil contentment and happy abandon, for which reason the symphony has been designated as Brahms' 'Pastoral.'

As in the first symphony, a motto theme persists through the movements of this work. The manner of

THE ORCHESTRA AND ORCHESTRAL MUSIC


its employment is, however, somewhat different here; in the first, as we have just noted, the chromatic harmonies which constituted such a motto usually appeared in a more or less literal version easily recognizable in this distinctive color. In the second symphony the motto consists of the simplest melodic phrase of three notes . This motive becomes


the germ from which is developed an infinite variety of melodic phrase and theme. This motto sounded by 'cellos and basses alone form the initial measure of the first movement. There then follows in the horns and wood-wind the first principal theme of


the movement, 

After a slight development of the elements contained in these phrases a secondary theme, whose notes are those of the motto, appears in the violins,

 followed, after a short episodic development, by the second theme,

 sung by the violins and 'cellos. The flowing motives of this theme are interrupted in their development by a

more vigorous secondary theme,  (quasi ritenante)

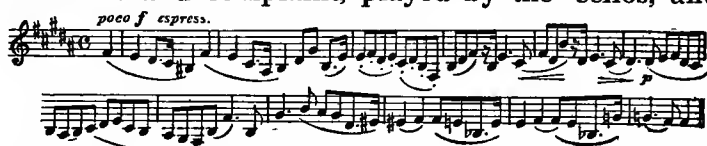
 the rhythms of which are worked to a climax. A reappearance of the second theme with an ornamental filigree of triplets brings the exposition to a close.

The working-out section begins with a tranquil rehearsal of the opening theme and is followed by its motives, developed in classical serenity. After a brief

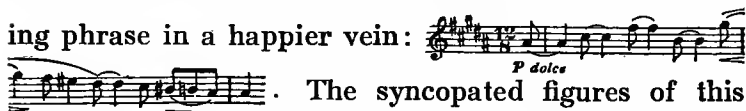
BRAHMS' SECOND SYMPHONY

episodical treatment of the secondary theme, the recapitulation commences, the first theme in oboes and horns having an elaborated background of strings. The running figures of this elaboration follow throughout the recapitulation, which is of a comparatively regular form but varied in ornamental figure and orchestration. The coda presents a gradually dissolving view of the first theme.

The second movement voices a more serious mood. Its theme appears in an extended melody full of sadness and complaint, played by the 'cellos, and



set in an elaborate surrounding of accompanying harmony and figure. After a repeated version of this in altered scoring a second section presents the following phrase in a happier vein:

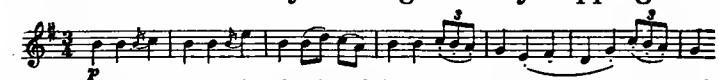


The syncopated figures of this phrase afford a development of considerable intricacy which leads to a third section with the following



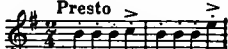
After this there is a free reiteration of the first section with the ornamentation characteristic of Brahms' variations.

The allegretto, in its quaint dance rhythm, represents a return to the forms and manner of the classical suite, but tinged with a color that is modern in its charm and novelty. The gracefully tripping theme



is taken by wood-wind with accompanying arpeggios


THE ORCHESTRA AND ORCHESTRAL MUSIC

by the 'cellos pizzicato. A second section presents the theme in a more energetic variation. 

After a return to the original version there is a second variation—a

rushing presto, 

after which the movement is closed with the reappearance of the first form. The finale is of Haydn-like animation and cheerfulness. The theme opens with the three

notes of the motto motive. 

The second subject, having a strong folk-song flavor, is built on similar lines,



The entire movement is of classic construction and direct expression, its mood partaking of the buoyancy which these two themes bespeak.

As the Brahms symphonies, in their colossal dimensions, invite comparison with only those of Beethoven, we are tempted to seek in the works of these two men analogous meanings and to employ similar descriptive titles for them. Thus, if we have called the second of Brahms' symphonies the 'Pastorale,' the third inevitably takes its place as the 'Eroica' of that master, a title that well befits its tone of noble strength and impassioned strife. In this symphony Brahms again employs a 'motto' phrase. It is comprised in the chords which open the first movement.



These chords are used in literal repetition as in the first symphony, and they also are used

BRAHMS' THIRD SYMPHONY

as the harmonic basis for an infinitude of unmistakably derivative phrases. Their spirit pervades the entire first movement, and there are but few measures which do not contain the germs of this motto in some form.

The theme of the first movement follows immediately after the sounding of the motto harmonies. It is a melody of heroic sweep and wide curve, sung by the violins as follows:

Allegro con brio



f *passionato*

cresc.

An episode reminiscent of Beethoven's *Eroica* leads to the key of A major and the appearance of the second theme, a romantic duet between clarinet and bassoon,

Grazioso




p *pp*


This is then repeated in amplified instrumentation and followed by an unfolding of the motto harmonies in full passages of resonant string chords and against arpeggio passages in the wood-wind. The development section begins with similar passages built on the harmonic motto without a definite melodic line. From these passages there emerges first in 'cellos and bassoons a minor version of the second theme. Repeated in the violins it becomes dissected and its motives are tossed about between strings and wood-wind. A succeeding section introduces the upward reach of the first three chords in long sustained horn tones with a background of simple chords in syncopated strings. After this a short sounding of figures from the first theme in anticipation leads to the recapitula-

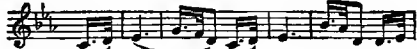
THE ORCHESTRA AND ORCHESTRAL MUSIC


tion. In the latter is a literal repetition of thematic material until a coda section presents the first theme in intensified harmonies which gradually subside and disappear in tranquil finality.

The second movement is interpreted by Kretzschmar as being descriptive of the peaceful hours of the hero in which he dreams of his childhood and of a 'better life above the stars.' The movement is built almost entirely on the simple theme which the wood-

wind announces in the opening phrase.  *Andante*

 The shadows of life's more earnest phases appear with the following allegretto.

The plaintive subject 

 is heard in the 'cellos, and

around it the other strings weave a delicate web of accompanying arpeggios. This is repeated in the violins, then in the wood-wind with increased ornamentation. After a brief contrasting section of Schumann-

esque qualities  the main theme reappears.

The last movement pictures again the scene of conflict. The *sotto voce* of the strings in the first theme

 *Allegro*
p e sotto voce expresses a

tense excitement. It is repeated in the wood-wind, and presently there appears a second theme of chant-

 like solemnity. This is soon followed by an agitated passage

of leaping figures, at the conclusion of which the 'cello

BRAHMS' FOURTH SYMPHONY

sings a melody of victorious joy.



The conflict then wages more fiercely in phrases of dramatic force. The violins climb ever higher and reach a shrieking climax in the highest registers, the brass punctuating with full and strident chords. The orchestra again becomes hushed, as fragments of the first melody are heard in the various choirs, and the entire theme then appears in the wood-wind.

Great variety is introduced in the recapitulation. Contractions and extensions of rhythmical design by augmentation and diminution, simultaneous soundings of the various thematic elements and a piling up of the orchestral forces contribute to picture a *mêlée* of powerful effect. The coda is a glorious apotheosis in the major key. The first theme in an augmented version, and over harmonies of eloquent power sings of a serene triumph; from the impressive tremolo of the strings the horn sends forth the solemnly exultant melody of the motto theme; the wood-wind and horns play the sustained chant theme and the movement closes as the strings sound the motto harmonies in the afterglow of wondrous splendor.

The fourth symphony in E minor (opus 98) was written in 1885. It is in four movements: *adagio non troppo*; *andante moderato*; *allegro giocoso*; *allegro energico e passionato*. The score is without trombones. This work stands apart from Brahms' other symphonies in the classic restraint exhibited in its structure and its expression. Its atmosphere is one of sombre tone, often likened to a feeling of autumnal sadness. This is varied by an idiom of sober line and color which lend to it that air of being 'a song of the passing of life.'

THE ORCHESTRA AND ORCHESTRAL MUSIC

The first movement opens immediately with the statement of the first theme:

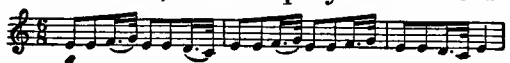
Allegro non troppo

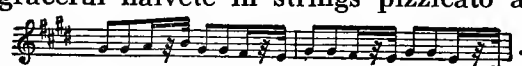


After a short development of its figures a communicating theme of sharper rhythm leads to the second theme in the cantilena of the 'cellos:



Repeated in the violins, it is followed by the episodic theme and a further exposition of the combined motives which extends without a da capo into the development section. The recapitulation is of normal regularity. The andante is a romantic movement of simple design. The principal theme is first heard in the horn, which plays it in old modal tonality,



It then enters with graceful naïveté in strings pizzicato and wood-wind, . A second section has the theme in flowing rhythmical variations, a touch of brilliancy being added by a figure of dancing triplets in wood-wind and strings which later appears in the full orchestra. The middle section has a further variation of the main theme in a sustained passage commencing in the strings alone:



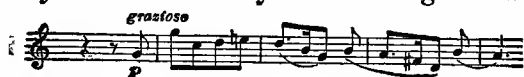
BRUCKNER'S NINE SYMPHONIES

The third movement is the only one of Brahms' symphonic movements that partakes of the nature of the real scherzo as conceived by Beethoven. This movement has the vigorous vitality and rugged dance nature which Beethoven has indissolubly linked to the class of movements so named by him. The movement has two themes, one of a strong impetuosity,



the other of a

no less rhythmical vivacity but more graceful in line.



The fourth movement is an innovation in symphonic form. Brahms here utilizes, for the first time in history, the *chaconne* as a symphonic movement. The form afforded him an imposing structure on the lines of his favorite formula, the variation; and the movement, built as it is upon a single melody or cantus firmus, presents in its masterly adaptation of theme and unity of feeling one of the marvels of symphonic construction. The theme upon which the movement is built is introduced as a solemn chorale of wind instruments at the commencement of the movement. Its melody

is as follows: *Alliegro energico e p animato*

A musical staff in 3/4 time showing the beginning of the fourth movement. It is marked *f* and *Alliegro energico e p animato*. The melody starts with a half note followed by quarter notes.

The harmonic outline of the measure is strictly preserved in the following development figures which steadily increase in rhythmical animation and intricacy. A second section commences with an elaborate and subtly dissected figure in the flute with a light accompaniment of syncopated strings, passing into the major key and leading to a full statement of the theme as at the beginning. The elaborations which follow are of still greater brilliancy, and after a short episode of

THE ORCHESTRA AND ORCHESTRAL MUSIC

contrasting tranquillity the movement ends in a tutti of rhythmical vigor.

The list of Brahms' orchestral works is completed by the two overtures: the 'Academic Festival' (opus 80) and the 'Tragic' (opus 81). These two works take their place between the second and third symphonies, the one having been written in 1881, the other in 1884.

The Academic Overture was written in acknowledgment of the degree of *Dr. phil.* conferred upon its author by the University of Breslau. It is 'academic' only in the sense that it is infused with the rollicking spirit of student life through the introduction of the student songs that serve it as themes. The songs thus employed are: *Wir hatten gebauet ein stattliches Haus; Hört, ich sing; Was kommt dort von der Höh?* and the universally popular *Gaudeamus igitur*. Scored for large orchestra the work is one of Brahms' most brilliant and popular compositions.

The Tragic Overture takes its place by the side of Brahms' symphonic movements as a work of classic design and formal development. Its title is fulfilled in a feeling of deep earnestness rather than in the morbid or hysterical tragedy beloved of the more dramatic composers.

II

We seem not yet to have been able to view in a proper perspective the art of Anton Bruckner, a fact which is probably due, in a large measure, to the general unfamiliarity with his works, resulting from a lack of performances. An excuse for such neglect is often found in the excessive length of these works; but if we seek a true cause we are forced to admit that it lies in the uneven quality of the inspiration and art which manifest themselves in Bruckner's nine colossal works in the symphonic form. In this respect Bruckner has often, and with great truth, been compared to

Wagner and Bruckner in Bayreuth
Silhouette by Dr. Otto Böhler



BRUCKNER'S NINE SYMPHONIES

Franz Schubert. We find in Bruckner, as in Schubert, the lack of fastidiousness which is that of the prodigal genius. Both were content to put down the thought of the moment. Thus it comes that in the excessive length of their movements, inspiration and dullness, careful design and careless sketch succeed each other in rapid flow.

In spiritual quality, however, there is not the same analogy to be drawn between the works of Bruckner and Schubert. The most ardent admirer of the former could hardly claim for him a genius of such exuberant and spontaneous lyricism as was Schubert's. Bruckner's spiritual affinity is nearer to Brahms in its profoundly religious and, at times, austere intellectuality. There exists, to be sure, in his early works, a quality of folk-like naïveté that finds expression in certain of his scherzi. These movements, as is observed by Max Graf,* are akin to those of Haydn and Beethoven in their true folk-dance flavor and in their unrestrained and not over-refined humor. This mood, as we shall see, disappears in his later works, where it is replaced by a more subtle and delicate sense.

Bruckner has been often described as the 'symphonic Wagnerite'; his name is indeed coupled with that of Wagner so often that to the popular mind he is often supposed to be a servile imitator of Wagner's style, a man who without original force or idea did little but adapt Wagnerian moods and means to the dimensions and forms of the symphony. The most superficial study of Bruckner's music, however, will show us how far from the truth this supposition is. It must be readily admitted that Bruckner is indebted to Wagner for much of his inspiration and for many of his idiomatic traits; but taken as a whole, the bulk of Bruckner's work cannot in any measure be said to be infused with either the spirit or the manner of Wagner.

* *Anton Bruckner in Kunstwart*, 1899.

THE ORCHESTRA AND ORCHESTRAL MUSIC

In the two earliest symphonies it is entirely lacking; Bruckner had not then met Wagner nor even heard his music. In the third symphony the Wagnerian influence begins to show itself, and it is the seventh symphony that is most strongly imbued with the Wagnerian feeling. The most important bearing which this influence has upon symphonic development lies in the new lines of form which it brought into the symphony. We find that the leading characteristic of Bruckner's form lies in the markedly divided and contrasted sections and thematic groups. This feature is analogous to the *motif* development of a Wagnerian score. In melodic line and harmonic color there are indeed many moments of a close Wagnerian resemblance, which, at times, stand forth in the most startling reminiscence. But these appear in isolated phrases; the persistently sensuous and glowing richness which is the salient characteristic of Wagnerism is not present in the Bruckner symphony.

In the matter of orchestration there is an adherence to Wagner's manner perhaps in about the same degree as there is in musical content. The orchestral apparatus used by Bruckner was the one of the Wagner music drama—the enlarged groups of three wood-wind instruments and an augmented brass choir employing at times six or eight horns and tenor tubas. Bruckner's scoring is that of the real master of the orchestra. It is idiomatic, the instruments are always treated with a discriminating regard for their peculiar effectiveness, and the combinations are managed with a sure hand and an instinctive sense of color and contrast. Bruckner, in his orchestration, also often approximates the Wagner manner, but only at moments, and there is quite as frequently a Brahms-like treatment of ornamentation and elaboration.*

* For further details upon the style of Bruckner, see Mr. Newman's remarks in Vol. III, pp. 219ff.

BRUCKNER'S EARLY SYMPHONIES

Bruckner's nine symphonies are all works of monumental proportions, of intellectual strength and of individual expression. In their entirety they present many degrees of musical effectiveness and inspiration. Bruckner was over forty years old when the first symphony was composed and began the last at the age of sixty-seven. It will thus be at once seen that the nine symphonies may, as a whole, be taken as Bruckner's matured expression. While there must inevitably be continual development, and while we can trace the signs of contributory influences, there is no occasion in the case of Bruckner (as there is in nearly every other composer) to make a classification according to the dividing lines of 'development periods.'

The first two symphonies, both in C minor, were written in 1865 and 1871 respectively. They remain among the rarely heard and comparatively unknown of Bruckner's works. The first, written at a time when its composer remained entirely unacquainted with Wagner's music, exhibits traces of blended classical influences put into terms of the somewhat inflexible and austere idiom that then marked Bruckner's style. The second symphony is of more yielding line and contains in certain figurations the slightest suggestions of a Wagnerian influence.

The third symphony is a work of warmer impulses and more general appeal. The mood is of less uncompromising sternness and there are many moments of sensuous beauty in the glow of a richly colored orchestral treatment.


The work is dedicated to Richard Wagner and it is told that Wagner made earnest efforts to secure for it a production. Whatever may have been the direct results of this interest, the fact remains that the symphony was the first one of Bruckner's to be published and there is little doubt that to its publication and


THE ORCHESTRA AND ORCHESTRAL MUSIC


performance were due the first spread of his fame to a larger world than had heretofore been his.

The dedication to Wagner and Wagner's championship of the work lead us immediately to a search for the Wagner influence in this symphony. It is not wanting and there are many places in which the manifestation of this influence is revealed in phrases which are Wagner's own. At the close of the first section of the slow movement (adagio) immediately preceding the change of tempo we find the upward inflections of the Tristan opening measures echoed between strings and wood-wind in an exact copy of the Wagner score. There are many other points in which Bruckner has either consciously imitated or has unwittingly come under the thrall of Wagner's manner. In spite of this, however, the work viewed as a whole would hardly come under the category of 'Wagnerian' works. Its pervading tone is far different and the Wagner influence is but one of many that meet here to form an individual expression.

The opening pages of the allegro suggest in the sustained open fifths of a D minor triad the ninth symphony of Beethoven. The main theme, first heard

softly in the trumpet, is as follows: 

 Growing out of this there soon appears in the full orchestra another version which plays a larger part in the development:

 The second theme has an ardent melodic sweep, and is developed in a section of glowing warmth and color. It first appears

in the violins,  supported by the rich texture of the remaining strings, divided.

BRUCKNER'S FOURTH SYMPHONY

The adagio is a movement of romantic tenderness which develops into a climax of passionate strength. The principal themes are as follows:




The scherzo returns to the more diatonic naïveté and the more angular line of a folk-dance with a trio of contrasted lightness. The final allegro is a movement of noble and imposing strength in which the theme is sounded in a solid chorus of brass against the rhythmical agitation of an insistent string figure:



The fourth symphony, in E-flat, was named by Bruckner the 'Romantic.' It is, in its homophonic clarity and melodic spontaneity, one of the most inspired of the symphonies. Its romanticism is of the sort suggested by nature; it suggests the wonders of the forest. It belongs, as Walter Niemann * says, to the same world as Beethoven's *Pastorale*, Weber's *Freischütz*, Heller's *Im Walde*, Wagner's *Siegfried* and Humperdinck's *Hänsel und Gretel*.

The first movement opens in true romantic atmosphere, with a horn call over soft tremolo of strings.



Repeated in the wood-wind against a mysterious harmonic background, it paints a scene of idyllic beauty. There

* Analysis of the Fourth Symphony in *Meisterführer*, No. 4 (Bruckner).

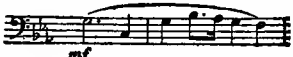
THE ORCHESTRA AND ORCHESTRAL MUSIC


follows an episode of more rugged character, leading to the graceful second theme, a melody in the violins pizzicato with a counter theme in viola and horn.



A slight development of these motives is followed by stormier episodical matter, and after that begins the working-out. Sinuous lines of tremolo strings in chromatic leadings emerge into solid chords of brass, which again melt into mysterious glidings of strings in chromatic sequences of diminished seventh chords over a pianissimo roll of drums. A further development of these motives is treated in the orchestra with rare economy of effect and contrast of color and the balance of the movement comprises a recapitulation of the usual order.

In the second movement (*andante quasi allegretto*) there is a feeling of sad restraint and religious solemnity. The muted strings begin with the marked figure of a march which becomes the accompaniment

of the theme, sung by the 'cello.  *mf*

 *crusc.* The strings then chant

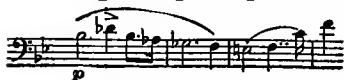
a solemn chorale, in ecclesiastical mode, and the 'cello continues with an extension of its cantilena theme. A succeeding section begins in the key of A-flat and, maintaining the steady rhythm of the march, builds up a climax in which the main theme in the wind instruments is elaborately ornamented with string variations.

The scherzo is unmistakably a hunting scene. A long preamble of conventional horn calls, in itself one of the principal themes, leads to a string theme

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a pizzicato bass. These harmonies gather strength and culminate in a climax of the full orchestra.

The opening allegro has the following resolute theme,



announced by cellos, violas and clarinets. After a short passage of harmonic development it is repeated in the full orchestra. The development section of this movement is not built upon the conventional lines of the sonata form, but has the freer following of the fantasia in the alternated repetitions of the thematic sections. The movement is brought to a final climax in a major version of the main theme in a fortissimo of the full orchestra.

The slow movement is similarly constructed—the successive statement of several contrasted themes, the development comprising the merest ornamental variation of an added counter-melody. The scherzo is an outgrowth of the slow movement; the same accompanying figure that served as a background of the adagio theme here appears *molto vivace* and its new counter-melody becomes the theme of the scherzo. A second theme and a trio section in similar vein contribute to the preservation of the mood, which is one of fantastic lightness rather than the more elemental vigor which many of Bruckner's scherzi present.

The finale is preceded by a short introduction in which is adopted the device employed by Beethoven in the ninth symphony—of rehearsing fragments of the earlier movements before sounding the theme of the impending movement. After a short résumé of this order the first theme of the finale is heard in the basses, cellos

and bassoons.

The figures of this theme are worked up in a pulsing and Schumann-like march. Following this there is a second section of lyrical warmth and polyphonic inter-


BRUCKNER'S SEVENTH SYMPHONY


est. The main theme then returns in augmented rhythms and subsides in a broadly sustained chorale theme of majestic solemnity. This chorale becomes the harmonic basis of a development which, though elaborate in design, is of classic solidity in its harmonic structure. There is a gradual reversion to the rhythms of the first section and the movement ends in magnificent strength, with imposing full harmonies over a long pedal.

The sixth symphony may be briefly dismissed. It is one of Bruckner's least successful, being inferior to the others in thematic material and in workmanship.

The third symphony is, because of its dedication to Wagner, erroneously thought by many to be the work in which Bruckner has shown his strongest Wagnerian tendencies. Such is not the case; it is in the seventh symphony in E major that we find the most prominent manifestations of Bruckner's leanings towards Wagnerism. In this work there is more than a passing suggestion of Wagner's methods in a short phrase and there are extended passages in which the entire structure and mood are consistently Wagnerian. Because of this the seventh symphony represents, with the 'Romantic,' the best of Bruckner's works. Its musical qualities are spontaneous and it has a warmer glow of romantic color and feeling.

The first movement has as its principal theme a long 'cello melody of heroic character which begins

as follows: 

. After a repetition in the violins and the

wood-wind the second theme 

 appears in the oboe and

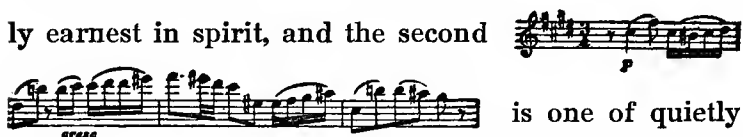
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clarinet. The characteristic turn of the melody and its harmonic setting lend to this theme a strong suggestion of Wagner. The following section deals largely with the second theme which is woven into a polyphonic texture of sensuous line and color. Interrupted by a phrase of more classic severity, whose figures suggest Beethoven's sixth symphony, the development becomes more involved, all the thematic material being combined in a working-out of masterly skill and of emotional power.

The slow movement is one of Bruckner's most notable achievements. Its themes convey the impressions of contrasting moods. The first theme



is profoundly earnest in spirit, and the second



is one of quietly flowing happiness. These two are contrasted and combined, and a climax is reached as sustained motives of the first theme are heard against a brilliant rushing of string figures. The movement concludes with a final sounding of the first theme in the tenor tuba and horn with a background of divided strings.


The scherzo has a rugged pictorial and dramatic quality. The interpolated brass call of its principal

theme  and the insistent

figure of the string accompaniment recall vaguely the 'Valkyries' Ride.' As the rhythm dies away in the beat of a solo drum the trio steals upon the listener in a somewhat languorous passage for strings alone:



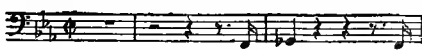
BRUCKNER'S EIGHTH SYMPHONY

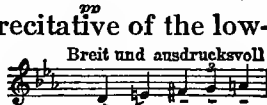
The finale opens with a gracefully fantastic violin figure  *Bewegt doch nicht schnell*


against the tremolo of second violins and violas. (The symphony, because of the preponderance of tremolo passages in it, has been derisively called the 'tremolo symphony.') This figure is echoed in the 'cellos and wood-wind and is followed by a chorale in the strings,

reënforced by brass:  *p poco a poco cresc.*

Here again the melodic turn and harmonic leadings are peculiarly Wagnerian. The sustained harmonies of this chorale are repeated in contrasted colors of wind and strings and there follows a stormy sounding of the first theme in the full orchestra with a sharply cut rhythmical counter-melody in the brass. After a lull, in which the theme is heard in its original light grace, followed by the 'church motive,' the furious unison of the full orchestra again bursts forth. Again is it interrupted by the quieter chorale, and there is a third 'tutti' leading to a development in which the various elements combine in a more intricate web and culminate in a tutti ending of great strength and brilliancy.

The eighth symphony presents a blended style of the intellectually profound and the spontaneously musical. In the first movement several diversified elements are blended in a movement of large design and serious mood. The salient elements are those exemplified in the first subject, 

a dramatic recitative of the lower strings, and the second theme,  *Breit und ausdrucksvoll*

a string cantilena of sensuous beauty which is strongly reminiscent of 'Tristan.'  *cresc.*

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In the scherzo, which in this symphony follows the first movement, we find one of Bruckner's esoterically lighter moods. This movement has none of the folk-dance feeling, but instead presents a fantastic play of lights and shadows. The following adagio opens with an extended melody of pathetic accent which passes to a second melody in the 'cellos and is later developed in a section of intricate brilliancy.

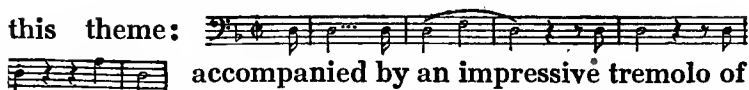
The finale opens with sharply cut repeated unisons in strings, against which the brass play an introductory theme of majestic dignity. The following section brings contrast in a theme of sustained chorale-like na-



ture, lightly scored. A short episode leads to a rhythmical figure in the unisoned strings surmounted by a sustained melody borrowed from the chorale theme. A sustained passage of rare beauty and intensive fervor then leads to a tutti in which brass and drums join in a fanfare-like acclamation. The balance of the movement consists of a succession of distinctly separate sections in which these various elements appear in contrasting alternations and with many elaborations and developments.

The ninth and last of Bruckner's symphonies is in D minor. It has but three movements, and it is generally supposed that it was the composer's intention to add a fourth movement. In performance, the *Te Deum* in C major often takes the place of the missing last movement. The clew to the sense of the opening movement is found in the expression mark that stands at its head, *misterioso*. The mood thus implied is established in the opening measures, where the horn has

BRUCKNER'S NINTH SYMPHONY

this theme: 

accompanied by an impressive tremolo of unisoned strings. The second section, in A major, has a more lyrical flow. The movement proceeds along the lines of Bruckner's usual treatment, a series of differentiated thematic groups presenting contrast and variety.

The scherzo in this symphony, as in the preceding, follows the opening movement. Like the scherzo of the eighth, this movement also is one of subtle lines and elusive spirit. An annotator * speaks of it as 'a dance song in the Nietzschean sense, free from the spirit of heaviness, and indeed full of the *esprit* which the philosopher deemed befitting of such a movement.' The adagio, beginning with a broad violin melody,



is fraught with deep pathos and religious earnestness.

* Karl Grunsky: *Meisterführer*, No. 4 (Bruckner).

CHAPTER X

THE RISE OF PROGRAM MUSIC

The beginnings and evolution of program music—Berlioz, the pioneer of modern descriptive music; his early works; the 'Fantastic Symphony'; 'Harold in Italy'; 'Romeo and Juliet'; *Carnaval Romain* Overture; the *Symphonie*; the 'Symphony *Funèbre*' and the lesser works—Liszt as the successor of Berlioz; his two symphonies, 'Faust' and 'Dante'; Liszt's twelve symphonic poems—Followers of Berlioz and Liszt in program music; Wagner's 'Faust' overture; Raff as symphonist; his 'Leonore' and *Im Walde* symphonies; Heinrich Hofmann; Carl Goldmark.

I

THE foregoing chapters have traced with some degree of continuity the development of the formal symphony to a point of comparative modernity. It now becomes necessary to retrace our steps and follow that other path which is the course taken by the freer forms and which leads us into the domain of the so-called program music and brings upon our horizon the symphonic poem and its related forms.

We have several times had occasion to remark upon the tendency of every age to turn its musical speech into definite expression of specific ideas, in other words, to write 'program music.' We have seen that a search for the incipiency of such practice would carry us back to the very earliest periods of the classic age. Ernest Newman* has made an interesting assembly of examples chosen from the earliest works showing the common instinct towards a definitely descriptive music. The composers mentioned include Fitzwilliam, Jannequin, Buxtehude, Frescobaldi, Fro-

* 'Musical Studies,' 1905.

BEGINNINGS OF PROGRAM MUSIC

berger, Kuhnau, Couperin, Rameau and many others. The subjects which these composers employed for musical portrayal are as varied as life itself. The aspects of nature serve as the most usual of inspirations, but besides these we find delineated the scenes and stories of classic mythology, biblical and historical events, as well as the subtler and more subjective moods of personal experience. An unusually interesting and significant example of early 'program' is noted by Michel Brenet,* which presents to us the classic composer as the purveyor of a morbidity equalling in grossness any which the detractors of modern realism claim to be the particular delight of the ultra-modern composer. The composition, long antedating Berlioz, is a description of a surgical operation, and the analysis of this work (which Brenet draws from Marais) tells how its several movements follow the incidents of such a scene with a fearsome realism—as indicated by the following annotations affixed by the various sections: 'the appearance of the utensils,' 'the trembling upon viewing them,' 'the summoning of courage,' 'the incision.' The composition concludes with the happy ending of recovery.

We have furthermore seen that the promptings to write program music were present throughout the classic period. Bach, Haydn, Mozart and Beethoven have all left us pages of a realistic intent. It remained, however, for the personal note of Romanticism to turn the tide strongly towards program music. Moreover, as romanticism began to find its truest medium in the smaller forms, with the consequent neglect and decline of the symphony proper, orchestral composers sought other molds for their ideas. We know that Beethoven's ninth symphony opened the door of a new world and inaugurated an instrumental music that was charged with dramatic feeling. This new sense, coupled with

* *Les Concerts en France sous l'ancien régime.* Paris, 1900.

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the romantic dramaticism of Weber's operas and the impatient breaking away from the traditional lines of the formal symphony were the impulses that gave birth to the new orchestral music, the descriptive and dramatic symphony, the symphonic poem and the tone-poem. While, we reiterate, the germs of such an expression lie in all that preceded the age and while all of the romantic composers may be counted as sharing in these relations, the real pioneers of the movement are Hector Berlioz (1803-69) and Franz Liszt (1811-86). It was left for Richard Wagner to draw all the ends together and with his unparalleled genius to present this art in its culminative phase and to vitalize its every feature.

We cannot overestimate the service done by Berlioz in this revolution of musical expression. His genius was the first to open up the paths of the new and vast orchestral world in which to place the characters of these unstaged dramas. 'It is,' says Weingartner,* 'without doubt to Hector Berlioz that the glory of the discovery of that which I have called the psychologico-dramatic variation belongs—a variation which has had great positive effects, but also, as we have seen, many shabby and negative ones. He has therefore full right to be called the precursor of Wagner.'

But after all the greatest value of the works of Berlioz lies in their orchestral virtues. While their large gesture and epic grandeur reëchoes the greatness of Beethoven, the more universal qualities of Wagner's art have in great measure dimmed their glory. Few will agree with Romain Rolland when he says of Berlioz that 'he was not musician, he was music itself.' † Thus we might truly speak of Mozart, of Chopin, and Wagner, whose musical utterance was ever spontane-

* 'The Symphony Writers Since Beethoven.'

† *Musiciens d'aujourd'hui*. Paris, 1914.

BERLIOZ'S 'FANTASTIC SYMPHONY'

ous and rarely flagged. The strange genius of Berlioz seems, at times, to have mistaken its voice in music. He is too often cerebral, his passion is too often more hysterical than real, and only at rare moments does he fulfill Heine's description as 'a colossal nightingale, a lark of the eagle's magnitude.' It is as an orchestral genius that Berlioz appears in his supreme strength. Already in his earliest works we shall find the bold originality and the rich imaginativeness for instrumental effect that never failed.

The first of Berlioz's orchestral works were two overtures, the first, 'Waverley,' inspired by a reading of Scott's novel, the second was that to *Les Franc-juges*, a projected opera which was never completed. Both works are in the form of the classical overture, an allegro preceded by a slow introduction. In view of the fact that, according to Berlioz's own account, he was at the time of writing these compositions entirely unacquainted with Weber's works, it is startling to find them replete with phrases whose melodic and harmonic lines are unmistakably those of Weber. While there is besides this a strong infusion of the spirit and manner of Beethoven, the works are not without a strongly individual note which prophesies the future independent and brilliant 'Victor Hugo of French music.' That Berlioz's mastery of orchestration was intuitive is proved by the scores written at the time when often, after his own confession, he was ignorant of much of the mechanical technique of instrumentation. These scores exhibit the rare orchestral imagination and inventiveness which contributed so largely to the forming of a new orchestral idiom.

Berlioz's next orchestral composition was the 'Fantastic Symphony,' * a work which marks his first excursions into the realm of realistic tone-painting and

* See also Vol. II, pp. 354-357.

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which remains one of the most impressive monuments of his genius. A sub-title describes the work as 'an episode in the life of an artist,' and its meaning is thus explained in an introductory note: 'A young musician of morbid sensibility and liveliest imagination in a moment of love-sick desperation poisons himself with opium. The dose, too slight to bring death, plunges him into a profound slumber in which he is visited by strange visions and during which his sensations, his thoughts and recollections are translated by his diseased mind into musical thoughts and pictures. The beloved one herself becomes to him a melody, an *idée fixe*, which is constantly reheard by him.' The five movements of the work are descriptive of the various scenes of these haunting visions. In the first movement, entitled 'Reveries, Passions,' we have the vague subjectivity portraying the troubled spirit brooding over his passions and the changing moods which it brings to him.

While this program has allowed Berlioz to give full rein to his imaginative freedom and dramatic impulse, he has with infallible artistic acumen created a work of satisfying proportion and design whose lines approximate that of the classic symphonic movement. There is a slow introduction of a Beethoven-like pathos, in which the violins have an extended figure,



and which, after an interposed phrase of more animated spirit, reappears in larger form with an elaborate ornamentation. The allegro introduces immediately the *idée fixe* in the following form:



BERLIOZ'S 'FANTASTIC SYMPHONY'

There is a second theme of unimportant character. The working-out commences with sequential phrases of a somewhat formal nature built upon the main theme. An extended passage of conjunct chromatic harmonies follows. These serve as the background for despairing sighs of the wood-wind and horns. The principal theme then reappears in the key of G and there follows a compact and clear development of classic regularity, culminating in a conventional tutti climax. There is no extended recapitulation. The first theme reappears in a fragmentary form to die away in softly sustained chords of the full orchestra.

In the second movement the scene becomes that of a ball, the brilliancy and gaiety of which is described in a waltz of graceful line. After a short introductory section the theme appears in the violins:

After several subsidiary phrases and a repetition of the principal theme the *idée fixe* appears in the wood-wind. In a rhythm which conforms to the measure of the waltz it here assumes the feeling of light-hearted gaiety. Its accompaniment is composed of de-

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tached phrases in alternating string groups built upon the ideas of the main section. The principal theme is then sounded in the second violins, violas and 'celli, and repeated by the combined wood-wind. After a slight development the *idée fixe* reappears in a solo clarinet recitativo and, after a vigorous tutti, all of the strings seize upon the waltz melody and close the movement in a riotous swirl.

The next movement, entitled 'Scenes in the Country,' is a pastorale. Unlike the serene slow movement of Beethoven's sixth symphony this movement has a dramatic background in its atmosphere of melancholy solitude and foreboding gloom. The movement opens with a dialogue of answering shepherd's calls:



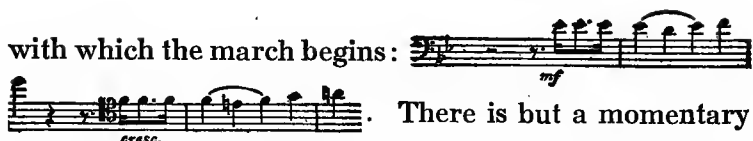
The image shows a musical score for two instruments: Oboe and English Horn. The tempo is marked 'Adagio'. The Oboe part is on the top staff and the English Horn part is on the bottom staff. Both parts show a melodic line with some rests and dynamic markings.

A lonesome shudder of tremolo strings por-

trays the trees softly stirred by the wind, and the movement passes into the more tranquil mood of a pastoral meditation. There is a reappearance of the haunting vision which leads the movement to a dramatic climax, after which it subsides in gloomy loneliness with the unanswered call of the English horn and the distant mutterings of thunder.

In the movement which follows Berlioz established a practice that has been often adopted in the modern symphony, namely, the introduction of a fantastic march as the third movement. In this work it is entitled 'March to the Gallows.' It pictures the hallucinated one as imagining his own march to the death punishment as the murderer of his beloved. It is, however, fantastic in import rather than manner. Its feeling of sombre gloom is of somewhat classic severity, though there is a gruesome touch of color in the bassoon solo

BERLIOZ'S 'HAROLD IN ITALY'

with which the march begins: . There is but a momentary

glimpse of the *idée fixe* at the close of the movement, where it appears as 'a last thought of love interrupted by the fatal stroke.'

The last movement, 'Dreams of a Witch's Sabbath,' reveals Berlioz to us in the full strength of his frenzied imagination. Here is uncovered a new world of diabolical horror and turmoil. The *Wolfschlucht* of the *Freischütz* quite loses its terror before this vivid painting of the spectral. A short introduction contains a shimmering of unearthly lights in the rapid tremolo of divided strings. A clarinet then plays a version of the *idée fixe*, which in its rhythm and the sharp appoggiaturas that preface each of its notes has a cruelly fiendish sense. This is developed into a frenzied dance which is interrupted by mock solemnity of the *Dies iræ* in a burlesque version. The dance then recommences in the form of a sinister fugue against the climax of which the *Dies iræ* motive reappears.

In Berlioz's next large work we find reflected some of the experiences of his sojourn in Italy as the winner of the *prix de Rome*. The work has an interesting history. After his return to Paris Berlioz came to the attention of Paganini, who urged him to write for him a viola concerto. Berlioz made an attempt at compliance, with the 'Harold Symphony' as the result. In this work there is an obligato part for solo viola throughout. This solo part, however, was not continuous enough nor did it present sufficient opportunity for the display of technical skill to meet with Paganini's requirements. Nevertheless, at its performance that artist found himself carried away by the originality and force of the work, and it was as a result of this

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enthusiasm that he made Berlioz the unsolicited gift of 20,000 francs.

The solo viola part in the 'Harold Symphony' has a continuously recurring theme that portrays the hero—a character borrowed from the Childe Harold of Byron. In describing his use of this theme Berlioz says: "As in the Fantastic Symphony, a leading theme (that of the viola's first melody) is heard throughout the work. There is, however, this difference in the employment of these themes: in the "Fantastic Symphony" the *idée fixe* thrusts itself persistently into the midst of divers and irrelevant scenes, while in 'Harold' the theme is added to the melodies of the orchestra, against which it is contrasted in movement and character, yet in no way interrupts the development.' The first movement of the symphony bears the title 'Harold in the mountains, scenes of sadness, of happiness and of joy.' A long adagio introduction begins with a fugato development upon the following figure:



to which the wood-wind add free melodic counter figures of a melancholy tinge. At the close of this episode the solo viola enters with the Harold theme,



accompanied by only the harp, violas and clarinet. Then shortly follows a repetition of this theme in the horn and wood-wind in close canonical imitation with a string accompaniment.

The succeeding allegro is a movement in sonata form. Its two themes are conceived in an exultant



* *Mémoires*, Vol. I, pp. 302-303.

BERLIOZ'S 'HAROLD IN ITALY'

B mood. Both of these

themes first appear in the solo instrument. There is the customary *da capo* of the classic symphony, after which we have a development of formal structure, in which the solo viola has an important part. Motives of the two themes receive treatment in a measure closely allied to that of Beethoven. Then there follows a condensed recapitulation and a tutti ending.

The second movement is entitled 'March of the Pilgrims singing their Evening Prayer' and constitutes a picture of rare beauty and idyllic realism. After mysterious introductory chords in the horns the strings play the simple march that comprises the main theme:

f

The regular divisions of this march are interrupted by phrases in which we hear the oft repeated litanies:

ppp

away and against the sustained harmonies of a religious chant the solo viola in soft arpeggios depicts Harold's sadness as he meditates upon the scene. The march enters again and against its even measure there is now heard a regularly recurring B in the flute and harp which suggests the vesper bell as night descends.


The third movement again brings a joyous mood as is implied by its title 'Serenade of a Mountaineer of the Abruzzes to his Mistress.' This is a scherzo built upon the naïve Italian folk-song melody which serves as its introductory theme:

mf

The accompaniment with

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its droning fifths in clarinet, bassoon and viola lend a realistic touch by their imitation of bag-pipes. The

principal subject, as follows:  is taken up by the English horn. The solo

instrument enters with the Harold theme against this as a sort of *cantus firmus* and later joins in the rhythm of the dance. A cadence introduces a combination of the rhythms of both sections.

In the finale, 'Orgy of the Brigands,' Berlioz abandons himself, as he does in the *Fantastic Symphony*, to the most extravagant fancies. Harold reviews the scenes of the past in reminiscent snatches of themes from earlier movements, a procedure which Berlioz plainly learned from the *Ninth Symphony*. As these bring only sorrow, Harold seeks self-forgetfulness in the wild dance of the bandits:



The solo viola takes no part in this riotous scene. As it subsides the distant strains of the pilgrim's song is heard in three solo string instruments. At the sound of these the solo viola enters. In broken phrases it plays fragments of the Harold theme, and in a final flutter it depicts Harold's death. The orchestra then bursts forth in a closing fury of the orgy.

Berlioz reached the zenith of his powers in 'Romeo and Juliet,' a symphony of immense proportions with vocal parts for solo voices and chorus, which Romain Rolland* has justly acclaimed as the 'unequaled model of the dramatic symphony.' It would seem to have been inevitable that Berlioz should have created a work drawing its inspiration from Shakespeare, for

* *Musiciens d'aujourd'hui*. Paris, 1914.

BERLIOZ'S 'ROMEO AND JULIET'

from his earliest days and all through his life we have seen that his spirit fed upon the genius of Shakespeare, and through the dramas of the great bard he was always fired to self-expression.

In its musical form the work traces back to the Ninth Symphony for its model. It consists of eight numbers, which are as follows: Introduction, Prologue, Ball scene, Garden scene, Queen Mab, Juliet's burial, Grave scene, Finale. The instrumental introduction is here used by Berlioz to 'set the stage and scene' for the drama in much the same sense as Shakespeare has done in the opening scene of his tragedy. In it we are thrown into the tumult of the factional fight of Montague and Capulet which finds expression in a fugal strife upon the following subject:



There follows upon its development a section of sustained nobility which portrays the Duke of Verona as he addresses the warring houses. The themes then appear in combination and there ensues a development and closing section of convincing strength and poetic eloquence.

In the prologue Berlioz has aimed to give a brief musical synopsis of the drama's course. To this end he has employed a solo voice and a three-part chorus in conjunction with the orchestra. To the chorus is given the greater part of the narrative. The entire story to be later detailed is here forecasted in dramatic and thematic outline. In the first section of the prologue the chorus, largely in unison, sings of the scenes just before described by the instrumental introduction. The following section tells of the banquet in Capulet's house; Romeo's appearance is described in an unaccompanied alto solo and we hear the themes that are

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to appear in the subsequent ball scene. Following this we hear narrated the garden and balcony scenes and have a foretaste of the love music of the fourth movement. The part of the prologue devoted to Queen Mab is one of the finest moments and, unlike the other divisions, it is treated in greater detail and at greater length. Chorus, tenor solo and orchestra combine in a marvellously expressive portrayal of the fantastic recitation. The prologue thus closes with a brief prophecy of the tragedy's ending.

The third movement of the symphony begins with an *andante melancolio* which speaks of Romeo's sadness. The principal theme of the first section is embodied in the following melody:



The next section introduces a hinting of the coming ball scene and describes Romeo's first sight of Juliet. Then follows the principal division of the movement, an *allegro* dance movement in F with the following themes:




This scene passes into another which speaks again of strife and at the end we once more hear the melancholy Romeo in the sad theme of the introduction.

The fourth movement, the 'Garden scene,' is thus annotated in the score: 'Night's serenity—the garden of Capulet, silent and deserted—the young Capulets coming from the ball sing, in passing, the recollections of the dance music.' The movement opens with long held chords in the violin which convey the atmosphere of the deserted garden. The horn then intrudes with the sense of entering characters. Others follow and we

BERLIOZ'S 'ROMEO AND JULIET'

soon hear the motives reminiscent of the ball. The ensuing section is the love scene, which takes the form of an extended adagio of rich color and eloquent emotional warmth. The curve of its melodic line is sug-

gested in the following fragment: . The scherzo of the *craso.*

symphony is the well-known movement which is entitled 'Queen Mab, or the Dream Fairy.' The movement follows the lines of Shakespeare's fantastic conceit with considerable fidelity, albeit with some adherence to the lines of the formal scherzo. The themes of the main section and of the trio are as follows:

A 

B 

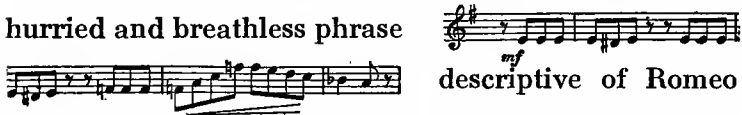
The sixth movement describes the funeral of Juliet. Contrary to what might here be expected, the movement does not take the form of the usual funeral march, but a fugal movement on the following theme:

, to which the chorus parts add a mournful monotone.

The clue to the contents of the succeeding 'Grave scene' is thus given by Berlioz: 'Romeo at the tomb of the Capulets; Invocation, the revival of Juliet, delirious joy, despair, last anguish and death of the lovers.' It will be perceived that Berlioz has chosen to give a melodramatic touch to Shakespeare's scene

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in thus allowing Juliet to awaken for a final adieu to her lover. Several themes have their part in the painting of this scene. The movement opens with a hurried and breathless phrase



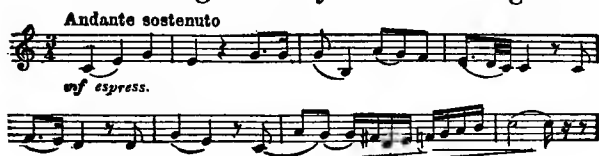
as he hastens to Juliet's tomb. The sustained measures of a largo express his invocation and at its end we hear pathetic recollections of the 'Garden scene.' As Juliet awakes the orchestra leaps forth in a joyous burst of exultant melody blended with the passionate tones of the love scene. As a too great joy that cannot endure it soon passes; we hear the disturbing voices of harsh dissonances, and a distorted version of Romeo's recitative from the garden scene as he dies. The movement ends with the solitary melody of a mournful oboe.

The finale has the following program: 'The crowd hastens to the graveyard, conflict of Montague and Capulet; recitative and air of Father Lawrence, vows of reconciliation.' Agitated phrases again picture hurrying figures followed by the solemnity of Father Lawrence's sermon, and the fugue subject of the introduction delineates the reconciled houses.

The list of Berlioz's larger symphonic works is completed by the *Grande Symphonie Funèbre et Triomphale*, written for military band, orchestra and chorus. It was this work that led Wagner to be convinced of the 'greatness and enterprise of this incomparable artist.' The most popular of Berlioz's works in the repertoire of to-day is the 'Overture to the Roman Carnival,' the materials of which Berlioz borrowed from his opera *Benvenuto Cellini*. In this work Berlioz has adhered to the three-themes form which he adopted in an earlier overture, 'The Corsair.' After a short and brilliant introduction on

BERLIOZ'S OVERTURES

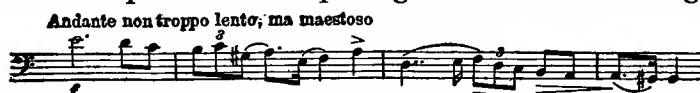
the main allegro theme there is an andante sostenuto with the following melody in the English horn:



The allegro has this subject: *con sordino*
p

There is an interesting development of skillful orchestral coloring and a brilliant coda.

Little need be said of the remaining Berlioz overtures. That to 'King Lear,' an early work, is of classical tone and form. The overture is not a portrayal of the scenes of Shakespeare's play, but its aim is to convey a general sense of the tragedy of its contents, the grief and the proud rage of Lear. This is implied in the opening unison of the strings,



a theme which figures again in the following allegro.

The second theme *Oboe Solo*
p dolce presents the picture of the comforting Cordelia.

The overture to 'The Corsair' is one of the earliest of Berlioz's works. It was written during his stay in Italy. The work, together with the aforementioned overtures, 'King Lear' and 'The Roman Carnival,' have been named as 'the most unimpeachable productions of Berlioz in this direction.'* The form of this overture is

* Arthur Smolian in the Introductory note to the Eulenburg miniature edition of the score.

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that already noted as belonging to the other works of Berlioz's early period. A short introductory allegro leads to an extended adagio (in this instance shorter than that of the other overture) and is followed by a main section in sonata form and of rapid tempo.

II

In turning from Berlioz to Liszt there is bound to come to us the feeling that in many senses we here pass the actual line that marks the inception of contemporaneous art. We have seen that, despite the originality of the Berlioz works and the iconoclastic innovations in their form and intent, the classic feeling persisted in them. The spirit of Beethoven hovers about many of their pages. Liszt, on the contrary, seems to have set his face resolutely to the front, and the traditions of art were to him only instincts of which he was never conscious. As an orchestral composer he has been swayed by two strong influences. The first of these was the music of Richard Wagner, which he instinctively absorbed as the natural medium for the blended sensuousness and dramatic instinct that was the basis of his artistic nature. The second influence was one that worked upon the technical aspect of his orchestral writing, namely, his own piano virtuosity. It was through this that he, above all the modern romanticists, was able to bring to the orchestra a new gleam of brilliancy and a deeper richness of color.

Liszt's orchestral works divide themselves into two groups, the first comprising his two dramatic symphonies, the 'Dante' and the 'Faust' symphonies, the other includes his twelve symphonic poems. We will rehearse briefly what has before been stated * as to the significance of these two classes of works and the place

* Vol. II, pp. 359-371.

LISZT'S 'FAUST' SYMPHONY

which they assume in the development of orchestral forms. In the dramatic symphony Liszt was the direct follower of Berlioz, having, as far as the limited powers of his workmanship permitted, cast his ideas within the mold of the symphonic form. In the 'symphonic poem,' which was wholly the creation of Liszt, he broke completely with the formal tradition and 'carried Berlioz's program ideas to their logical conclusion, inventing a type of composition in which the form depended wholly and solely on the subject matter.' In making this step he became the immediate precursor of Richard Strauss, and his works the prototypes of the tone-poems of our own day.

In the 'Faust Symphony' Liszt has worked on the lines adopted by Berlioz in his 'Romeo and Juliet,' and has attempted to create a musical work that should contain the spirit of the drama which served as its inspiration. There is, however, this difference in the presentation of this spirit (a difference which has its prompting in the different nature of the two dramas): Berlioz has drawn various scenes and incidents of the drama, while Liszt presents the subtler psychological aspect in presenting to us the basic pictures of their movements, the three principal characters of Goethe's drama, Faust, Gretchen and Mephistopheles.


The first movement employs four themes in depicting the various moods of Faust. In the introductory section (*lento assai*) the first of these themes




puts before us the questioning Faust in melancholy solitude. A short introductory section composed of this theme, alternating with echoing wood-winds, passes to an *allegro impetuoso* in which there is a more energetically passionate version of the same thematic line. In the development which follows, the theme in its first

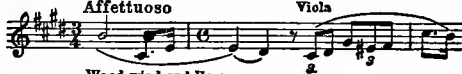
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form is solemnly intoned in the brasses against the excited cry of the violins and trilling wood-winds. This subsides into a pensive recitative in a solo bassoon and there immediately ensues an allegro section built


upon fresh thematic material,  *Allegro agitato*

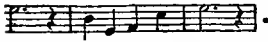
 picturing Faust as pos-

sessing the 'joy of living' and developed in sequences of passionate aspiration. A short section, in which a visionary glimpse of the past is implied, brings a return of the earlier motives. The following section voices the tender longing of love in a theme of simple

beauty,  which is

Affettuoso *Viola*
Wood-wind and Horns, 2

soon interrupted by the return to the unrest of the previous mood, and the movement proceeds with the final section, *grandioso*, which brings a new theme descriptive of the proud and energetic Faust: 

. The movement then proceeds to its main development, which is in Liszt's improvisatory manner, and exhibits his weakness as a worker in extended forms. The several sections follow each other in almost literal sequence; there is a monotonous repetition of rhetorical phrase, and with the exception of a few momentary attempts at thematic combination there is little recourse to the well-tried formulæ of symphonic structure.

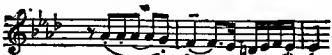
The second movement of the Faust symphony possesses the general outlines of the symphonic movement—exposition, development and recapitulation. There is, however, a considerable degree of originality displayed in the detailed filling in of these outlines. In the first section we have two themes, but not of con-

LISZT'S 'FAUST' SYMPHONY

trusted nature, both being descriptive of Gretchen. The first of these themes is of a folk-like simplicity:



It appears in the oboe, accompanied by a solo viola. It is answered by various instruments and broken by phrases of a pensive hesitancy which have been described at Gretchen's turning to thoughts of Faust and her questioning of the flower: 'He loves me?' 'He loves

me not?' The second theme 

then appears in the strings. The development section consists largely of reminiscences of the first movement. All of the Faust themes here appear in versions to which the orchestration lends a visionary sense. The recapitulation brings a literal review of the first theme groups in altered instrumental coloring.

The third may be said to combine the offices of a scherzo and finale. The first is comprised in the Mephistopheles description of the movement's main section and the latter in the finale (*poco andante*) with men's chorus and solo tenor which bring the work to a solemn apotheosis with the words:

*Alles Vergängliche ist nur ein Gleichniss,
das Unzulängliche, hier wird's Ereigniss,
das Unbeschreibliche, hier wird es getan,
das ewig Weibliche zieht uns hinan.*

In the 'Mephistopheles' movement Liszt has outdone Berlioz in his painting of the infernal. There is perhaps less terror and more of diabolical humor and piquancy, but in its orchestral brilliancy it is in a higher color than Berlioz's paintings. There is little melodic line in the movement. The piece is built upon figures of a sharp rhythmical incisiveness such as the follow-




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making up a whole texture of scintillating *diablerie*. There is a fugal development in the middle of the movement and the final section (*allegro non troppo*) presents the love motive of the first movement in a shrieking rush of exultant diabolical glee. As the orgy subsides the sustained wood-wind and strings enter with harmonies of ecclesiastical tone. The organ and voices then enter in the serene solemnity of a C major triad. The concluding section is not without grandeur though also not without a touch of the saccharine quality that is so apt to mar the sustained moments of his writings.

In the 'Dante Symphony' Liszt has drawn some scenes inspired by the 'Divine Comedy.' There are but two movements, *Inferno* and *Purgatorio*, 'names whose significance lead us into domains of imagination that music, through its association with the church, has sought from earliest times. * * * The free adaptation that Liszt has made of Dante's description of hell and purging fires in the "Divine Comedy," may be readily perceived if we note a single feature of the first movements, namely, that devoted to the portrayal of those classic lovers, Francesca and Paolo. Liszt attempts in no way to embrace in a musical version the entire scope of the poem or to follow the poet into his every flight. Rather does he limit himself, as he does, in fact, in all his program music, to the selection of the few that best lend themselves to musical delineation.' *

The first section of the first movement is devoted to the depicting of eternal torment. The opening theme, sounded by the unisoned strings and brasses with a tragic punctuation of rolling drums, is one of fateful

solemnity: . Three times repeated with an added emphasis, its significance is de-

* Ketzschmar: *Führer durch den Konzertsaal*. Leipzig, 1913.

LISZT'S 'DANTE' SYMPHONY

fined in the lines of the poem which annotate it in the score:

*Per me si va nella citta dolente:
Per me si va nell' eterno dolore:
Per me si va tra la perduta gente
Lasciate ogni speranza voi ch'entrate!*

The introduction proceeds with the portrayal of moaning despair and frenzied fear conveyed by a too melodramatic texture of chromatic scale and diminished seventh chord. The same feeling is maintained by similar processes in the long sketches and monotonous sequence of the following *allegro frenetico* whose principal theme is as follows:



The succeeding section, in which the Francesca and Paolo scenes are described, must be ranked among the highest of Liszt's inspirations. The tortured strains of the first movement die away in the halting beat of a drum and with a rich sensuousness of color the new scene is ushered in with muted strings in an undulating haze and the glissando of a harp on the diminished seventh. There is a recitative in the bass clarinet followed by a tentative utterance of the theme in the wood-wind. After a repetition of these groups the theme is announced in the warm cantilena of the 'celli:



An answering theme of passionate beauty is heard immediately in the violin.



The movement then proceeds with a development that consists of little else than a repetition of this second phrase, but which

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escapes monotony in the canonical treatment between 'cellos and violin, and in the ardent glow of the orchestral color with which it is painted. The movement concludes with a cadenza of harp arpeggios and there is a return to the scene of torment, a long stretch of preparatory murmurings and mutterings leading to the despairing cries of the first section.

The second movement, *Purgatorio*, opens with an idyllic atmosphere in which against a gentle stirring of waving strings the wood-winds answer each other in the

following pastoral melody: . A second section follows with sustained

harmonies of a religious solemnity introductory to a fugue of resigned sadness with the following subject:



This builds up to a climax of majestic strength. After a return to the tranquillity of the first section women's voices enter in a Magnificat of authentic ecclesiastical feeling, con-


cluding the symphony in harmonies of staid solemnity.

The first of Liszt's twelve symphonic poems is that which bears the title of the Victor Hugo poem that was its inspiration, *Ce qu'on entend sur la montagne*. It is sometimes called the 'Mountain Symphony,' and its poetic content may be found in those lines of the poem which epitomize its general sense:

*Frères! de ces deux voix étranges, inouïes,
Sans cesse renaissant, sans cesse évanouies,
Qu'écoute l'Éternel durant l'éternité,
L'une disait: NATURE! et l'autre: HUMANITÉ!*

LISZT'S 'TASSO, LAMENT AND TRIUMPH'

The poem commences with the murmurings of nature conveyed in a passage analogous to the *Siegfried* 'Waldweben.' The wood-wind foretells the theme, which as

a soaring violin figure  inaugurates the allegro. The

ensuing sections tell of human energy and unrest in a lengthy development of characteristic Lisztian improvisation. Tranquillity is again reached in a 'prayer' motive, the theme for which is not found in the Hugo poem. This theme, which is at first



given out in the brasses is repeated in the strings. The over-long and free development and recapitulation which follows finds material in the preceding thematic groups interspersed with tedious recitativo passages.

Liszt's second poem, 'Tasso,' is a work of far greater worth and importance. It is a tribute to the genius of Tasso which found its impulse in the works of Goethe and Byron. The full title of the work, *Tasso, Lamento e Trionfo*, is thus explained by Liszt in a prefatory note to the score: '*Lamento e Trionfo*, these are the two opposing factors in the destiny of poets, of whom it has been truly said that, though misfortune, at times, crush heavily upon their lives, a benediction always awaits them at the tomb. In order to give to this idea not only the authority but the vividness of reality it has been our desire to borrow from the actual world its forms, and thus have we chosen as the theme of our musical poem a melody upon which we have heard the

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Venetian gondoliers on the lagoons sing the strophes of Tasso, thus re-uttered three centuries after his life:

*"Canto l'armi pietoso e'l Capitano.
Che'l gran Sepolcro libero di Cristo."*

Liszt's poem thus becomes, in a way, a variation upon this theme expressing in its several main sections the aspects of Tasso's life as reviewed by Liszt in an earlier sentence of his preface: 'Tasso loved and suffered at Ferrara; at Rome he was avenged; his glory still lives in the popular songs of Venice.'

The form of the work is thus similar to that of the better known *Les Préludes*, and both works show Liszt at his best as a workman in the skillful rhythmical variation of motive and theme which he employs in the creation of the contrasting sections. In the opening of 'Tasso' the theme is announced in a broad sweep

of strings,  at

once proud and passionate. On this is built a short introductory section which leads to an *allegro strepitoso* portraying the loving and suffering Tasso, and containing an important variation of the thematic germ in the



melody here quoted. In the following movement, an *allegretto* (quasi menuetto), the theme assumes popular form in the simplicity of a folk-like dance



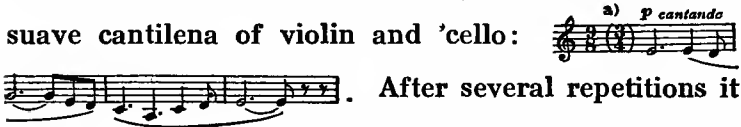
as it describes Tasso at the festivals in Ferrara. The section terminates in a return to the energetic pulse of the first part. The concluding section shows us the proud and avenging Tasso in the resolute strength

LISZT'S 'LES PRELUDES'; 'ORPHEUS'

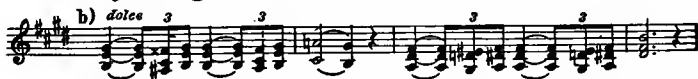
and impetuosity of the theme in its final form: *



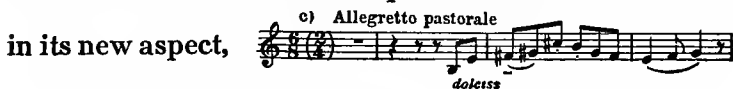
The third of the Liszt poems, *Les Préludes*, is undoubtedly the most popular of his orchestral works. It was prompted by an excerpt from Lamartine's *Méditations poétiques*, beginning 'What is one's life but a series of preludes to that unknown song of which death shall intone the first solemn note?' As we have said, the form of the work is similar to that of 'Tasso,' a variation of a single theme in the freest sense. An introductory passage of string arpeggios and wood-wind hint at the opening notes of this theme. There is further suggestion of it in emphatic bass phrases of trombones, 'cellos, basses and bassoons, and it then appears in the suave cantilena of violin and 'cello:



After several repetitions it evolves into the following rhythmical variation which is warmly sung in horns, divided violas and 'celli:



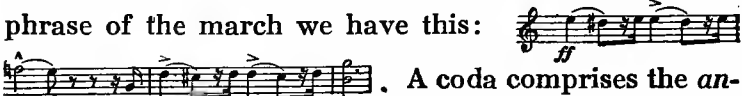
The strings ornament the figures of this rhythm when it is repeated, and there ensues a dramatic development reaching a stirring climax and subsiding in a tender and haunting repetition of the unadorned theme. The next section is an *allegretto pastorale*, constituting the musical implication of the lines, 'and where is the soul who, cruelly wounded in emerging from these tempests, does not seek refreshing memories in the sweet calm of a pastoral life?' The theme,



* See also Vol. II, pp. 363-365.

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now appears in the horn and is imitated in the woodwind. It is slightly developed and followed by a version of the *b* theme in the divided violins with the figure of the pastoral melody as a counter subject in the violas and 'cellos. This exceedingly effective combination scheme is enlarged upon and developed in a section of entrancing rhythmical charm and fascinating color. This section evolves into the stirring phrases of an *allegro marziale*, and 'as the trumpet sounds the signal of alarm' the brass plays the theme in its original rhythm, *a*, against which violins add excitedly running scale passages in a rapid fortissimo. As the second

phrase of the march we have this: . A coda comprises the *andante* bass phrases of the introduction in a climax of great sonority.

In 'Orpheus' Liszt employs the classic figure of mythology merely to personify the aspirations and idealism which he expresses in the following terms: 'If we were to state our utter thought, we should express the desire to produce in their serenely civilizing powers the melodies that illumine every work of art; their suave energy, their august empire; their sonorities, nobly voluptuous to the soul; their soft undulations, like the breezes of Elysium, their gradual ascension like clouds of incense; their diaphanous ether and azure enveloping the world and the entire universe in an atmosphere like that of a transparent garment of ineffable and mysterious harmony.'

The poem, the shortest of Liszt's symphonic works, is described by Weingartner as 'one great crescendo and diminuendo. Orpheus touches the strings of his lute, worshipful, all nature listens to his marvellous sounds. With a noble step the singer passes near to us, entrancing all by the glory of his person and his

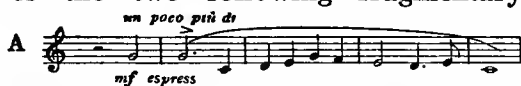
Hans von Bülow

After the portrait by Lenbach



LISZT'S 'ORPHEUS'

melodious voice. The tones of his lyre become more and more feeble, as we see the celestial form fading away in the distance until finally it disappears entirely from our sight.' Weingartner in a footnote calls attention to the fact that in its form the 'Orpheus' poem is not unlike the prelude to *Lohengrin*. The material employed in this picture is contained within the meagre scope of the two following fragmentary themes.



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the first theme. The further development is of somewhat classic severity; the fugue appears in an augmented form against other motives of the fugal section, and reverting to the rushing figures of the first allegro a climax is reached in the incisive phrases of the introductory motive. A short recitativo then leads to a recapitulation of free form which finds its climax in an appealing cry of all the violins as they play the second theme. The movement then passes to a close in a vigorous coda of the melodic line which is furnished by the brass in the augmented notes of the descending fugue subject.

Next in the series of Liszt poems is the 'Mazeppa,' after Victor Hugo's poem, which, as W. S. Rockstro remarks,* in its more melodramatic description affords Liszt more suitable background for his musical picture than the better known poem of Byron on the same subject. The poem opens with a description of Mazeppa's wild ride, as he is carried bound upon the back of the untrained steed. After a sharp and shrieking chord in all the wind the strings establish the galloping figure that paints this scene:



Against these figures are heard only the upward passages in the wood-wind which without melodic importance add a touch of sinister color. There is an accumulated fury after the climax of which the theme




of Mazeppa sounds in the trombones and basses. This theme is enlarged upon as a climax of intense dramatic force is developed. There is then a resumption of the galloping rhythms, offset by detached phrases of the

* 'Grove's Dictionary of Music and Musicians,' article on Liszt.

LISZT'S SYMPHONIC POEMS

Mazeppa theme and intensified by the high lights of trilling wood-wind and shrieking piccolo.

After a very extended treatment of this order there comes a momentary lull, the tranquillity of an andante descriptive of Mazeppa's rest within the Cossack camp. This section is short and slight in structure and is interrupted by the trumpet call that summons Mazeppa to head the Cossack tribe. A Cossack march

Allegro marziale
 of strangely local flavor terminates the work.

The three succeeding poems, *Festklänge*, *Heroide funèbre*, and *Hungaria*, are works of lesser importance. The first named of these presents a generic festival piece of conventional lines and of no great inspiration. The *Heroide funèbre* is a fragment of a projected but incompleting symphony. The movement thus preserved to us is, as its name implies, a funeral march. Impressively scored and of a rhythmical variety, the work constitutes a real symphonic movement and not the conventional funeral march that its name might imply. In 'Hungaria' Liszt has employed the national idiom so popularly identified with his piano rhapsodies. The national song and dance rhythms are here woven in a form similar to that of the rhapsodies, namely, alternating sections of the proud, martial and withal somewhat sad themes, with those of the fiery dances. The two principal themes which thus appear in contrast are as follows:

Quasi Andante marziale

A 

Vivo

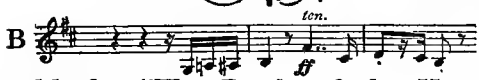
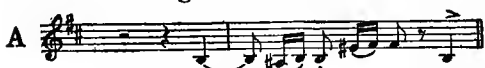
B 

In the final section Liszt has employed the same na-

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tional dance tune that he has embodied in the end of the eighth Hungarian Rhapsody.


The poem 'Hamlet' is one of Liszt's rarely played works. He himself heard it but once in the orchestra a few weeks before his death. It is devoted solely to a picturing of Hamlet's melancholy and tragic moods. Liszt, contrary to his usual practice, has refrained from including an extended love scene, and the only reference to Ophelia in the work is that given in a short passage in the middle of the work, one which is explained in the scene as a 'shadow picture' of Ophelia in the mind of Hamlet. The form of the work is that of a free overture. After a slow introduction, there is a main allegro section with the following themes:

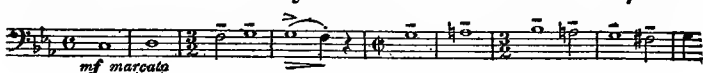


A coda section describes Hamlet's death and burial.

Liszt's *Hunnen-schlacht* ('The Battle of the Huns') is described by Weingartner as 'a fantastic piece of elementary, dismal power.' The work was inspired by Kaulbach's painting in the Berlin *Treppenhaus*. The underlying idea of the work is that of the conflict of barbarity and civilization, the battle of Paganism and Christianity. The greater part of the work is a picture of wild and furious struggle painted in rugged dissonances and vigorous rhythms. Opening with agitated passages in the strings and wood-wind the horns soon

break in with a strident war cry: 

. The commotion increases, and as it resolves into vehement lashings of a single string figure, the trombones solemnly chant the ancient *Cruz fideles*:



LISZT'S DIE IDEALE

It is then repeated a fifth higher with trumpets added and the fray becomes fiercer. Battle cries of brass emerge from the shrieking tumult of string and wood-wind, and after a climax the fury subsides into the softly sustained tones of the full brass choir in a harmonized repetition of the chorale. This is followed by a triumphal burst of the full orchestra which dies away in the echoing tones of the chorale in the organ. Repeated, it is followed by devotional development of the choral motives and leads to a final section in C major in which these motives are built into a poem of triumphant strength.

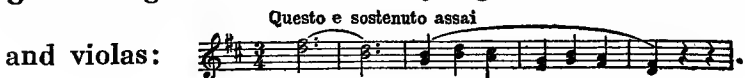
The last of Liszt's poems, *Die Ideale*, after Schiller's poem, was written in 1857 upon the occasion of the dedication of the Goethe-Schiller monument in Weimar. The several movements of the work are prefaced with the excerpts from the poem which serve as the key to their meaning. In an opening andante the passing of youth's idealism is mourned in questioning recitativo of horn and clarinet with intervening harmonies of pathetic regret. This leads directly to an allegro under the title *Aufschwung* ('Aspiration'), the essence of which lies in the following lines of its motto:

*'So sprang, von kühnem Muth beflügelt,
beglückt in seines Traumes Wahn,
von keiner Sorge noch gezügelt,
der Jüngling in des Lebens Bahn.'*

It is built largely upon the following theme:



and violas:




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The horn then enters with its melody of the opening section, bespeaking the regret of passing ideals. The following sections treat of love's desires in passionately surging sequences of the next theme,



building up a climax marked by the reappearance of the *Aufschwung* theme. The succeeding portion of the work portrays the mingled experiences of joy, love, glory, in phrases of glowing animation and ardor. The following section is entitled 'Disillusionment.' After a repetition of the opening figures of the first movement there is

an andante of plaintive regret  and a succeeding section of eloquent resignation.

Liszt's cravings for brilliant endings here finds vent in a finale dedicated to the portrayal of hopeful pursuit of life's work (*Beschäftigung*). The quiet, sad theme of the preceding section is now transformed into one of im-

pulsive and insistent energy, 

and the movement leads to an 'Apotheosis' of earlier themes. In a footnote in the score Liszt says, "To prove our unquestionable loyalty to our ideals by an adherence to them is our life's highest aim. It is with this meaning in view that I have permitted myself to supplement the sense of Schiller's poem with this closing apotheosis in which the themes of the first movement are restated in jubilant strength."

III

The influence of Berlioz and Liszt upon their contemporaries and immediate followers was not an overwhelming one, and it is only in the work of a later

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emerge in the long appeal of the violin figure

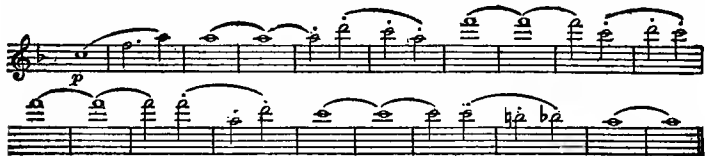


that is the opening of the en-

suing *allegro*. The first section of this movement, which is clearly a picture of the troubled Faust, is of a Beethoven-like classicism and strength. The principal figure is that of the opening string passages. The second theme is that of Gretchen. Here Wagner first



speaks with a voice peculiarly his own; and this melody is the first of the many in which he has painted the 'Eternal Feminine' of his dramatic world. After an episode in the strings there is a second division of the theme



in the wood-wind. The development following this has a further reiteration of the first motive, and a recapitulation of the first and second sections leads to a short coda with a final statement of the long searching melody of octave skips and an ending of sustained harmonies.

One of the closest followers of the Liszt traditions in symphonic music is Joachim Raff. Of Raff's eleven symphonies several are in a form that closely approximate that of the program symphony. What has been said as to the traces of the more innocuous romanticism to be found among Liszt's followers may be accurately applied to Raff, whose style displays a very broad eclecticism.

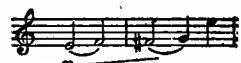
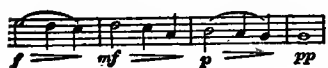
JOACHIM RAFF; CARL GOLDMARK

The two representative works among Raff's symphonies are the third, *Im Walde* (opus 153), and the fifth, *Leonore* (opus 177).

Although the movements of the third symphony bear titles of a general descriptiveness their contents suggest merely the feeling to which they are thus ascribed and at no moment is there a definite following of a program. The first movement, called 'In daytime, impressions and expressions' is a movement of suave regularity and fluent platitudinousness. The second is called 'In the twilight, dreams,' and is of a quiet romanticism. There is a touch of heightened color in the string writing of the middle section. In the 'Dance of the Dryads' which constitutes the scherzo, the idiom is of a Mendelssohnian regularity of phrase and the harmonic scheme of a bare simplicity. The last movement is labelled 'Night, quiet murmur of the forest at night, entrance of the wild hunters with "Frau Holle" and "Wotan"—Break of day,' this program offers but slight stimulus to Raff's color sense, though the movement possesses a rhythmical vigor and contrast of phrase not found in the earlier part of the work.

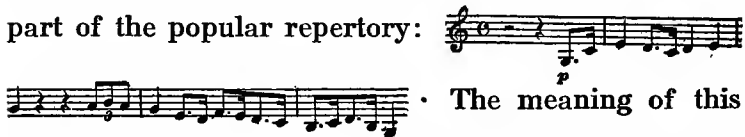
The 'Leonore,' after Bürger's ballad, is a work of far greater worth. There is in it a more virile note, which reflects, to some extent, the fiery passion of Liszt and the melodious polyphony of Wagner, the stamp of whose influence is very distinctly impressed upon this work. The first movement, of 'Love's Happiness,' has two well-contrasted themes, one of jubilant gladness:



and the other of poignant tenderness:  . The following slow move-
 . The following slow move-

THE ORCHESTRA AND ORCHESTRAL MUSIC

ment is of lyric simplicity, though over its middle section passes a slight shadow of dramatic earnestness, indicative of 'Leonore's cares.'* The following movement is the widely popular march that has long been part of the popular repertory:



The meaning of this movement is explained by its title, 'Separation.' Wilhelm, leaving for the war, must part from Leonore. The parting is depicted in a middle section after which the march repeats. The finale entitled 'Reunited in Death,' is a fantastic picture in which are resounded the second theme of the march and the theme of the love scene together with a quotation from Wagner's 'Flying Dutchman' ('When all the dead arise').

Among the remaining symphonies of Raff we find others of descriptive intent. The seventh symphony is entitled 'In the Alps,' the first symphony is called 'To the Fatherland' and the last four of his symphonies are devoted to a portrayal of the four seasons. The complete list of Raff's orchestral works includes also several overtures and suites.

In the same category as Raff's symphonies, though of a warmer and more poetic content, belongs Carl Goldmark's 'Rustic Wedding' symphony. Here again we have titled movements of a generic descriptiveness but without an attempt at a detailed program. In its form the 'Rustic Wedding' follows the freer lines of the suite. Its first movement, called 'Wedding March,' is a series of twelve variations on the following theme:



The second movement, 'Bridal Song,' is of a Schu-

* Kretzschmar, *op. cit.*

HEINRICH HOFMANN

bert-like lyricism and simplicity. The scherzo is replaced by a 'Serenade' of graceful charm and color. The following movement, 'In the Garden,' is a melodic andante of atmospheric color. The finale is a rustic dance on the following theme,



the exposition of which is set in fugato form. The theme of the preceding andante is interpolated in the middle of the movement after which a brilliant *stretto* brings the movement to a close.

Besides this work, the most popular of Goldmark's compositions, there is a second symphony in E-flat of classic form and content. Of Goldmark's two overtures, 'Penthesilea' and 'Sakuntala,' the latter is the more popular and one of his best works. This overture, inspired by the drama of Kalidasa, is couched in terms of pseudo-orientalism towards which Goldmark had strong leanings.

One of the most gifted of the lesser program symphonists was Heinrich Hofmann (1842-1902), whose two symphonies, 'Frithjof' (opus 22), and suite, *Im Schlosshof* (opus 78), are compositions of sterling merit. In the former the composer has chosen for his theme the erotic portions of Tegner's poem of the same name. In the first, second and fourth movements the story of the parting and the reuniting of Frithjof and Ingeborg are told in an idiom which Kretzschmar justly characterizes as 'the language of the modern opera.' The third movement pictures a scene in which figure *Lichtelfen und Reifriesen* ('Light Elves and Dew Giants'). That there is a strong tinge of Wagner in Hofmann's veins may be observed from the

CHAPTER XI

NATIONALISTIC TENDENCIES IN NINETEENTH-CENTURY ORCHESTRAL MUSIC

The German musical soil and its nationalistic offshoots—The nationalistic romanticists of France: Saint-Saëns and others—The transition to the modern idiom: César Franck, his D minor symphony and his symphonic poems—The symphonic suite in France: Bizet, Massenet, Godard, etc.—Nationalism in Scandinavia: Grieg, Svendsen, and Sinding—Transition nationalism in Russia: Tschaikowsky, his symphonies and overtures—Modern Bohemia; Smetana and Dvořák.

I

A DISCUSSION of modern music in any of its branches cannot ignore, as a basis of classification, the strong national impulses that have so sharply divided the various contemporaneous schools. Let us lay aside, for the present, the fundamental questions which are involved in the consideration of the relative æsthetic or purely musical values of these schools, and turn immediately to the specific point of our present interest, the cultural advancement which these developments signify and which find their highest expression in orchestral music.

The supremacy of German symphonic art throughout the classic and romantic periods must remain undisputed. In Germany alone was there an extensive practice of pure orchestral music, a condition that was a natural stimulus to the creative forces. It thus happened that the sporadic manifestations of instrumental development in other localities in most cases owed their impulse to Germany and were directly influenced by Teutonic ideas, inasmuch as the composers

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who inaugurated these beginnings of nationalism had, for the greater part, their training in Germany and were largely imbued with the traditions and methods of its schools. That German music was, in its turn, indebted to many of these men for the influences exerted upon it by their genius is a fact not to be overlooked. We have, for example, only to recall the names of Lully, Rameau, Gossec and Berlioz to remind ourselves of the vital part played by France in symphonic development.

It is this mingling of national feeling and the influence of Germany in musical matters that has delayed the appearance of another European art of an equally individual and potent style. The process, however, has been a natural one; the long-established and well-tested traditions of deeply founded culture have served as the alembic by which have been distilled national arts of an enduring vitality.

It is our own day that sees these national schools in their full strength, each possessing a distinctive flavor hitherto unreachd, and yet, paradoxical as it may seem, all reciprocally contributing towards a new art that bids fair to be more universal than any of the past.

A discussion of these later phases is reserved for a future chapter. For the present we shall proceed to an examination of some of the works that represent the intermediate aspects of this development. We shall find that these movements did not evolve in all localities with a uniformity of progress that enables us to mark their stages by simultaneous steps. For example, we have in France a long stretch of eclecticism that marks one of the most important periods of productivity and which proceeded side by side with the beginnings of a more distinctive expression through the school headed by César Franck. The service of the latter has been well defined in a previous reference which

FRENCH NATIONALISTIC ROMANTICISTS

we may here again place before the reader: 'In place of a vivacious, piquant but often artificial and unconventionalized emotion of a recognizably Gallic type Franck brought to music a serenely mystical Flemish (or to be more exact, Walloon) temperament, a nature naïvely pure and lofty, a character of placid aspiration and consummate trust.'* Much of this new sense which Franck brought into French music has remained as the basis of its ultimate phase as evinced in impressionism.

We shall then observe that the Slavic and the Scandinavian schools in their more remote positions, isolated from earlier cultural centres and possessing folk-music of a stronger and more characteristic vein, developed at an earlier date a strongly tinged national music the accents of which insinuated themselves into the works of even their most eclectic writers.

II

In the works of Camille Saint-Saëns we have the best example of these processes of assimilation of which we have just been speaking. Brought up entirely in the traditions of German music, his methods have been very largely those of their teaching, but despite this there is in very much of his music a subtle quality which we recognize at once as racial. In his eclecticism and in his frankly imitative processes he has remained distinctively French. Saint-Saëns' service to French symphonic music has been great. Resisting the strong tide of prevailing operatic tendencies he occupied himself with absolute music—and that of the purest classic type. Later, coming strongly under the influence of Liszt, he was one of the first to champion and imitate Liszt's form of the symphonic poem, and

* Vol. III, chapter V.

SAINT-SAËNS' SYMPHONIES

B  receive formal treatment.

The adagio is a short movement of romantic simplicity, followed by a scherzo in a Beethoven-like mood containing reminiscent motives from the first movement and divided by a trio in the major. The finale is a rondo with the following simple main theme,




which is treated with a rich variety of design and is relieved with episodal themes of contrasting line.

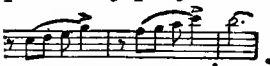
Saint-Saëns' third symphony remains his largest and most representative orchestral work. It stands quite apart from the earlier works in the modernity of its scope and form. Built upon much larger lines and scored for the larger orchestra of the modern symphony, including the English horn, double bassoon, three trumpets, piano (which participates only in the two last movements), and organ, it represents a distinctly later age than Saint-Saëns' earlier symphonies. In form it also represents an advance in its modifications of the more rigid conventions of the sonata form, in the prodigality of thematic material and in the unity of idea in the common use of themes throughout the several movements. Saint-Saëns has, in this work, carried out a plan adopted by him in his earlier chamber music and in one of the piano concertos, namely, of joining the opening allegro to the following adagio and of passing immediately from the scherzo to the final movement so that the four movements of the symphony become two larger divisions. Despite these freer and amplified forms of the modern symphony, Saint-Saëns' melodic, harmonic and figurative methods still savor of the classicism of the past, although stated in terms of an always masterly and fastidious art.

The opening allegro is preceded by an adagio introduction of but a few measures' length that contains a

THE ORCHESTRA AND ORCHESTRAL MUSIC

hinting of the main theme, and which contains, moreover, a melodic trait composed of their descending semitones that becomes a marked feature of much of the thematic material in a sort of fragmentary *idée fixe*. The allegro opens with the establishment of an accompanying figure in whispering melody of repeated violin notes, a feeling strongly reminiscent of the Schubert B minor symphony. Against this the wood-wind

presently plays the main theme: 

. This melody then passes through a transformation and the second theme is heard:

. Both these

themes are then subjected to a treatment which, though of conventional formality, is ingenious and masterly in its orchestral setting. After a recapitulation of regular form there is a short bridge and the adagio commences with a broad theme in the violins supported with the sustained harmonies of the organ:

Poco agitato



This melody is then repeated in clarinet and horn and is given a rich background of divided strings. The development of the theme is comprised in arpeggiated versions of the harmonies in the strings. A triplet figure, thus established, becomes the accompaniment in a final version of the melody which is now heard in the upper register of the violins with the 'cello doubling at two octaves lower. The movement then ends in a short coda of harmonic finality.

The second movement of the work opens with a brilliant scherzo, the principal theme of which


THE ORCHESTRA AND ORCHESTRAL MUSIC

ing the details of expression, we may point out (at letter J) the groaning of Hercules beneath the bonds which he cannot break, and (at letter L) Omphale railing at the vain efforts of the hero.' These passages we shall note in the brief analysis now to be made.

The poem commences with the whirring of the spinning wheel in gradually accelerating arpeggios of alternate violins and flutes. The rhythm is finally set

in the violin figures of an allegro: 

To the accompaniment of these figures there is soon added in the flutes and first violins the following

theme of feminine seductiveness: . This theme is car-

ried out with charming rhythmical variety, and as the motion and shimmer of the rhythm is continued in tremolo of violins the plaint of Hercules is portrayed in the following melody of basses, 'celli and bassoons:



. This

figure is repeated in ever rising protest to die away finally in a long drawn groan of despair. We then hear the laughter of Omphale in the ripple of the

following flute melody: 

There is then a brief resumption of the spinning figure, and after a short coda the rhythm dies away in the violins.

The second of the symphonic poems, *Phaëton*, has as its program the following: 'Phaëton has been granted

SAINT-SAËNS' SYMPHONIC POEMS

permission to conduct through the heavens the chariot of his father, the Sun. But his unskilled hand frightens the coursers. The flaming chariot thrown from its course approaches the terrestrial regions. The entire universe is in danger of a fiery end, when Jupiter strikes the impudent Phaëton with a thunderbolt.*

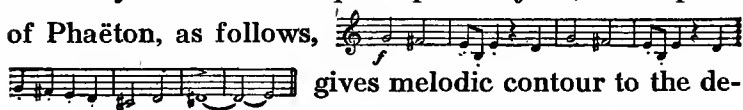
The musical delineation of this story, like that of the preceding poem, is one of rhythmical suggestion. There is little of detail to be analyzed in the development of this idea. The principal figure of this rhythm is that which the strings have in the opening measures:



This rhythm is preserved throughout the first part of the work and passes in the second part to the more excited speed of the following figure:



Against these figures and their variations are heard a number of counterpoints which are handled in such a way as to convey the impression of cumulative speed and fury. One of the principal subjects, descriptive of Phaëton, as follows,



gives melodic contour to the development. At the end a crashing of wood, brass and percussion portrays the thunderbolt and the poem then ends in sustained and solemn harmonies implying Phaëton's death as his theme is heard in a final plaint of the wood-wind.

In his third poem, *Danse Macabre*, Saint-Saëns achieved his most notable success in descriptive sym-

* Prefatory note to the score.

THE ORCHESTRA AND ORCHESTRAL MUSIC

phonic music. The work is a musical picture drawn from the following lines of Cazalis' poem:

*Zig et Zig et Zig, la Mort en cadence
Frappant une tombe avec son talon;
La mort à minuit joue un air de danse,
Zig et Zig et Zag, sur son violon.*

*Le vent d'hiver souffle, et la nuit est sombre;
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
Courant et sautant sous leurs grands linceuls.*

*Zig et Zig et Zig, chacun se tremousse,
On entend claquer les os des danseurs.*

.....
.....

*Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.*

.....
.....

The *Danse Macabre* is a work in which there is greater detail of description and further attempt at realistic coloring. The poem opens with the horn of midnight softly striking in the single tones of a harp. The feeling of hushed mystery is conveyed in an accompanying long held horn note and divided violins. The ghastly figure appears as the 'cello plays a tentative marking of rhythm; a solo violin then plays hollow fifths as the spectre tunes his fiddle. Then begins the fantastically gruesome dance with the flute playing the following melody:



Repeated in the violins, it is followed by a second theme in the solo violin:

SAINT-SAËNS' SYMPHONIC POEMS



The first theme then repeats and after a more vehement scraping of the open fifths the entire body of first violins play the first theme. It then passes to the wood-wind and is followed by the second theme in the broad surging rhythm of all the strings. From these two themes is developed a dance of constantly increasing animation that reaches a furious orgy. The orchestration is a marvel of economically handled color effects. An original stroke of genius is the employment of the xylophone to picture the rattling of the bones. The final frenzy of the dance is interrupted by the cock's crow in the oboe and the scene is dissipated, leaving a few shadows of reminiscent snatches of melody which finally fade into nothingness.

The last of Saint-Saëns' symphonic poems, *La jeunesse d'Hercule* (opus 50), is prefaced by the following note explanatory of its poetic import: 'Legend: A fable relates that Hercules upon setting out in life saw opening before him two paths—that of pleasure and that of virtue. Insensible to the seductions of the nymphs and bacchantes the hero pursued that path whose way was beset with strife and struggle but at the end of which he caught a glimpse of the flaming pyre that promised the recompense of immortality.' There is an almost literal following of these suggestions in the musical content which is in form and color somewhat more conventional than the other poems. The movement commences with a statement of the two contrasted themes, the first an indeterminate and languorous phrase of muted violins,



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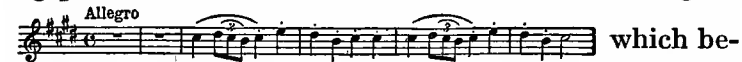
the second a somewhat banal phrase of sober resolution:



The mood of the latter is also the pervading one of the ensuing short development. The



theme of enticement then appears in the oboe with accompanying flute, clarinet and harp. Passing to the strings it has a background of shimmering tremolos and harp arpeggios which afford a color of sensuous warmth. A concluding phrase of this section is transformed into a figure



which becomes the principal theme of the following section and which represents the struggles of the hero. This rhythm is succeeded by other figures of constantly increasing vigor and activity that terminate in a climax of heroic gesture. The theme of quiet resolution is then repeated and there is commenced a new development of still greater stress. A coda implies the vision of eternal fame in sonorities of vibrato triads in strings with flickering wood-winds and flaring harp, against which the brass sounds a fanfare of solemn triumph.

An important figure among French symphonists is Edouard Lalo, who, though principally known to the concert room through his *Symphonie Espagnole* for violin and orchestra, is the author of several extensive symphonic works including a symphony in C minor, and *Allegro Symphonique*, a *Rhapsodie Norvègienne* and a *Scherzo*. Of Lalo as a symphonist Séré* says: 'To the restricting frame of the symphony he has brought qualities of grace, finesse and abandon to

* Octave Séré: *Musiciens français d'aujourd'hui*.

CÉSAR FRANCK AS SYMPHONIST

which are allied a stirring rhythmical sense and a brilliant sonority, which, despite developments sometimes over-involved, lends to his style a distinctive savor.'

Lalo, in his symphony, has unified the several movements by the use of a common thematic scheme. The most important of these themes have been given the following dramatic designations by Ropartz:* theme of 'fatality,' theme of 'revolt,' and theme of 'tenderness.' These, in numberless transformations, serve as the groundwork for the four movements of the composition all of which approximate in their larger outlines the conventional symphony.

Of lesser symphonists among the French eclectics Charles-Marie Widor has written two symphonies, the first in F minor (op. 16), the second in A major (op. 54), both works of a classic conventionality; and Théodore Dubois has produced orchestral works of both classic formality and of programmistic tendencies.

III

We now come to speak of one of the commanding figures of modern music, César Franck. The course of Franck's education was such as to engender within him a catholicity of taste and an eclecticism of practice as broad as any of his fellow artists possessed. Vincent d'Indy † has told us of the wide range of Franck's musical affections and enthusiasms. The secluded isolation of Franck's life, his depth of sincerity—in short his genius—led him, as we know, to a style which was peculiarly his own and which may be justly considered the main foundation of the modern French school.

This style went back to Bach and Beethoven more

* J. Guy Ropartz: *Notations artistiques (A propos de quelques symphonies modernes)*. Paris, 1891.

† César Franck: Paris, 1912 (pp. 68-73).

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than did that of any of his French antecedents. It had the same regard for cogency of form and for richness of polyphony that was held by the classic masters. On the other hand, it took a turn toward harmonic freedom which anticipated Debussy and Ravel. It began, for France, the thorough exploration of chromatic progression. In the later works, such as the great D minor symphony, the chromatic style is extraordinarily far-reaching. In the hands of another man it might have become a mannerism. But Franck was so thoroughly grounded in the classics that he was above mannerisms. He was one of the master contrapuntists of his time. He shunned the sensational and the facile. As truly as Bach he did his work 'for the glory of God and a pleasant recreation.' Furthermore, he worked in a deliberate and detached manner. He was compelled to note themes as they came to him in the intervals of his many lessons, to develop them slowly and persistently in his mind, and to commit them to paper in snatches as he found an hour or two to spare. The result was a remarkable finish in all his later writing, as though each measure had been once felt with the soul of a poet and then considered a hundred times with the brain of a thinker.

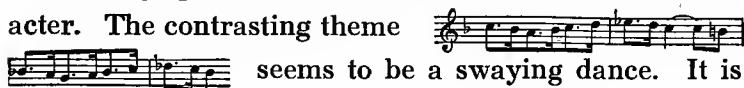
His master-work is beyond all doubt the great D minor symphony, probably the finest 'absolute' symphonic work of modern France. The student who knows this symphony thoroughly knows the full measure of Franck's greatness, and has at his finger's ends a unique and extremely important document in the transition from the music of the romantic period to the music of modern times. The symphony is in three large movements, and displays the 'cyclic' use of motives which is one of the trade-marks of his school. The three movements are very picturesque and are suffused with an exalted emotional quality—so much so that they seem constantly to invite the listener to make up

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The second movement is a stately allegretto which might have been the symphonic accompaniment to the religious rites of some majestic Pagan temple. Its opening measures comprise a passage for harp which contains a suggestion of sensuous melody. Then follows the main theme of the movement

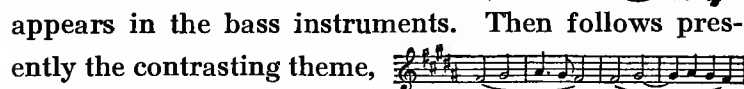


intoned successively by the English horn and the clarinet, with the harp passage as an accompaniment. The development of these materials is long and free, but continually preserves their sensuous melodic character. The contrasting theme

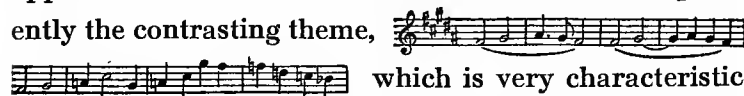


seems to be a swaying dance. It is sung by the clarinet over an accompaniment of wind and strings. A short coda follows the return to the first theme. The third movement, *allegro non troppo*, is filled with the sense of powerful physical movement, as though some huge dynamo within were continually in operation. After a long D held by the strings the

first subject



appears in the bass instruments. Then follows presently the contrasting theme,



which is very characteristic of Franck both in its outline (note especially the implied change of key in the seventh and eighth measures) and in the superb development which it later receives. In the working-out section the first theme of the second movement appears, leading to a *tutti* climax on the second theme. These two themes, apparently very difficult of combination, form the chief material for the working-out. The main theme from

CÉSAR FRANCK'S SYMPHONIC POEMS

the second movement is used in place of the 'contrasting theme' in the recapitulation, being broadly intoned with elaborate violin ornamentation. For the 'third theme' of this recapitulation we find the third theme of the first movement, and for the coda the opening theme provides the chief material. It is not often that the last movement of a symphony is of equal inspiration and nobility with the first, but in the present case Franck has maintained the elevated quality of his work to the last, partly by means of his extremely effective use of the 'cyclic' device, and partly, of course, by the lofty quality of his musical ideas.

One might not expect Franck, the religious mystic, to attempt the symphonic poem, the most sensational of all modern non-operatic forms. But he wrote, with great zest, three which have held their place on concert programs. In particular one would expect that his style, with its steady measured progress, would prove unsuitable to so free a form. Yet we should be unwilling to miss these stray examples of his genius, which do so much to complete our view of this remarkable man. Doubtless these works are far from the best of their kind. In them we feel rather too much of the formal and 'absolute' musician. But we are startled to discover what free and picturesque imagination he has managed to infuse into his tonal stories. *Le Chasseur maudit* ('The Accursed Huntsman') is founded upon a mediæval legend used by Bürger in one of his ballads. On the fly-leaf of the score the story is thus told: 'It is Sunday morning. From the distance sound the joyous reverberations of the bells and the religious songs of the people.—Sacrilege!—The mad Count of the Rhine has sounded his hunting horn. . . . Hallo—Hallo! The chase sets forth through wheat fields, through plains, through prairies.—Stop, Count! I beg of you, listen to the pious songs!—No! Hallo—

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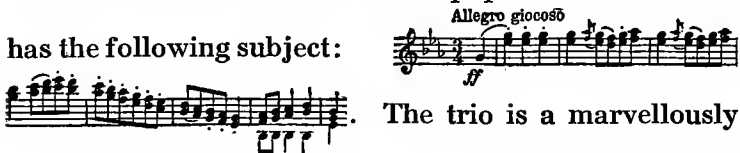
rate movements. The French were the first to employ the suite in this sense.

Foremost among suite writers must be named Georges Bizet, whose two orchestral suites, arranged from his incidental music to Daudet's *L'Arlésienne*,* are without question the most popular suites in the orchestral repertory to-day. The few pages of these incomparable scores are of such genuine and sustained inspiration that their value outweighs a thousand times their length in much of the seemingly more impressive symphonic music of his contemporaries. Moreover, the *L'Arlésienne* suites must be recognized in their importance as French music of a strongly tinged nationalism. Bizet has employed the folk-song of his people, particularly that of the Midi, so that his music may preserve and strengthen the local impressions of the drama. Thus it comes that these suites, together with much of the rest of Bizet's music, is of a strong and highly vitalized national feeling.

The first suite consists of four movements: The first is a Prelude in which the theme of an old Provençal *Noël*



is treated in a series of effective variations. A middle section presents a contrasted mood of lyricism in introducing the melodic theme which describes *L'Innocent* in the drama. The second movement is a minuetto which in the original score serves as an entr'acte. The animated and piquant first section



The trio is a marvellously beautiful bit of polyphony and orchestral color in

* The first of these suites was compiled by Bizet himself, and twice re-orchestrated by him; the second suite was arranged by Ernest Guiraud.

BIZET'S L'ARLÉSIENNE SUITES

which the cantilena melody of strings is ornamented with the wood-wind figure above as follows:



The following movement is an adagietto which comprises the touching scene between Balthazar and *Mère Renaud* in the third act. Its opening measure is as follows:



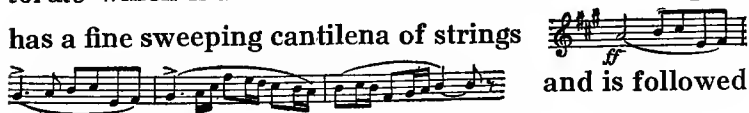
The finale of the first suite is entitled *Le Carillon*. The first part preludes the fourth act in the play and its sections are used as accompanying passages to part of the dialogue of that act. It is a mood of pastoral joyousness in which the horns represent charming bells in an *ostinato* figure against which the orchestra plays a folk-like melody of animation:



The quieter pastoral of 'Mother Renaud's' entrance serves as a middle section.



The second suite has as its opening number the *Pastorale* which introduces the second act. The first part has a fine sweeping cantilena of strings



and is followed

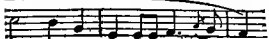
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by a section transcribed from the ensuing chorus of the original score with its captivating melody:



The second movement of the second suite is an intermezzo which appears in the original setting as an entr'acte in the second act. A broad unison theme

preludes the sentimental passage which begins thus:


 and which has been subsequently

much paraphrased. The minuetto of the second suite is an interpolated movement whose Mozartian measures do not appear in the original score. The

theme begins as follows:



The finale of the second suite is the *Farandole* which appears as an incidental coloring of the last act. This is a sort of jig which is built upon a Provençal melody.

 In the suite it alternates with the *Noël* theme of the first prelude.

In addition to these larger suites there is a *Petite suite d'orchestre* which comprises an orchestration of four short pieces chosen from a collection of piano duets known as *Jeux d'enfants* (opus 22). Bizet's list of orchestral works is completed by a dramatic overture *Patrie* and a *Marche Funèbre*.

Saint-Saëns has successfully essayed the symphonic suite, his list of works in that form including the *Suite algérienne* (opus 50), *Une nuit à Lisbonne* (opus 63) and the more classically formed *Suite d'orchestre* (opus 49) and the *Sarabande e rigaudon* (opus 93). The most important of these is the *Suite algérienne*, from whose title it may be inferred that it is a work strongly infused

SCANDINAVIAN NATIONALISM; GRIEG

with local color through the medium of a pseudo-oriental style. This is more particularly emphasized in the second movement, a 'Moorish Rhapsody' having

the following themes: A

THE ORCHESTRA AND ORCHESTRAL MUSIC

works of its author, who, though little known outside of France, holds the high esteem of his confrères and followers. Guiraud's suite is in four movements of classic form and content. The two Godard suites share with other works of this composer a facile quality of giving momentary pleasure. The first is a short work of three movements of an idyllic description scored for small orchestra. Answering the description of a suite, but of larger calibre, is Godard's *Symphonie orientale* (opus 84). This work in five movements pictures the five eastern countries, Arabia, China, Greece, Persia and India. The scoring shows eloquently what an extremely minor talent Godard's was; for the whole method of handling the melody, the accompaniment and the inner voices betrays that the various numbers are, in form and content, merely piano pieces transcribed for orchestra.

V


The Scandinavian school of the late nineteenth century, like its French contemporary, did its most characteristic work for orchestra in the suite form. This school, centring about Grieg and Sinding, assiduously cultivated the national and pictorial. Less remote and intense in its nationalism than the Russian school, it was even more successful in conveying local color, drawn from natural environment, in tone. The minor talents, who were dry and pedantic in symphonies and large orchestral pieces, showed charming flashes of genius when picturing some peculiarity of Scandinavian life or scenery.

Of this school Grieg is by far the best known. There was a time, not long before the writing of these pages, when the first 'Peer Gynt' suite might have ranked as the most popular orchestral composition in the world.

SCANDINAVIAN NATIONALISM; GRIEG

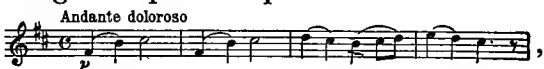
A decade or two have proved that the charm of Grieg's music, while real, did not have the qualities of permanence. It was predominantly lyrical and the purely lyrical treatment of the orchestra has never produced the works of lasting greatness. But in his chosen field of genre painter and colorist Grieg has rarely been surpassed. The two 'Peer Gynt' suites are taken from the music which he wrote to accompany the stage performance of Ibsen's masterly dramatic satire. Unfortunately Anglo-Saxon audiences were hardly familiar with the Ibsen work and hence perhaps took Grieg's music a bit too seriously, missing the satiric element as well as the Norwegian color of certain parts. For the first suite, much the better known of the two, the composer chose the 'sunrise' music prelude to the second act; the music accompanying the death of Peer Gynt's mother; that of the dance of the Bedouin daughter in the Moroccan scene; and that accompanying the revels of the trolls in the hall of the Mountain King. The first movement, known as 'Morn-

ing,' opens with the following motive 

 intoned by the flute and oboe in varying harmony, suggestive of the answering melodies of shepherds' pipes on neighboring mountains. The harmony begins to glow and the orchestral resonance to deepen, and the theme is presently taken up by the horn with a rich string accompaniment in arpeggios. The color intensity varies as the sun disappears and reappears behind the clouds. Finally it settles down to a calm yellow light, as the trilling of the wood-winds alternates with the calm singing of the main theme by the first violins. In the second movement, known as 'Åse's Death,' we have an impressive funeral march in two sections, the first complaining with deepening intensity, and

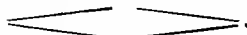
THE ORCHESTRA AND ORCHESTRAL MUSIC

the second moaning in helpless despair. The first theme

is as follows: 

and the second 


is a sort of inversion of it. The two sections are nicely contrasted, the one forming a steady crescendo and the other an equally steady decrescendo, thus:



In the second theme, let the listener notice the wailing harmony, which is as impressive as it is simple. Such a stroke is highly typical of Grieg's genius, which was great in the kernel rather than in the full blown fruit. The third movement, called 'Anitra's Dance,' is a lively mazurka, by no means devoid of passion, suggesting the whirling of the Bedouin girl as she fascinates the foolish Peer. The main theme



given out by the violins is later repeated in the major, and an

alluring melody in thirds 

is used to afford contrast. The movement dies away in a quaint vein of playfulness. The fourth movement, 'In the Hall of the Mountain King,' must be set down as a stroke of genius. It is built upon a single motive

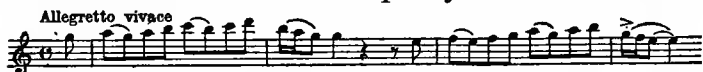
Alla marcia molto marcato


given out first by the basses, and repeated thereafter in one set of instruments after another, while the accompaniment thickens and the tempo increases. The ending, taken at breathless speed, is accompanied by the deafening crash of the brass. The movement, which lasts but a moment, because of its great speed, is nothing but a series of repetitions. 'Structure' it has none. But, as Kretschmar observes, Grieg, with admirable tact, knew just when to stop.

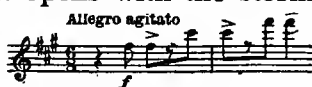
The second Peer Gynt suite is more dramatic and

GRIEG'S ORCHESTRAL SUITES

'programmistic' than the first. It begins with the narration of the hero's abduction of the beautiful Ingrid from her wedding feast. The music shows us first the terror and anger of the wedding guests as they notice that Ingrid has disappeared. They call after her, but only the hollow tones of the horns, suggesting the unsympathetic response of Nature, reply. With an *andante doloroso* we come into the presence of the stolen bride, who sings her lament. This song has an unusually pathetic and individual ring. The second movement is an 'Arabian Dance,' again in the tent of the Bedouin chieftain. This time it is a bevy of beautiful young girls who dance for Peer and attempt to win him with their coquetry. The first theme



has a marked exotic color. The gentle sounds become more and more disturbing. With the middle section, which is played entirely by the string band, a lovely girl steps forth from the circle and lures the hero with her gentleness and humor. The third movement is entitled 'Peer Gynt's Homecoming,' but the understanding of it depends upon a knowledge of the play. Peer Gynt, after his wanderings, is shipwrecked on his native shore, and is received with no graciousness by his fellow-townsmen. The movement opens with the storm

at sea, the theme of which 

A musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo marking 'Allegro agitato' is written above the staff. The melody is more rhythmic and driving, with accents and slurs.

recalls the parallel theme in the overture to Wagner's 'Flying Dutchman.' The rolling and pitching of the ocean is represented by the following theme in the bass

instruments: . A

A musical staff in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo marking 'p' (piano) is written below the staff. The melody is a chromatic figure consisting of eighth notes.

noisy chromatic figure, which rages throughout the orchestra from the piccolo to the double basses, recalls the howling and growling of the storm. A few


THE ORCHESTRA AND ORCHESTRAL MUSIC

short chords, *fff*, represent the breaking and sinking of the ship. The sound of the storm then becomes weaker, and the ensuing calm and loneliness of the shipwrecked wanderer are set forth by the brass instruments. The movement as a whole is an admirable bit of impressionistic realism. The final movement of the suite is an orchestral setting of the song of Solvejg, the Norse maiden to whom Peer, after his wanderings, returns. The melody has gained wide popularity as a solo song. Here the theme



alternates with a lovely and caressing episode in A major. The whole movement, however, has a serious quality, which may be taken as foreshadowing the tragic character of the play's ending.

The suite drawn from the music to Björnson's play, 'Sigurd Jörsalfar,' is also extremely effective. The first movement, named 'Prelude,' has a festal character, which bears out its sub-title, 'In the King's Hall.' The inner section of the piece consists of a dialogue, first between the flute and the oboe, then between the clarinet and the bassoon, all in an elegiac and sensuous vein. The second movement, an 'Intermezzo,' is an andante 'brooding over serious matters,' as Kretzschmar puts it, followed by an allegro indicative of terror, which glides again into an altered form of the original andante. The third movement is a 'March of Homage,' whose main theme, first intoned by a quartet of

'cellos, is as follows: 

The development of the piece is full of surprises, and the fine finale, in which the main theme appears in augmentation, is particularly effective.

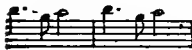
Two other suites of Grieg's, the 'Lyric Suite' and

NATIONALISM IN SCANDINAVIA: SVENDSEN

that known as the 'Holberg Suite,' are less familiar to concert goers. The latter, though a work of great beauty, shows few traces of the nationalism which particularly interests us in the present chapter. It is an imitation of the style of the eighteenth century, but fills its circumscribed forms to overflowing with poetic suggestiveness.

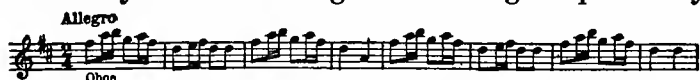
One of the most interesting of the earlier Scandinavian contributions to program music is C. Nielsen's 'The Four Temperaments.' The four movements are arranged on the conventional symphonic plan, the first—the 'choleric' temperament—being an allegro; the second—the 'phlegmatic'—a lazy allegretto; the third—the 'melancholic'—a slow movement; and the last—the 'sanguine'—a lively finale. The first and second movements show admirable descriptive powers, but the third and fourth are less interesting. The Danish romanticism, as represented by Nielsen, has in more recent years fulfilled some of its early promise, but it is, as we know, quite overshadowed by the brilliant achievement of the Swedish and especially of the Norwegian composers. J. S. Svendsen was one of the most earnest workers in the cause of Norwegian nationalism, and has the credit of having written the first Norwegian symphony—that in D major, opus 4. The work shows scholarship and no little lyric talent, but has little distinction beyond that of chronology. The open-

ing theme of the first movement 

 suggests the simple and honest character of the work. The second symphony, in B-flat major, is more serious in tone and more capable in workmanship, but shows too often the influence of other composers, such as Schumann, Schubert and Brahms. But there is evidence of national feeling in it, for the third movement (named 'Intermezzo') glides into the child-

THE ORCHESTRA AND ORCHESTRAL MUSIC

like pastoral tone which distinguishes so many of the minor compositions of Grieg. In the first movement, too, the national feeling is evident. But Svendsen is at his best in the three 'Norwegian Rhapsodies.' These are obviously inspired by the Liszt Hungarian Rhapsodies, and imitate their loose structure and their unwillingness to subject the borrowed folk-themes to elaborate transformation. The tang of such work is to be found in the means chosen to emphasize the inner spirit of the melodies—and these means are chiefly those to be derived from the orchestration. In addition to what the orchestra can provide in the way of tone color and rhythmic accentuation, there is little demanded beyond a certain taste in the repetition and contrasting of subjects. Within these narrow limits, which call for slight originality, Svendsen has worked well, making the best of the charming folk-melodies he has chosen and handling his orchestra with effectiveness if not with virtuosity. The first rhapsody, opus 17, opens with an *andantino* in 3/4 time, leading into a sprightly 2/4 movement, whose theme is a folk-dance universally known among the Norwegian peasantry:



This subject is treated with some freedom, especially as regards harmony. An *andante* movement in the pastoral vein follows, and the rhapsody closes with a return of the 2/4 movement. The second of the rhapsodies, opus 19, begins with a rapid 2/4 movement, which leads into an *andantino* of great beauty



which is developed as a four-part song for strings. This is followed by an *allegro* in 3/4 time, and

SCANDINAVIAN NATIONALISM; OLSEN, SINDING

another *allegro*, very rapid, in 2/4 time. The third Rhapsody, which is dedicated to Grieg, follows the same structural plan as the early ones. The orchestration throughout these works is conventional but clear. The 'Norwegian Artists' Carnival,' opus 14, is a rhapsody too, but of closer texture. It is vigorous and inspiring. The gentle contrasting theme



shows Svendsen's melody at its best. The chief theme, *alla polacca*, is rhythmically very brilliant. Svendsen's 'fantasy,' 'Romeo and Juliet,' opus 18, is an unfortunate attempt at dramatic program music by a man who had very little of the dramatic in his make-up, but the symphonic poem, 'Zorahayda,' based on Washington Irving's 'Legend of the Rose of the Alhambra,' is well worth a hearing. The 'argument' tells of the beautiful Jacinta, who sat one day in the great hall of the Alhambra, mourning her lost love. She saw a vision of Zorahayda, of long ago, who had been engaged to a Christian, rejected him, and was condemned to wander about as a ghost until she was baptized. Jacinta baptized her and became happy, as Zorahayda faded away, content now that her wanderings were over. The Svendsen work is little more than illustrative melody, more or less appropriate to the subject matter, supported by accompaniment that is more or less polyphonic. The themes, however, show true poetic imagination. The best is that of the apparition:

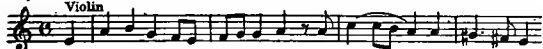



Ole Olsen was a sincere and talented composer whose works far outweigh those of many of the more learned of his followers. Few of the Scandinavian composers can show such a pure poetic sense as he, for most of

THE ORCHESTRA AND ORCHESTRAL MUSIC

them were too preoccupied in learning the technique of their craft from foreign lands. Olsen's Suite for String Orchestra well illustrates his charming talent. It is in seven movements, all short, and each illustrative of some feature of Norwegian scenery or life. The movements are extremely short, and are little more than simple songs, except that the composer has treated his inner voice with some freedom and with unflinching poetic effectiveness, as befits the string orchestra. The first number of the suite is a simple song, very national in character, in 4/4 time. The second pictures the 'Northern lights on the ice field,' with a heavy groaning theme in the bass strings playing beneath the shimmering violins in empty fifths. The third number, 'Spring,' is a pastoral movement in 6/8 time, and the fourth, a 'Dream,' is a sentimental piece, *molto adagio*, in 3/4 time, showing some local color. The fifth of the series, named 'Among the Gypsies,' is a captivating 2/4 movement; the sixth, 'Dwarfs and Giants,' a slow waltz of a humorous character; and the last, 'Sunset,' a peaceful *andante con moto*. All the numbers aim to set a definite atmosphere in a few bars, and succeed admirably. Two illustrations—one from the first movement, and the motive of the ice-fields from the second—will suffice to show the direct characteristic quality of Olsen's melody:

Lento
Violin



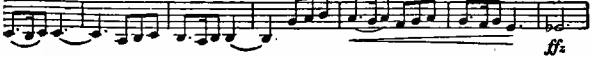
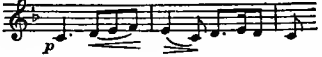
A 

B 

The work of Christian Sinding seems made to supplement that of Grieg. While Grieg was at his best in the short piano piece and the song, Sinding shows his strongest qualities in his large orchestral works. In these he invariably reveals a strong Wagnerian influence, in his melody and especially in his harmony and orchestration, but his symphonic structure is his

SCANDINAVIAN NATIONALISM; SINDING

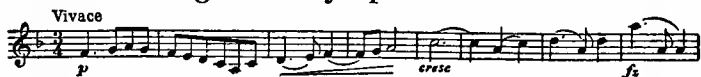
own, achieving bold and striking outlines without sacrificing those nicer elements of workmanship which make great works so inspiring in the study. Of these noble orchestral works of Sinding, one of the most popular, both in Scandinavia and elsewhere, is the first symphony, opus 21, in D minor. Kretzschmar finds an implied program in it. 'The basic idea,' he says, 'is to show in tone how a healthy, self-conscious nature fights and wins in the battle of life.' Some such general program as this is never out of place in Sinding's symphonic music, for by its dramatic character it invites heroic leaps of the imagination and offers magnificent outlines for which the hearer must draw the specific detail. The first movement, says Kretzschmar, represents the individual in his life-struggle. But the struggle is the happy one of a strong man against odds which he knows he can conquer. The chief theme

Allegro moderato
 sounds a note of defiance. The subsidiary theme following this  is powerfully intoned by the strings in unison. *ff.*
 *ff.* fully intoned by the strings in unison. The second theme of the movement  tells the tale of victory foreseen. The spirit of exultation increases to the end of the exposition section. In the development section the themes are brought into active combat. The recapitulation is introduced by the unison of all instruments on the note F. The movement ends with the consciousness of inner power and self-confidence. The theme of the second movement, in 3/4 time, a lyrical introduction, is already familiar from the first movement. The development is full

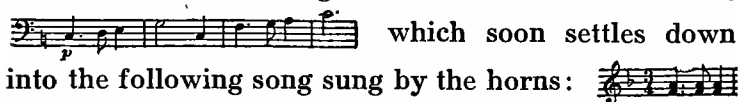


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of surprising and imaginative passages, such as that in which the theme is intoned by the tuba pianissimo to the accompaniment of the basses and kettledrums. The coda is a 2/4 passage indicative of impetuous joy, and the movement ends with a distant singing of the opening bars of the movement. The *vivace* movement is a thing of many episodes. The chief theme



seems to indicate a youthful joy in mere muscular exercise. Soon we hear a reminiscence of the main theme of the first movement, and presently thereafter the following fine bit of careless defiance,

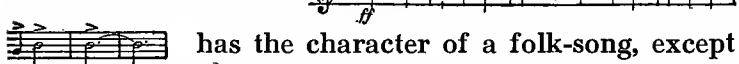


which soon settles down into the following song sung by the horns:



This theme is used in varied wise, suggesting contrasting pictures. The

trio of the movement



has the character of a folk-song, except for its buoyant syncopation. After this the opening section is repeated, as in the classical *scherzos*, but with free treatment of the subject matter. The last movement has a tone of majesty and joy. The opening theme



seems to Kretzschmar to represent the feelings of the soul about to make a momentous decision. The second theme



offers an admirable contrast in spirit and form. In the elaborate development and recapitulation, the material of the movement assumes many different forms, and new

TSCHAIKOWSKY'S SYMPHONIES AND OVERTURES

material, recalling that of previous movements, is freely introduced. The symphony ends in the tone of overwhelming jubilation.

The second symphony (in D major) lacks the epic character of the first, and hardly ventures out of the moods of calm happiness. It leads the imagination into the fields and the social life of the people, and back to the perfumed experiences of youth. The most important movement is the first, which is rich in seductive passages of varied beauty. The nationalistic element is present, but shows itself only modestly. One of Sinding's most popular works is his 'Perpetuum Mobile,' an orchestral scherzo of superabundant energy and captivating beauty. Even better known are the *Episodes Chevaleresques*, opus 35. These are thoroughly Wagnerian in character, and are perhaps too little original in their subject matter. But they are carried out with such a happy sense of form, such clear and rich instrumentation, such expressiveness of theme, that they are irresistible at first hearing. The first movement is a stately march in which contrasting themes are ably interwoven. The second is a *Marche funèbre*, one of the most impressive, though by no means the most original, in all modern music. Particularly notable is the passage in which the consoling major theme is treated canonically. The third movement is an allegretto in 3/4 time, which might be some stately mediæval dance on a broad cloth of gold. The fourth movement, musically the best of the suite, develops with naïve happiness out of the simplest of materials.

VI

The position held by Tschaikowsky in Russia is somewhat analogous to that held by Saint-Saëns, Massenet, and Lalo in France. He represented, for a time, at least, nationalism coming to consciousness, popu-

THE ORCHESTRA AND ORCHESTRAL MUSIC

larized a diluted national music among foreign audiences, and prepared the way for the purer and greater schools that were to follow. For a time, as we know, Tschaikowsky represented all of Russian nationalism in the eyes of the outside world. But in point of fact he made comparatively slight use of national materials. Though he was for a time under the influence of the nationalists, it was rarely the national subjects that chiefly caught his imagination. He was distinctly bored while writing the '1812 Overture'; he used native folk-songs in his symphonies only when they caught his fancy, and with no discoverable larger purpose; and with the single exception of his opera 'Eugene Onyegin,' he found his keenest enthusiasm kindled by such foreign subjects as Joan of Arc, and Francesca da Rimini. And so, in the music which we are about to describe, we shall find national and foreign material mingled without apparent purpose. And when the national element appears, however charming it may be, we shall find it usually lacking in the sincerity which creates schools and movements.

The six symphonies which bear Tschaikowsky's name show a steady advance in power and originality. They culminate in the famous *Pathétique*, assuredly one of the greatest modern works for the orchestra. The First Symphony, regarded by its composer as a symphonic poem and endowed with the title 'Winter Day Dreams,' was written in 1866, before Tschaikowsky had found himself. In spite of much charming material it is weak, so weak that Rubinstein considered it unworthy of performance. The first movement, *allegro tranquillo*, is entitled 'Dreams on the High Road in Winter.' The second, *adagio cantabile*, bears the title 'Dreary Land, Land of Mists.' The third is an *allegro scherzando giocoso*, and the finale is an *andante lugubre*. Symphony number 2, in C minor, is the most distinctly national of all Tschaikowsky's works. Be-

Peter Ilyitch Tschaikowsky
After a portrait from life

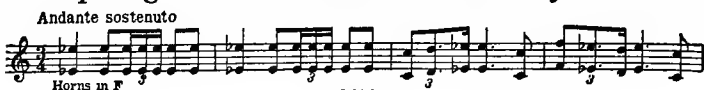


TSCHAIKOWSKY'S FOURTH SYMPHONY

cause of its use of Malo-Russia themes in the first and last movements it is called the 'Little Russian Symphony.' The first movement is introduced by a short passage of elegiac character. The first subject of the *allegro* is a variant of a well known folk-song, 'Down by Mother Volga.' The second movement has a subject borrowed from one of Tschaikowsky's early operas, 'Undine,' the score of which he destroyed. The finale, the best movement of the four, shows two remarkable themes treated in variation form. The first of these themes is from the folk-song, 'The Crane'; the second is original. The symphony is full of movement and lively humor. The Third Symphony, in D, mis-called the 'Polish,' is totally western in character, and shows the brilliancy of orchestration which Tschaikowsky later developed to such an astounding degree. The first movement opens with a magnificent funeral march, which leads to an *allegro* of festal character. The second movement opens with a graceful waltz, *alla tedesca*, which is followed by an *andante elegiaco*. In this movement Tschaikowsky reveals the best of which his genius was capable. The finale is a riot of dazzling sunshine.


The Fourth and Fifth Symphonies are still extremely popular on concert programs, though they will doubtless not retain their hold like the *Pathétique*. Both contain many passages of flawless beauty; both show lack of self-criticism and vulgar over-emphasis of banal material. But, particularly in the Fifth, the first impression is overwhelming. Both are in the 'cyclic' form and seem to have hidden programs to tease the listener's imagination.


The Fourth Symphony opens with its cyclic theme, an inspiring call as to battle, intoned by the horns:

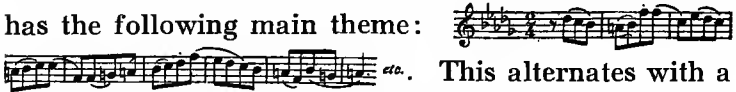


THE ORCHESTRA AND ORCHESTRAL MUSIC

After a short development this leads to the main theme of the movement, *moderato con anima*:

Violins and Cello
 In developing this theme Tschaikowsky shows his familiar characteristics—a loose structure, tending to verbosity but made attractive (sometimes all too cheaply) by means of brilliant contrasts, daring instrumentation, and overpowering use of the *tutti*. The contrasting theme is a plaintive song of great beauty

Clarinet Solo
 *etc.* in the development of which a major figure drawn from the main theme is used as an obbligato accompaniment. The exposition ends with the introductory horn call. The *working out* is based on the main theme, and is more than usually unsatisfactory. In the recapitulation this theme is much shortened. Again the horn call is repeated, followed by a noisy coda, built on unfamiliar material which hardly adds credit to its composer's name. The best movements in the symphony are the second and third, which Tschaikowsky has hardly surpassed in the whole range of his works. The second, an *andantino* 'in the manner of a song,' has the following main theme:

 *etc.* This alternates with a broad and vigorous passage for the strings, and is treated with much variety in its frequent repetitions, both before the quaint trio. The movement closes with a final statement of the main theme by the bassoon. The *scherzo* is a masterpiece of wit and delicate playfulness. The three main groups of instruments are kept quite distinct, each one having its typical theme and retaining its identity when it plays with the others. The strings, throughout the whole movement, are played *pizzicato*. The movement

TSCHAIKOWSKY'S FIFTH SYMPHONY

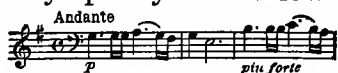
opens with a very rapid elf-like theme for the strings alone. Next comes a passage which, it has been said, is meant to suggest a toy brass band. First a wood-wind passage with the oboes and flutes doing a saucy little melody; then the brass alone—horns, trumpets, trombones and kettledrums—playing *pianissimo* with weird effect (the thick, heavy chords are played short and might be marked 'pizzicato'). This is next combined and alternated with the typical passages of the wood-wind section. Finally all three choirs, with their typical passages, play together or in close alternation. It all comes to a *pianissimo* close which leaves the spectator breathless with astonishment at the composer's virtuosity, taste and restraint. The final movement, *allegro con fuoco*, is noisy and cheap; it merits no comment, beyond a quotation of its second theme, which is drawn from a Russian folk-song:




The Fifth Symphony tempts one irresistibly to an elaborate program of epic nature. We seem to see whole nations in revolt, mourning, rejoicing, conquering. The exaltation which it produces, as it builds up its cumulative emotions, is almost more than human nerves can stand. And yet it is not a work which 'wears' well. And its most striking parts are unexpectedly disappointing in the study. Its subjects are in several cases rather banal, and the composer's besetting sins, verbosity and over-emphasis, are in certain places painfully evident. Yet taking it all in all, the work does not fall far short of being a masterpiece. Two of its movements (the second and third) are well nigh perfect, and the remaining ones are so irresistible in their color and emotional potency that the hearer is swept away into an uncritical heaven of in-

THE ORCHESTRA AND ORCHESTRAL MUSIC

tense experience. The first movement opens with an *andante* prelude, the theme of which is the binding motive of all the movements. One would like to think that this theme stands for the Russian people in their struggle for political freedom. Here it is, as it is intoned at the opening of the symphony in the low-

est register of the clarinet:  *etc.* After a song-like develop-
mf

ment it subsides and the accompanying instruments pause expectantly for the opening of the *allegro*. The chief theme of this, with the agitated effect of its syn-
mf copation, suggests the surging of a great mass of people—perhaps our Russian nation at work and at play, vital and free-souled, but submerged and unhappy:

Allegro con anima
 The
free development of this theme leads us through boisterous passages in which the color is somewhat muddy, the polyphony obscure and the rhythm violent in the extreme. The second principal theme forms a strong contrast to the first; perhaps it shows our people in their idealistic, aspiring mood:



In the whole of the exposition Tschaikowsky takes his liberties with the sonata form, developing certain sections out of all classical proportions. The success of this free fantasia treatment must be left to the individual taste for judgment, but doubtless it would convince more listeners if the absolute value of the various parts were more even. The working-out section has many elements of surprise and excitement, using all the previous material with great polyphonic freedom. One of its most striking sections is its ending, a long diminuendo leading into the beginning of the recapitu-

TSCHAIKOWSKY'S FIFTH SYMPHONY


lation. When the chief theme of the movement then returns, it is sung by the bassoons. The recapitulation varies from its 'statement' as freely as the latter varied from its classic model. The movement comes to rest after a long diminuendo.

The second movement, one of the most popular compositions Tschaikowsky ever wrote, is a passionate and sensuous *andante*. It is thrown together in the impassioned impromptu manner which the composer so often affected, and it yields little to formal analysis. Its chief themes are as follows:

A 


B 

It will be seen that these motives have little contrast or relief to offer one another. And to many this is the great fault of the movement; it plays so relentlessly upon the nervous emotions that it tends to become either unendurably poignant or colorlessly banal. Yet to those whose ears are not too sensitive and whose attention is nevertheless sufficiently sustained, it is a movement of exalted beauty. Some slight contrast is introduced by a third theme which serves as a sort

of trio: 

Shortly before the movement's end the cyclic theme of the symphony appears once more, a sort of rumble of cannon amid the pathos of a people's suffering.

The third movement, superscribed 'Waltz,' is a wonderfully beautiful piece of delicate tracery. One would say it is the aristocracy of the people, dancing in its ballroom, oblivious of the groaning of the workers

outside. The chief theme  brings us into a vein in

TSCHAIKOWSKY'S 'PATHETIC' SYMPHONY

very deliberate tempo, and when so taken can be sustained only by an extraordinary legato in the orchestral instruments. In its effect on the hearer this passage is one of the most remarkable depictions in all music of that peculiar sensation known as mob-emotion. Here it inevitably means the triumph of a great popular cause. The armies of liberty have fought and won. The movement closes with a violent allegro, and the chief theme of the first movement appears for a moment just before the end.

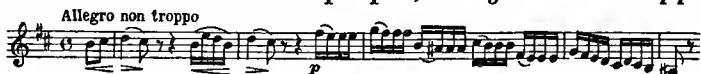
Tschaikowsky's sixth and last symphony, the *Pathétique*, is unquestionably his finest orchestral work. In it all the banality and cheap over-emphasis that defaced his earlier symphonies is gone. The emotion is intense and sincere throughout, and the workmanship invariably masterly. In it Tschaikowsky has for once exorcised all his besetting sins. The work has been called the only symphony of the latter half of the nineteenth century which can rank beside Beethoven's best. Beyond a shadow of a doubt it is one of the greatest symphonies of modern times. The name *Pathétique* was given it by the composer, but not until the work had been completed. It would seem to be program music, even more than the Fifth Symphony, but with a program so subjective that each hearer must supply it for himself. It abounds in those daring strokes of orchestration by which Tschaikowsky so astonished the world—especially in the development of the melodic powers of the low bass instruments. The form is so free and spontaneous that a purist would be obliged to deny the work its title of 'symphony' and call it a 'symphonic fantasia.' Yet the form is well nigh beyond criticism; it flows so inevitably from the subject matter that any attempt to make it fit the classical mold would be an absurdity.

The first movement is introduced by a short adagio passage of despairing sorrow, with the following theme:

THE ORCHESTRA AND ORCHESTRAL MUSIC



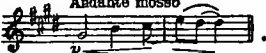
ned almost solely to the bass instruments. This motif shows its affinity with the principal theme of the first movement proper, *allegro non troppo*:



The development of this theme, which continually spins out new related phrases, shows an astonishing virility of creation. The mood throughout is one of desperate and hopeless struggle. The second principal theme of the movement, a melody of infinite sweetness and pathos, is well nigh as famous as that other ethereal second theme from Schubert's B minor symphony.



The fact that the contrasting material differs utterly from the first in tempo as well as in mood, shows how far Tschaikowsky has come from the classical conception of formal symphonic unity. The whole contrasting section develops with the loveliest tone contrasts, ending with the melody just whispered by the clarinet—'ppppp,' as the composer has designated it. There is a long pause. Then the orchestra plunges into an *allegro* with a heavy dissonant chord. The development section has begun. This passage is extremely rich in intense emotional episodes, showing poetic feeling and technical skill in equal degree. It ends on a mood of hopeless resignation. The recapitulation follows the statement closely except that it omits the more complicated development passages. The movement ends with a consolatory coda of infinite tenderness, based on

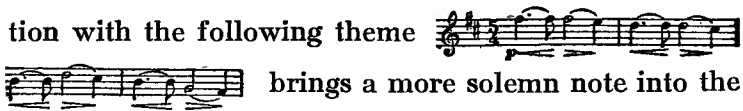
this phrase: 

TSCHAIKOWSKY'S 'PATHETIC' SYMPHONY

Among the liberties which Tschaikowsky in this work has taken with the symphonic form is that of interchanging the customary tempos of the second and fourth movements. For his purpose the last movement must be an *adagio* lament. Accordingly, he places the second in an *allegro* tempo, though preserving to it something of the *allegretto* character which we find in many of the 'slow' movements of the classical symphonies. It has become famous not alone through its superlative beauty, but also through its use of the 5/4 rhythm, ordinarily supposed to be caviare to the general. In this case, however, Tschaikowsky has so perfectly solved his problem that the present movement ranks with the *andante* of the Fifth Symphony as one of his most popular orchestral works. It maintains a mood of delicate pathos beneath its surface gaiety, and an infinite grace of rhythm and movement. Its chief theme is the following,



whose development consists chiefly in repetition with varied instrumentation and adornment. A middle section with the following theme



brings a more solemn note into the movement, but this is dissipated with the return of the first theme, which dies away in gentlest pianissimo strains.

The third movement, *allegro molto vivace*, stands as the ordinary *scherzo* of the symphony. But it is a strange beast, not to be named with any name, or to be measured with any rule. As a part of a 'pathetic' symphony it is a puzzle. Yet in its elfin and grotesque characteristics it may suggest the nightmares of the

TSCHAIKOWSKY'S 'MANFRED'

pletion. Perhaps Tchaikowsky's private papers, which are only to be opened many years hence, will throw some light on the question, or even supply the composer's own intimate program.

Allied to these six symphonies is Tchaikowsky's 'program symphony' 'Manfred,' familiar to German concert halls but little known in America. The four freely handled movements depict episodes in Byron's poem (masterfully treated as a dramatic cantata by Schumann), which tells of the hapless love of Manfred for his sister, and how he sought through the earth and among the demons of hell for absolution and salvation. The work is very unequal. The first movement is masterly in its varied and vivid depiction of emotion, though by no means superior to Schumann's wonderful overture painting the dark recesses of Manfred's soul. In the complex interweavings of this first movement which relates the psychological struggle of the hero, we need only quote the two chief motives—that of Manfred, which opens the work, and that of his beloved sister, Astarte:

Lento lugubre

A 

Andante

B 

The second movement, which depicts Manfred holding converse with an Alpine spirit beneath a waterfall, is inferior to the first, being little more than a delicate genre picture of nature. The third movement is superscribed: 'Pastorale. Simple, free and joyous life of the Mountaineers'; and has the following chief theme:

Andante con moto



TSCHAIKOWSKY'S 'FRANCESCA DA RIMINI'

material, but works in the Friar Lawrence motif with great skill. In the recapitulation the form is fairly exact, except that the love theme is more highly developed. The beautiful coda takes more thought for the dramatic story. It begins with the motif of strife noisier than ever, but the Friar Lawrence theme, in a transformed shape, gains the dominance, and the music comes to a *moderato assai*, in which the theme of love, now given a pathetic and tragic character, is dominant. Some sharp chords, recalling the strife motif, close the work. The piece has its great beauties, and is an excellent instance of program music. But the composer seems to have made a fundamental mistake in adhering so closely to the overture form, thus negating the dramatic and narrative elements of the story. Experience has proven that once we enter the field of program music it is almost always essential to let the form grow out of the subject and materials.

This fault Tschaikowsky avoided in the *Francesca da Rimini*, which he called a 'fantasy after Dante.' Here, though the overture form may be vaguely discerned, there is no attempt to make the material fit the mold. The work is a vividly pictured episode which fits very closely with the narrative of the 'Inferno.' It opens with an *andante lugubre*, perhaps expressive of the mood of Dante as Virgil led him through the region of lost souls. The theme is as follows:


 Presently,

against triplets in the wood-wind and strings, comes a


theme  which may be taken as

depicting the tortures of the damned. This and related material develops at length with constant triplet figures through a *più mosso* section to a brief return of the opening material. Then follows the main *alle-*

THE ORCHESTRA AND ORCHESTRAL MUSIC

gro with its chromatic theme: 

Here we are certainly experiencing the tortures that meet the wicked. This receives a very long development, very typical of Tschaikowsky's style and endowed with all the Tschaikowsky mannerisms of thundering brass, screeching wood-wind, squealing strings and answering and interweaving chromatic voices. One striking passage is that in which this hub-bub continues for twenty-nine measures over the unvarying bass figure:

 played by the bass viols and

bassoons. All this is rather theatrical but undeniably effective. The introduction to the slow movement, in which the thunder subsides in descending passages for the strings, is highly typical of its composer. It is when Dante approaches the famous lovers, we may imagine, that the clarinet unaccompanied gives forth the following melody:



dim e rit. *p* *ma marcato*

Then comes Francesca's narrative of her love for her brother-in-law Paolo, and of the magnificent sin for which they were cast into the Inferno. It is as follows,

 *etc.* sung by the

clarinet with an accompaniment by the strings. This is developed at great length and with great variety, together with the preceding 6/8 melody, which assumes much structural importance. Finally, the chief theme of the *allegro* returns, and the work closes with a brief picture of the infernal torments, as Virgil and Dante move on to other scenes. In the work there are many beauties, especially the Francesca episode, which is marvellously expressive. But it is rather long and aim-

TSCHAIKOWSKY'S MINOR WORKS

less, and shows too many of Tschaikowsky's mannerisms and weaknesses to be ranked among his great works.

Among the other orchestral works of Tschaikowsky the overture to Shakespeare's 'The Tempest' should be mentioned. It is similar to the 'Romeo' in design and execution, but it is an earlier work and is weaker in musical interest. Further we should make mention of the various suites and pieces for small orchestra, and of the inimitable 'Nutcracker' suite, filled with humor and with orchestral beauties beyond number. Finally let us recall the '1812 Overture,' which with all its blatancy is one of the most spirited pieces of program music we possess. Tschaikowsky wrote this on commission from the government for performance in the public square, with real bells and cannon. He hated the work, and this indifference to his music shows plainly enough in many passages, which are of routine quality. But the solemn and terrible hymn, founded on an old Byzantine ecclesiastical tune, which opens the overture and returns with overpowering effect toward the close, furnishes a few moments of experience too vivid and inspiring to be dismissed with a pedantic sneer. The description of the battle reminds one much of the strife scenes of 'Romeo and Juliet,' but the folk-tune which represents the Russian people offers the composer an opportunity for color which Tschaikowsky has seized to the full. The introduction of the Russian National Anthem at the end, besides being an anachronism as applied to the Napoleonic invasion of 1812, is almost a musical failure, since it does not fuse well with the chief materials of the overture. Of the bells and cannon we need only say that they seem no less legitimate than the drums of many a better piece of music.

THE ORCHESTRA AND ORCHESTRAL MUSIC

VII

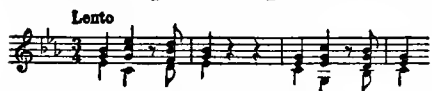
The Bohemians, who were once the teachers of all Europe in the fine arts, did not begin to produce a vigorous creative school of music until well along in the nineteenth century. As with Finland, the Bohemian national renaissance in art was but a reflex of the national renaissance in politics—that is, of the struggle for freedom from Austrian domination. Such a struggle could not safely be carried on in the open, so art was called into the service of the nationalists, to keep patriotic sentiments alive and to bear tidings to men that their compatriots were with them in the struggle. In more than one instance the composer has been this underground spokesman of a great cause. In the case of Bohemia, whose struggle up to the present time has been hopeless, the great patriotic composer was Friedrich Smetana, most widely known in foreign countries as the composer of the national folk-opera, 'The Bartered Bride.' After his success in the opera houses, and after deafness had forced him to give up the conductor's baton, he devoted the best of his energies to the composition of a cycle of symphonic poems on patriotic themes. This cycle is entitled *Ma Vlasti*, or 'My Country.'

Smetana was preceded in his nationalism by W. J. Tomaschek, who is best known by his E-flat major symphony, and by Tomaschek's pupil, Joh. Friedrich Kittl, whose best work is his 'Hunt Symphony.' But neither of these talented men succeeded in catching the character of native folk-song and the note of divine frenzy as Smetana succeeded. *Ma Vlasti*, ambitious as it was in plan, succeeded admirably. Of the six symphonic poems that make up the series, five are altogether exceptional and admirable, and most of them are well known in foreign lands. The whole cycle is

MODERN BOHEMIA; SMETANA

often played—most frequently, of course, in the composer's native land.

The first of the series is entitled *Vysehrad*. It bears a program narrating how the poet, standing near the spot where once the ancient castle of Vysehrad stood, heard the sound of the harp of the bard Lumir, and then saw in his mind's eye the former glory of the national fortress. Then he saw the battles it had felt and the sieges it had withstood, and its festivals as the warriors returned victorious; finally the overpowering of the fortress by its enemies, and the picture of the bare and forsaken castle. From its ruins sounded the echo of the harping of Lumir, now mute. The tone-poem opens with the Vysehrad motif,



which occurs in three

numbers of the series and thus forms a sort of cyclic theme for the whole work, just as the castle of Vysehrad is a symbol of the past greatness of Bohemia. The motive is given out by the harp, which leads us back to the days of the bards. We cannot here enumerate the many charming episodes in this tone-poem, and the others of the series. It must be enough to point out the subject matter, the chief themes, and the general method of development. After a brief development of the Vysehrad motif comes the section of struggle, which has a chief theme closely related to the main theme. For a moment there is victory, but the enemies are too powerful and disaster comes. A following section paints the desolation of a ruined Vysehrad (and a subjugated Bohemia). As a sort of moral of it all we hear an idealization of the Vysehrad theme in broad majestic rhythm. And finally there come once more the strains of the harp, as though enframing the picture of past days.

The second number of the series is entitled *Ultava*,

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or 'The Moldau.' The Moldau is the beautiful river which runs through the city of Prague, and it here serves as a symbol of the growth and greatness of the Bohemian nation. In the program appended the composer tells how two springs, one warm and one cold, arise in the depths of the Bohemian forest and join to make the brook which in time becomes the river Moldau. First it flows through the forest where the hunt is in progress; then through the plains where the peasants are celebrating a wedding festival; then through the woods in the moonlight, while the fairies and water-nymphs sport upon its banks; then over the rapids of St. John in which it makes a way for itself among the rocks to reach the fertile plain below. And finally it flows towards Prague and is welcomed by old Vysehrad. The work is in a free rondo form, the theme of the Moldau returning after the various episodes. This theme is as follows:



it will be seen that the two original streams are represented by two sections of the melodies played respectively by the two flutes. The theme of the Moldau in its first phase is the following lovely folk-melody:



The various phases of the work are all of the utmost charm, but a quotation must be made, especially from that of the wedding festival, which is in Smetana's most

genuine mood:




After the turbulent episode of the rapids of St. John the work closes with the Vysehrad motif in broad rhythm.

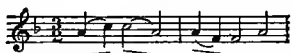
The third of the tone-poems, *Sarka*, is the least of the six, and need not be referred to here except to say

SMETANA'S 'MY COUNTRY'

that the theme is from the apocryphal history of Bohemia, telling of the revolt of the women against the men in past ages. The fourth of the series, *Aus Böhmens Hain und Flur* ('From Bohemia's Woods and Plains') is possibly the most charming of all. We have here a sort of personally conducted tour through Bohemian scenery. The piece is an idyl of landscape description in tone. The utmost simplicity of method is observed through the various episodes, and the work is never far from the spirit of the folk-song.

Tabor, perhaps the most inspiring of the whole cycle, is a tone-picture from the days of the Hussite wars, when the earliest Protestants of Europe battled for their faith. Its chief motif is the old Bohemian hymn associated with the national Protestant faith, as the Lutheran hymn, *Ein feste Burg*, is associated with German Protestantism. Here is the chorale motif, as it

appears symbolical of battle: 
 And this phrase resounds throughout the poem as the battle-call: .

Another section of the chorale  symbolizes the feminine factor in the struggle, its gentleness, faith and prayer. The episode descriptive of battle is thrilling in the extreme, with fragments of the chorale resounding through it as a call to faith. The work ends with a magnificent re-statement of the chorale as a prayer of thanksgiving and a pæan of victory.

Blanick, the subject of the last of the cycle, is a famous mountain in Bohemia, in which the defeated warriors of the Hussite conflict are supposed to wait through the centuries for the time when they may come forth and rescue their country from bondage.

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It is thus the counterpart of the mountain in Germany where Friedrich Barbarossa has awaited the time when he should come forth to battle for German unity. The tone-poem is a reminiscence of past national greatness, and also a prophecy and a summons for the future. In this final number of the cycle we see how consciously Smetana was a spokesman for the political movement of his countrymen. His music is frankly a call to arms. The movement opens with the Tabor motive of the preceding number, in a calm and modified form. The heroes are now waiting and at rest. Then comes a picture of the mountain upon which the shepherds loll with their flocks. Then a brief episode of the national sorrow and despair, out of which emerges the promise of victory, a bit of the chorale, developing into a solemn and stirring march. And finally, there comes a repetition and majestic restatement of the Vysehrad motif of the first tone-poem.


The symphonies of Antonin Dvořák were once hailed as the best symphonic achievement of the late nineteenth century after Brahms. This was partly due to the fact that Brahms 'announced' Dvořák as his successor, even as Schumann, in earlier days, had 'announced' Brahms. Dvořák's work seemed to many the sanest fusion of the new romantic elements in music with the classical principles on which, they believed, all music must rest. And none wish to deny the charm of these orchestral works, so full of color, of seductive melody, of clear musical thinking. But with the trend of recent years Dvořák has tended towards obscurity (except, of course, in his native land). Of his five symphonies (two posthumous symphonies are little known) only the last is often heard in America, and in European lands the others are passing out of sight in the face of the more powerful and timely works of the twentieth century. And the vogue of the Fifth in America is largely due to the fact of its supposed


MODERN BOHEMIA; DVOŘÁK

American content and import. It bears the title, 'From the New World,' and is confessedly the result of Dvořák's long visit in New York and of the impressions he gained of the American temperament. To some extent, indeed, it is based upon the music of the American negro. At one time it was claimed that this symphony was offered to America by the composer as an example of American national music, a model of how American composers might create a patriotic musical art out of native materials. But beyond the fact that a native composer cannot tread the same ground as a foreigner brought up in the German tradition, the critics of the symphony have successfully made their point that the themes, with one or two possible exceptions, are not negro at all, and that the national or 'local color' element in it is at best very attenuated. Yet, apart from these controversial features, the work deservedly holds its place on American concert programs by its great intrinsic beauty.

Dvořák was not a nationalist in the strenuous spirit of Smetana. He hardly thought of himself as a trumpet call to patriotism. Yet he is thoroughly a nationalist in the hearts of his countrymen, and used folk-themes with great gusto. Beyond this, he is, by his deeper cultural foundations and greater talent, the most important national composer of Bohemia. None of the five symphonies has a specific national import (excepting, of course, the last), but each of them has a goodly element of the national in its subject-matter.

The first, in D major, richly reveals the natural talent of the composer. Its national element resides chiefly in the *scherzo*, and in the last movement, which

has the following folk-like subject: 

 The second reveals Dvořák's learning and ability. This work is serious to the

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verge of pessimism; even the final movement is bitter and determined, rather than heroic and gay, as in the classical symphony. The third, says Kretzschmar, 'tells the tale of youth, of ideals, of sentimental experiences, of goodly strife, and of success.' The chief motive of the first movement will serve to illustrate the buoyant tone of the work, as well as the romantic color which was so personal to Dvořák:



The Fourth Symphony has remained less popular than the others, partly because of its free form (it is so far from the strict symphonic form that it is little more than a series of genre pictures) and partly because its subject-matter is so national in character that it is appreciated to the full only by a native audience. In all these works, even the last named, the classic element is strong. Brahms and Schubert, and especially Beethoven, influenced Dvořák deeply.

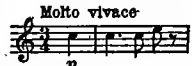
Nor is this influence missing in the romantic and colorful 'New World' symphony. The work is an admirable romantic example of the classic form in compact and clear development. The first movement begins mysteriously with an *adagio* in 4/8 time, in which syncopation is dominant. The introduction gradually works up to the *allegro molto*, which has the following theme:



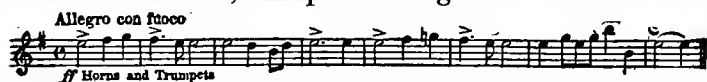
It should be noted here that a prominent feature of the theme is its sharp syncopation, or rather the 'snap,' of the second and fourth measures, which is a feature of all negro music, from the old 'spirituals' to modern ragtime. This theme is developed clearly, with much

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shows relationship with the chief motif of the largo.

After the trio comes a charming motive  which later assumes

the chief place in the movement. In the course of the movement we have also a quotation of the main theme of the opening allegro movement, which also serves in the coda. In the final movement there is little which demands mention, except the magnificent main theme,



and the quotation of the chief themes of the first and second movements in the working-out section. It is needless to add that in this work Dvořák continually shows his mastery over the romantic colors of the modern orchestra.

The abundance of the material treated in this chapter forbids us to continue further with the analysis of the many beautiful orchestral works which deserve high respect and praise. Smetana and Dvořák by no means represent the whole of the worthy orchestral output of modern Bohemia. A more detailed survey would treat of the works of Zdenko Fibich, whose second symphony, in E-flat, is a lovely poem in praise of nature; of Joseph Suk, whose five-part symphony 'Asrael' is a deeper and more serious work showing modern chromatic tendencies; of O. Nedbal, with his *Suite mignonne*, and of Vitěslav Novák, with his symphonic poems. Of these younger men we have doubtless yet much to hear. They seem likely to contribute richly to the modern art of orchestration, as they have been contributing to modern harmony.

CHAPTER XII

ORCHESTRAL MUSIC OF MODERN GERMANY

Richard Strauss; his early works: the F minor symphony, *Aus Italien*, etc.; the symphonic poems: 'Macbeth,' 'Don Juan,' 'Death and Transfiguration,' 'Thus Spake Zarathustra,' 'Don Quixote,' 'Till Eulenspiegel,' 'A Hero's Life,' and the *Symphonia Domestica*—Gustav Mahler and his nine symphonies—Other orchestral composers: Weingartner, Schillings, von Haussegger, Nicodé, etc.; minor German composers—The moderns: Reger, Schönberg, etc.

I

IN treating of modern German orchestral writing we must give the first place to Richard Strauss. There are many critics, particularly in England, who would deny him this place—who would, in fact, deny him any place except that of master trickster and sensationalist of the age. Let us here keep clear of the controversial features of the matter. Let us mention merely his obvious and uncontested distinctions. They are many. First, he is beyond a doubt the most popular of the great modern composers. (We say this with full realization that the verdict of one generation is very often contradicted by the next.) Next, he has continued in full and increasing brilliancy the great line of symphonic poems that commenced with Liszt. He has, more than any other composer, been able to present great ideas and pictures with overwhelming beauty and power. He is endowed with the richest vein of German lyricism, in direct succession from Haydn and Mozart. He is one of the greatest masters of instrumentation living to-day, and has extended the tonal and expressive range of the

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orchestra to a remarkable degree (though not, perhaps, in a new direction or a revolutionary manner).^{*} And finally, he has brought the art of polyphony to a freer and more eloquent estate, rescuing modern orchestral music from the 'pianistic' tendencies of Liszt and Schumann, which had threatened modern music with a degree of degeneration. Strauss's critics complain of the banality of his themes, and of what they term the cheap effects with which he tricks out his works in order to gain the suffrage of the crowd. The charge of banality rests partly upon his loyalty to the old German lyric strain, which is somehow the foundation of all his writing; beyond this, it may be admitted that he has used banal themes (few composers, indeed, have not), but it must be added that he almost invariably uses them in masterly fashion. The charge that he is anxious to gain the applause of the crowd is a purely relative one. The attempt is perfectly legitimate if the means are not debased. Whether Strauss frequently makes use of debased means we must not attempt to decide here. But the beauty and technical mastery of the greater number of his works cannot be disputed.

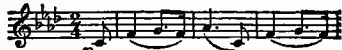
The basis of Strauss's fame as an orchestral writer resides (apart from the masterly instrumentation of his operas) in his eight symphonic poems, including the *Symphonia Domestica*, which can hardly be classified as a symphony. In addition to these, there are two large works dating from an earlier period—the Symphony in F minor, and the large symphonic suite *Aus Italien*. Both of these works contain passages of the highest beauty, and frequently find place on concert


^{*} We should here make mention of his revised edition of Berlioz's classic work on instrumentation, in which he has noted all the technical instrumental improvements made since Berlioz's day, together with the new instrumental resources which modern composers have discovered; and has added liberal illustrations from the works of Wagner and other modern instrumental masters.


STRAUSS'S 'AUS ITALIEN,' ETC.

programs. But they are, in the light of the composer's later development, of an immature period and inferior inspiration.

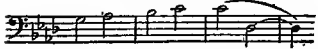
The Symphony is in fairly strict form, but shows in the themes and in certain peculiarities of the development, the later composer of symphonic poems trying his hand for a decision in the musical world. The first movement is an *allegro non troppo, un poco maestoso*.

The romantic principal theme  is developed chiefly in the strings, indicating Strauss's conservatism (or deliberate caution) at this stage of his development. With a *stringendo* in the forward movement we get a subsidiary theme, one which tells us of the Strauss of *Also Sprach*

Zarathustra: . This is later used freely in the development of the movement. The chief second

theme  con-

trasts, in its rough energy, with the elegiac quality of the first. The rest of the thematic material is not distinguished, but the strictly classical structure shows how truly Strauss had absorbed the best features of the German symphonic tradition. The *scherzo* is a sprightly movement, thoroughly conventional in conception, and not particularly attractive. The *cantabile* movement is the least important of the four. In the finale—*allegro assai molto appassionato*—we find the most definite evidence of the composer's growing independence. The movement, with the following main theme,

 etc. develops strictly enough, but is by no means lacking in the element of surprise. The *tranquillo* section, in particular, is admirable and characteristic. The statement ends with a chorale-like

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theme of much beauty, which becomes important in the later development of the movement. Following the close of the recapitulation comes a long passage in which the orchestra subsides from its magnificent chorale, and with the long held notes in the strings and wood-winds, and the following *pizzicati* of the violins, we are introduced to the most original section of the symphony—the coda. Here Strauss passes in review the chief themes of all the movements, somewhat as Beethoven did in the Ninth Symphony. The movement ends with the chorale theme played in a majestic *tutti*, followed by a lively *allegro assai*. In this section we see the composer striving toward dramatic and emotional expression. The work has many beauties, in spite of its uneven inspiration. The composer pays much attention to the free polyphony which distinguishes so many of his later works, and uses it vigorously though in no wise unusually. The symphony shows the close study of Beethoven and a thorough absorption of Beethoven's methods and spirit. It does not represent genius, but it does represent creative imitation of a high order.

Mention should here be made of Strauss's 'Serenade' for wind instruments, an *andante* which at its first performance in Munich was offered as an unknown work by Mozart. The greatest work of Strauss's early period is *Aus Italien*, a symphonic suite, called by its composer a 'symphonic fantasy.' It is an ambitious attempt at the picturing of nature. But the composer's natural clinging to traditional means (not to say forms) is evidenced by his retention of the outline of the sonata form for three of his movements, and of the scherzo form with trio for the remaining movement. In this work his thematic material becomes still richer, and his bent towards free polyphony, in certain passages, still more marked. The first movement bears the title, 'Cam-

STRAUSS'S 'AUS ITALIEN'

pagna.' It is a varied picture, compounded of mysterious, sensuous feeling, and calm beauty. Mystery speaks in the very opening, which has the following theme:



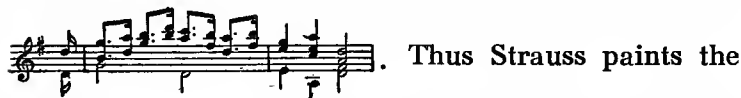
In the following passage we feel a mingling of curiosity and longing:



The next impression might be one of the past greatness of these hills and valleys, for the chief theme



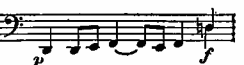
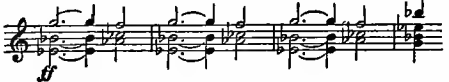


is in the heroic vein. Again, it is the calm beauty of the landscape that is hymned in the following phrase:




Thus Strauss paints the mood or the picture for us with telling bits of melody drawn from the purest treasure-house of Germanic inspiration. The working-out and recapitulation sections are carried through in fairly strict manner. In this movement, also, Strauss takes an opportunity to give us one of those passages of complex and free polyphony which count for so much in his later works. The coda is full of color and surprise. The long second movement is perhaps the least successful of the suite. The title is 'In the Ruins of Rome,' and beneath this stands a subtitle: 'Fantastic pictures of vanished glory, feelings of longing and pain in the midst of sunlit surroundings.' The general structure of the movement is like that of the preceding, but the number and variety of the themes are greater than would be permissible in a symphony. A few of these may well be quoted. This one

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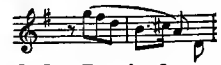
 suggests the 'van-
 ished glory' of the eternal city. A second 
 undoubtedly pictures the
 'sunlit surroundings,' while a third 
 mirrors forth the vanity of all this
 pomp. Yet another 

seems to be a lament over past greatness. The working-out and recapitulation are again reasonably strict. The coda is based upon the theme of sunlight.

In the third picture, entitled 'On the Shore of Sorrento,' we have a vision of dazzling color and light, inducing a sort of sensuous delirium in the onlooker. The 'trio' of the movement, which seems to aim at a national impression, has the following theme:

 . The clos-

ing section is a free working over of the material of the opening. The movement as a whole leaves the impression of hot sunlight and sensuous laziness. The finale, entitled, 'Life of the Neapolitan People,' is an *allegro molto* in 2/4 time. Its main theme is the popular Neapolitan song, 'Funicula'—one which is indeed of very recent origin, but may nevertheless properly be treated as a folk-song, as Strauss has here treated

it. His version of it runs thus:  . The tenderer aspect of Italian
 life is suggested in the following phrase:  and the Latin love

STRAUSS'S SYMPHONIC POEMS: 'MACBETH'


for the dance is mirrored forth in the *Tarantella*

of the third theme. 

It is entirely in the popular spirit, if not actually imitated from a folk-song. In the recapitulation several of the motives of the first movement are introduced.

Of the eight symphonic poems we may consider 'Macbeth' the earliest. It was published after 'Don Juan,' but was completed earlier, and only withheld from publication for the sake of some changes in the ending. In every way it shows its antecedency. It is generally the weakest and least mature of the eight, and has remained the least popular—much less popular than it deserves. In character it is predominantly Wagnerian, yet it has many elements of individuality, and clearly looks forward to the later works. Its chief fault is structural; it is composed of a number of distinct sections, which fail to fuse into an architectural whole. It follows the story of the Shakespearean play, but rather the psychological events than the external action. It may be regarded as a tonal picture of the degeneration of a human soul. It opens *pianissimo* with the theme of

ambition: . There is a pause, and then the Macbeth motif enters sung by the horns:

. This begins a march movement, *un poco maestoso*, which makes use of the two themes mentioned, and a third, which presently appears, representing the degenerating influence acting upon the hero, externalized in the Shakespearean drama by the Witches:



This is developed in a straightforward manner over the tremolo of the strings. The march movement ends on


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a *pianissimo*. Then enters the theme of Lady Macbeth (so marked in the score) given out by three flutes:




beside this comes

a theme in thirds which recalls the 'Erda' motif of the *Götterdämmerung* and probably stands for Lady Macbeth's evil influence and intrigue. One of the most striking and admirable features of the work is the manner in which the theme of Lady Macbeth undergoes dramatic changes of emphasis; now it is *appassionato*, again *calmato*, yet again *dolce*, *belebend*, *wild*, *furioso*, etc., suggesting the various sides of the woman's

character. Yet another theme: 

paints her tenderer and feminine side. Through all the following section the three themes last quoted are important, though that representing Lady Macbeth is dominant. Even the theme of Lady Macbeth's femininity becomes masculine and insistent. Finally, out of the hubbub there emerges the motif of ambition, *fff*—fruit of Lady Macbeth's influence—and the soul-drama begins. It dominates the following section, continually striving upward, while Lady Macbeth plays a sort of obbligato rôle. Then a section in the original tempo paints the changes that have taken place in Macbeth's character, and the first three themes of the work furnish the subject matter, with the Witches finally gaining the upper hand. In the following section many influences play havoc with Macbeth's soul, the degeneration of which is represent-

ed by the following theme: 

which is allied to the theme of the Witches. This is then brought into conflict more and more violently with Macbeth's motif. Then, as though the hero's character

STRAUSS'S SYMPHONIC POEMS: 'DON JUAN'


were able to withstand the frontal attack, the struggle takes on a subtle turn in a fine *tranquillo* section, and thence emerges in a broad march episode based upon Macbeth's own motif. The hero has turned villain and has become triumphant in sin. But the spiritual disintegration is complete. A section *molto tranquillo* paints it, with the theme of degeneration coiling sinuously in the wood-wind. Over the spiritual débâcle are heard fantastic echoes of Lady Macbeth's motifs, and with a grewsome irony; it is the theme of her femininity that brings the work to a close.

It will be seen from this analysis how closely Strauss has followed the various episodes of his story, even though he denied himself the painting of physical action. In this and 'Don Juan' the composer was evidently experimenting with the problem of form, seeking to strike a structural formula more perfect than the simple one on which Liszt worked. Where 'Macbeth' is episodic and 'scrappy,' 'Don Juan' is almost symphonically architectural. Strauss certainly felt the weakness of the structural scheme he chose for his first tone-poem. It seemed worth while to experiment with a very different formula. 'Don Juan' is by no means a strict sonata movement, but it attains its feeling of unity by a discernible division into statement, working-out and recapitulation. It paints, we need hardly say, not the actual *amours* of the faithless hero, but rather the state of soul that impelled him to his variegated career. It is based on a fragment of a poem by Lenau, in which the hero sets forth how he is impelled from one woman to another by his passion for experience; how each separate affair is a unique and complete experience; and how at the end he sinks down exhausted and incapable of enjoyment, having expended all his energy in his fruitless quest after supreme experience. The work opens *allegro molto con*

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brio, with this theme: 

which stands for the *Lusttreib*, impulse for passionate experience. It becomes the theme of a brilliant march movement. Then there appears this gentler theme:

, which represents the fem-

inine allurements, and which is presently developed heavily with rich orchestration. What we here, for convenience, call the 'statement,' now comes to an end, and the 'working-out' section begins, with a new theme, *poco*

sostenuto,  in-

dicative of the sinister aspect of Don Juan's love. But now another charming lady appears, to offset the attraction of her of the second theme. She is perhaps of most placid and stately character, as is indicated

in her own theme: 



The two themes last quoted are now developed antiphonally, as one might say, and in discreet and 'open' instrumentation. (Here we should note how this delicate, almost Italianate, style of scoring forms the foundation for the rich and thick scoring of the later works, particularly the *Heldenleben*. If we find the later Strauss scores turgid and opaque, as many do, we should also notice that its heaviness is based upon a delicate feeling for the instruments chosen, a feeling developed in these earlier works.) Presently, with a *stringendo* passage, we are led to the main Don Juan

subject: 

This is developed with much strength and with deft interweaving of the other themes until a passage

STRAUSS'S SYMPHONIC POEMS

marked *vivo*, which is very significant as foreshadowing Strauss's later heavy polyphonic treatment. Then comes a passage *molto tranquillo*, in which various ladies, we may imagine, sigh with a wearied spirit. After this a '*tempo primo*' brings us to the 'recapitulation.' But instead of the regular second theme, we have the Don Juan motif developed with utmost boldness and magnificence. This works up to a *stringendo* and *fortissimo* on a diminished seventh chord. Then a long pause. Juan has reached his limit. The brief closing episode, *poco a poco più lento*, with a few long-held chords of the wood-wind over the tremolo strings, paints his exhaustion. The work ends with the *pizzicato* strings on E.

In each of these two early works we find the form somewhat unsatisfactory. In the first it is modelled too strictly on the specific episodes of the story and becomes disconnected when heard as music apart from its program; in the second, it is modelled too obviously on the abstract classical form, and is lacking in the steady forward movement and development, when heard as a tone-poem of interpretive significance. The problem was to find a form which answers to all the dramatic and expressive demands of the program, and yet shows unity and coherence when listened to merely as beautiful music. And it is one of the proofs of Strauss's genius that he solved this problem without adopting any set formula: each of his later tone-poems has a distinct structural scheme. 'Death and Transfiguration' has an episodic development bound into a whole by the frequent interpolation of the chief theme. *Till Eulenspiegel* and 'Don Quixote' are free variations of one or more set themes. 'Thus Spake Zarathustra' is a magnificent series of pictures, disconnected, yet all of them developed from common thematic material. The 'Hero's Life' is a free fantasia of a multitude of themes, and the *Symphonia Do-*

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mestica a free fusion of the various movements of the established symphony. A good half of the problem was that of selecting subjects which would lend themselves to some formally satisfactory treatment. And the fact that Strauss accomplished this with such success indicates the extent of his general culture—a thing which is becoming more and more a requisite for a composer. Finally, we must credit Strauss with the maturity of genius which enabled him to treat each of these subjects with appropriateness and distinction, giving each work an individuality almost as distinct as the individuality of each of the Wagner operas.

Tod und Verklärung is still the most popular of the Strauss tone-poems, and is generally regarded as the most satisfactory from the structural and emotional viewpoint. It tells of the last hours of a man in the pangs of death, of his struggles with approaching death, of his dreams of his past life, of his final gasp, and of his transfiguration in Heaven. It is at once one of the most realistic and yet at the same time one of the most idealistic works in modern music. It opens *lento*, with hesitant minor thirds in the strings, and ghostly tones in the wood-wind and horns, all rendered more tremulous by the taps on the kettle-drum. Then we see the dying man eloquently portrayed in this theme, a mere motif:



The harp enters with arpeggios, and the first flute gives out a wonderfully pathetic theme as follows:



This, alternating with the first theme, establishes the mood of the opening. Then the first oboe announces the theme of memory:



With the ac-

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the tremolo strings show his exhaustion. A last violent struggle, *molto agitato*, and we suddenly find ourselves, as though by magic, in a new world, opening our eyes slowly to a glory which is beyond our comprehension. Above the long pianissimo roll of the kettle-drums we hear sustained notes of the lowest bass instruments. The horns, in their lower register, begin to intone the Transfiguration motif. Other instruments join and the theme mounts higher and higher in the orchestra, with an accompaniment in the strings derived from the theme of youth. The roll of the kettle-drums continues throughout this long passage until the *tranquillo* when the Transfiguration theme has been taken up by all the wood-wind and brass, together with the harps, in full and triumphant C major harmony, in a form, which for sonority, breadth and nobility, has few equals in music:



What follows is not to be described on paper. It is a long sustained and increasingly rich development of the Transfiguration theme in stately measure, rising to a splendid climax. Thence it becomes quieter, and with the *poco a poco più calando sin al fine* we seem to feel the eternal benediction descending upon the tired soul. The work ends on a full C major chord played *pianissimo* by the whole orchestra. In its supreme inspiration and beauty this final episode of Transfiguration has hardly a parallel in all modern music.

The most magnificent of all the Strauss symphonic poems is *Also Sprach Zarathustra*, which comes chronologically immediately after *Tod und Verklärung*. It is in some sense an epitome in music of the philosophy of Friedrich Nietzsche, whose prose-poem, *Also Sprach Zarathustra*, enunciated in its clearest form the doctrine that the mission of the race is to produce the strong and free Superman. In the intensity of his feel-


STRAUSS'S 'ALSO SPRACH ZARATHUSTRA'

ing and the primitive dignity of his language Nietzsche is one of the great figures of German literature, and this, his greatest work, well deserved musical celebration by the greatest German musician of the time. And it is doubtful whether in all his work Strauss ever scaled greater heights, expressed loftier feelings, or exhibited a more transcendent technique, than in this magnificent work. In outward form, it is built up in sections which refer to designated episodes from Nietzsche's book. These episodes are so selected as to epitomize the growth of man toward the Superman in the Nietzschean philosophy. In Nietzsche's view, modern man begins his upward course bound by the shackles of formal religion, which he must shake off. His innate desire for something unknown leads him to plunge into the joys and sorrows of life, and to seek in struggle the supreme goal. But in outward struggle man is only pitting illusion against illusion. He descends into the valley of the shadow of death, for passion is only the dream of the thirsty man who sees in his fevered sleep a clear rippling stream of water. In learning he seeks to solve the riddle of the universe, but this only carries him farther away from the essence of life into illusion. And then he turns from the sorrow which religion counsels, and from the renunciation which wisdom counsels, into the immediate presence of life itself. And the life which experiences, the life which creates, is, in Nietzsche's view, the life of joy. And joy, to him, is symbolized in the dance. Here man turns completely from thought, which is only the illusion of life, to experience, which is the essence of life itself. To lose one's self in the dance is to find one's self swept along in endless current of creative life.

From the formal point of view Strauss's chief glory in this work is his fusing of the whole in spite of its

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'block' structure. This he does by means of his germinal development of themes. When he needs a new theme, he does not invent it, but develops it from a previous one, by means of some fitting transformation. The grandiose introduction which consists of *fortissimo* chords supported at the end by the full organ, brings forward immediately the chief theme of the

work , which perhaps stands for the

upward striving of man. This is followed by a section of the greatest beauty—a solemn chorale passage led by the organ and supported chiefly by the strings! This passage is entitled *Von den Hinterweltlern* ('Concerning the dwellers in the world behind'). They are the men shackled in religion, from whom the superman must emerge by slow steps. This is followed by the section superscribed *Von der grossen Sehnsucht* ('Of the Great Longing'), a short feverish section based chiefly upon the main theme already quoted and the theme of the religious scene. Then comes 'Of joys and sorrows'—a long passage in E-flat marked *bewegt*. The *Grablied*, which develops out of previous material, is sombre and intense, not a conventional funeral march, but a passionate picturing of man in despair. Then comes an astonishing passage entitled *Von der Wissenschaft* ('Concerning wisdom') in which the composer's technical mastership is shown at its culminating point. The theme of this section

 is obvi-

ously developed from the chief theme of the work, but manages to include each note in the chromatic scale. Upon this Strauss builds a formal fugue with superlative skill. The theme, with its chromatic character and its irregular triplets, presents every

STRAUSS'S 'ALSO SPRACH ZARATHUSTRA'

possible difficulty for formal polyphonic development. Strauss presents this passage as a bitter satire on the emptiness of dry science. After the fugue comes a passage, *sehr feurig*, passionate and very beautiful, showing the hero's struggle and escape from the toils of learning, even as he had previously escaped from the toils of religion. In the following passage, *Der Genesende* ('The Convalescent'), the composer uses the motif of learning in conflict with the straightforward main theme, and this gradually leads into the culminating passage of the work, the dance scene. The rhythm is that of a slow waltz, sensuous and luxurious, but filled with an infinite passionate longing. After much preluding on the figure of the chief theme, the solo violin presently emerges with the following:



This winds in and out of the delirious trills and scales which follow,

while the main theme of the work serves as an ever upward-striving accompaniment. There are two other main melodies in this waltz, one derived from the fiery introduction and the other from the religious scene. The whole man is comprised in the dance. The section culminates in its opening theme given out antiphonally by the treble and bass instruments. This dance scene is one of the supreme points of modern music; neither the genius of Strauss nor that of any other modern composer has ever surpassed it. After the dance dies down we have a short closing passage, entitled *Das Nachtwanderlied* ('The Song of the Night-Wanderer'), which refers to Nietzsche's great *Mitternacht* song in the 'Zarathustra.' The closing words of this give the clue to Strauss's work, and perhaps to the whole of Nietzsche's philosophy:

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'Die Wehe sagt, "Vergeh"'
Doch alle Lust will Ewigkeit,
*Will tiefe, tiefe Ewigkeit.'**

The luscious melody in the strings gives place to the *pianissimo* chords which end the work. This ending was at the time of the work's first performance the subject of hot controversy, inasmuch as the chords are in B natural, and the *pizzicato* bass notes which follow them are in C. This implied discord in the ending perhaps symbolized, in the composer's intention, the vista into eternity.

'Don Quixote,' which followed *Also Sprach Zarathustra*, is a set of free 'variations on a theme of knightly character,' illustrating episodes from Cervantes' immortal satire. The controversy which raged around this work at the time of its appearance centred chiefly about Strauss's literal realism in attempting to represent in music the turning of windmills, the bleating of sheep, and clouds of dust. These features were perhaps offered as musical jokes, and are doubtless permissible in a work of such buoyant character. They certainly do not dim the purely musical beauty of Strauss's tone-poem. As for the program, the composer steadily refused to give out any—a performance which he repeated with each of his new works. (In this he was accused of seeking to whet musical curiosity by means of mystification. The charge is eloquent of the change that came over the popular mind in the period after Liszt. Once a composer was obliged to whet the public's curiosity by supplying a detailed program; now he is obliged to whet curiosity by withholding it.) But in each case German program annotators puzzled out some program that seemed satisfactory, and this usually received the silent approval of the

* I do not offer a translation of these lines here. I do not believe they are capable of an English translation. Let the student who has been wise enough to possess himself of the German language read them in their purity, or else be content without them.—[The Author.]

STRAUSS'S 'DON QUIXOTE'

composer. So in this case, as in the others, we can be fairly sure of Strauss's programmatic intention. The 'theme of knightly character' is as follows:



This represents Don Quixote. A subsidiary theme



stands for Don Quixote's faith-

ful retainer, Sancho Panza. In the introduction is a statement of the knightly theme in the form of a canon between viola and 'cello. Then follows a picture of Don Quixote's approaching madness, symbolized by the blurred sounds of the muted instruments. (Even the tuba is here muted, for the first time in musical history.) Then in the section which formally answers to the 'statement,' we see Don Quixote and Sancho Panza setting forth in quest of adventure. In the first variation Don Quixote sees the beautiful Dulcinea in distress, and attacks the windmills, whose wheels knock him ingloriously off his horse. The second variation pictures the victorious battle of Don Quixote against the Host of the Great Emperor Alifanfaron (a flock of sheep who run at the knight's approach). In the third variation the knight and his squire discourse about honor, and in the fourth the hero attacks a band of 'robbers' (in reality a group of peaceful pilgrims) who administer to him a sound thrashing. In the fifth variation Don Quixote passes a night of vigil and sees in a vision his lady Dulcinea, and in the sixth meets the lady—in reality a vulgar country wench who is symbolized by the wood-wind and tambourine. In the seventh variation knight and squire ride through the air on a hobby horse, and in the eighth take a journey on an enchanted bark, being tipped over in mid-stream. In the ninth variation Don Quixote attacks and routs two 'magicians' (unoffending

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monks), and in the tenth, being defeated by the knight of the White Moon, promises to go home and lead a pastoral life. The finale illustrates the peaceful death of the brain-cracked hero, surrounded by his pitying family.

Till Eulenspiegel is regarded as one of the humorous masterpieces of modern music. It is based on the old tales of that epic cut-up Till, whose tales were current and were published about the time of the Faust legend. Till is the typical personification of bumptious and stupid high spirits. In his tone poem Strauss presumably illustrates various of Till's adventures, such as his riding into the market place, overturning the merchandise and casting terror among the old women of the market. Or perhaps Till is being tried for his life and making faces at his judge; or perhaps he is blaspheming while the very noose is about his neck; or perhaps, finally, Till's spirit is leaving his dead body and floating about among the people to become a deathless legend. All this is pure speculation, for Strauss has supplied no program; the listener may make out of it what he will. Musically the work is in the form of a series of free varia-

tions on these themes:



A *Strings*
p

B *Horns in F*
p

Its delicate and sensitive technique is equal to any that Strauss has revealed. *Till* is, by not a few musicians, regarded as Strauss's most musicianly work.

The *Heldenleben*, in which Strauss's technique is shown at its most complex, illustrates 'a hero's life'—none other, say the commentators, than that of the 'vain' Strauss himself. The hero's theme is as follows:



GUSTAV MAHLER'S NINE SYMPHONIES

In the first section he is set forth in all his heroism; in the second his enemies are shown in shrill and snarling caricature; in the third he is shown in love and home life, the lady developing under his spell from a coquette into a beautiful and loving wife; in the fourth section the hero struggles against adversaries, and wins victory in a grandiose *fortissimo* passage; in the fifth section the hero is shown in his works of peace, and Strauss here permits himself quotations from some of his earlier works, among them 'Don Juan,' *Also Sprach Zarathustra*, 'Guntram,' 'Macbeth,' and the song, *Traum durch die Dämmerung*. In all, twenty-three of these quotations have been noted. The sixth and closing section is a passage of reminiscence, and closes with the hero's death in peace, majestic and benign.

The *Symphonia Domestica*, which appeared in 1904, was offered as a picture of 'a day of family life.' It has the usual movements of the symphony, only merged together, in free form. In the introduction the chief themes are developed: that of the husband, easy-going, dreamy, and fiery by turns; that of the wife, lively and gracious; and that of the child, tranquil. The *scherzo* paints the happiness of the evening, the child's play, and his cradle song, and the clock strikes seven. The *adagio* is a love-scene of much beauty, with pictures of the dreams of husband and wife interrupted by the clock striking seven in the morning. In the finale, which includes a double fugue, we meet a new theme, telling of the 'awakening and merry dispute.' Husband and wife are discussing their son's future. The conclusion is in joyous vein.

II

The nine symphonies of Gustav Mahler constitute one of the most gigantic and impressive contributions

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to modern music. Basing himself on Wagner and Bruckner, Mahler, with unlimited wealth of fancy and noble ideas, with virtuoso control over the resources of the modern orchestra, with astonishing genius for free structure, poured forth these works which may well astonish even a world accustomed to all manner of startling and novel things. He had in particular two qualities which make him distinct from his generation: First, a power of envisaging a certain heroic sublimity which seems to contain no element of the mundane. The heroic quality of Strauss or Bruckner, for instance, is that of men become divine; but that of Mahler is the pure exaltation of the gods themselves. Next, and more important, Mahler had a vein of peasant humor as different from the refined humor of Strauss and Reger as it is different from the joviality of Haydn; it is folk-humor as no other modern artist has given it to us—rich and human, smelling of sun-baked fields and smoky kitchens, and yet as infinitely tender and many-tinted as the personality of Man himself. Mahler has employed the voice to a greater extent than any other modern symphonist, and of course has employed great freedom in the constructing of his works—following the model of the first great choral symphonist, Beethoven. In this free structure he revealed his great power of securing cogency of form without adherence to formal models. In counterpoint Mahler was masterly, and in his harmony he greatly extended the field of dissonance. His chief fault was his inability always to sustain the magnificent tone which he had in his mind's ear. And for this the quality of his themes was usually to blame; many of them are little short of banal, and lack the pregnancy necessary to fulfill their ambitious task.

The first symphony, in D major, contains a movement which was entitled 'The Huntsman's Funeral,' when performed at Weimar in 1894. The tone of the

Gustav Mahler
Contemporary caricature

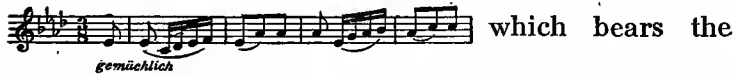


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G. Mahler

GUSTAV MAHLER'S EARLY SYMPHONIES

chase runs through the whole work—sometimes in the extensive use of traditional hunting fanfares, sometimes in the use of themes which are associated with the hunting melodies of German folk-song. In this early work Mahler already shows several of his personal qualities—particularly the mingling of satire and seriousness, and the dependence on easy-going folk-like themes for a good share of the thematic burden. In structure it follows the established symphonic form. It is a work of large proportions, and the product of a musical mind already mature. The second symphony shows to the full Mahler's disturbing creative vitality. It is in seven movements, and employs the voice in two. The first movement has an air of satire and grotesquerie, 'as though one were striving to believe a horrible piece of news.' Its form follows the symphonic model with reasonable faithfulness, but the second theme enters with unexpected quickness. The second movement is an *andante con moto*, in a vein as personal to Mahler as the boisterous *scherzo* was to Beethoven. It has the following theme,



direction *gemächlich*—a favorite word with Mahler and one exactly expressing the spirit of this characteristic movement. Nearly every one of his symphonies contains one such movement, even down to the gigantic and formless ninth. However Mahler may struggle and search in his grandiose movements, he never falters once he has written his beloved word *gemächlich*. A Mahler *gemächlich* movement could instantly be picked out from among a hundred other closely similar ones, for upon it he has put the very stamp of his heart. It is difficult to describe, but we may suggest its character by saying that it is a smoothly flowing movement, whose surface calm covers

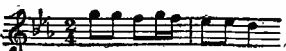
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a good deal of rhythmic energy; that it is always in the spirit of the folk-song, and that it seems to contain some subtle humorous content which never quite reaches the surface. In the present movement we should note the delightful obbligato melodies which Mahler evolves in the course of the development. The third movement, a quiet one in 3/4 time, is peculiarly rich in musical caricature. It leads directly into the fourth movement, which is an alto solo to words entitled *Urlicht*, taken from *Des Knaben Wunderhorn*. This is a work of impressive solemnity and beauty. The fifth movement is a delirious mixture of the satiric, the terrible, the humorous and the sublime. There are chorales, there is an impressive passage entitled 'The Voice Crying in the Wilderness,' there is a march, there is a fiery 3/8 passage, and any number of memorable details besides. The final movement is entitled 'The Great Summons,' and is taken as symbolizing the resurrection of Nature in Springtime. It opens with a long passage played by the horns and trumpets off-stage answered by the solo flute and drums. The body of the movement comprises a chorale sung to the words '*Auferstehen, ja auferstehen!*' This movement reaches dizzy heights of poetry, and puts the stamp of authority on a work which has hardly been surpassed in originality in all modern music.



The third symphony likewise comprises six movements, of which the last five are closely bound together. The first movement, which sings of physical power, opens with the following chief motive,



GUSTAV MAHLER'S FOURTH SYMPHONY

with this theme  is filled with humor, which just misses the tang of the music-hall. At the end comes a lovely idyllic episode, played by two post-horns. The fourth movement—*misterioso, sehr langsam*—employs an alto solo voice to words by Nietzsche, but in such wise that the hearer hardly knows whether to take it in jest or in earnest. In the fifth movement Mahler uses a choir of boys' voices, singing a little dialogue between Peter and Jesus drawn from *Des Knaben Wunderhorn*. The tone is undeniably satiric, and to some may seem sacrilegious. But the poem was probably not in the least sacrilegious to the mediæval poet who composed it, for the mediæval peasant stood in a friendly and cozy relation to the Almighty which is hardly to be understood by the Anglo-Saxon nurtured on a Puritan tradition. The last movement, beginning in a tone of peace, reaches, after passages of passionate excitement, a mood of confident power with the introduction of themes from the first movement.

The Fourth Symphony is characterized by Kretzschmar as a caricature of the cultured Philistine. (We should remember that all such readings of Mahler are purely personal, as the composer never supplied any programs for his works.) The first movement, though very long, is inexhaustible in its bubbling humor. Humor is pregnant in this main theme:

 , though it does not quite come to the surface. In the second theme  we have pure physical

joy, which does not need a joke to break out into laughter. It is in the working-out of these themes that the fun becomes almost boisterous. And this is what happens in the development section:

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 The effect is startling in

the extreme. In the second movement we have pure satire. The first theme is announced by a solo violin which the composer directs is to be out of tune. In the third movement we have a beautiful elegiac evening song, broken up and laughed at from a score of different angles. The final movement is a delightful setting of a famous poem out of *Des Knaben Wunderhorn* describing in intimate manner the household life in Heaven. It is sung by a soprano voice. The opening of the song will indicate its bubbling spirits:


Wir grüssen die himm- - li-schen Freudenbranten wir das Ir - di-sche mel-den

Of the Fifth Symphony, regarded by many as Mahler's greatest, it is difficult to speak so as to enlighten the reader. It is one of the longest symphonies in all music, lasting considerably over an hour in performance. In conception and execution it is gigantic. Its form, though fairly pure, is nevertheless so overwhelmed with detail that it is difficult for the hearer to find any point of orientation. To some minds, the work will seem to fall to pieces from the sheer weight of its parts. It is to be questioned, too, whether the thematic material is not wholly inadequate to the grandiose purpose. But these criticisms are hardly present to the hearer during audition. His mind is overwhelmed and stunned by the immensity of the mass of tone which he is hearing. Formal analysis will thus help us little. Nor will poetic interpretation by any one hearer be very satisfactory to another. Let us merely point out the chief characteristics of the work. The first movement is in the tempo and mood of a funeral march, opening with the following theme:



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Music' are regarded by some as satiric in character. Certainly it is hard otherwise to explain their disjointed form and the triviality of much of their material. The first, for instance, begins and ends with a delirious outburst of trills such as are traditionally associated with 'nature music'; and the second develops into a not too distinguished march.

But if we have seemed to make reservations in regard to the symphonies already reviewed, we can make none in regard to the magnificent eighth, the so-called 'Symphony of the Thousand.' This work shows Mahler's inspiration at its highest point. Greater sublimity has hardly been reached by any modern composer. Yet the idiom is intentionally popular. Even the extraordinary proportions seem intended for popular appeal. Here the genius reveals himself to the multitude.

The work is in two movements, in both of which a huge chorus is called upon to carry the chief development. The words of the first movement are drawn from the mediæval Latin hymn, *Veni, Creator Spiritus*. The words of the second are taken from the final scene of Goethe's 'Faust.' The first movement maintains the mood of praise and exaltation unmixed with earthly passion. In its supernal magnificence it must rank among the finest religious compositions of modern times. The second movement takes us into the epic heart of humanity, and racks us with a depth of passion which is endurable only because it is glorified in its greatness. Mahler seems to have immersed his soul in the mediæval richness of Goethe's pictorial imagination. The form, of course, has no relation whatever to the symphonic model. The theme which, for the sake of convenience, we may call the principal one, is set to the famous final words of Goethe's play, as follows:

lows:

FELIX WEINGARTNER

The Ninth Symphony is posthumous. It was in obviously unfinished state at the time of the composer's death, and was specially edited for the few performances given it. It proved turgid and incoherent in its length and terrifying complexity. In justice to Mahler's memory we should consider the work as having been far from finished. What we have of the ninth symphony is hardly more than its first draft. Had the composer lived he would doubtless have brought order out of chaos. But the work contains at least one movement which even in its present form is charming—the *allegretto*, a *gemächlich* movement in the happy peasant spirit which Mahler so loved.

III

Felix Weingartner, the great conductor, has sought to add to his reputation by means of composition, and has put forth a number of works showing scholarship and deep understanding of the modern orchestra. None of these works, however, can be regarded as standing in the front rank of modern orchestral compositions. Inspiration in them is too often lacking, and there is no great distinction or coherence of style. Weingartner's models are for the most part the classical German ones—Beethoven and Wagner, with Bruckner and Strauss as strong immediate influences. But there is also a marked strain of the Viennese in him, as well as a noticeable love of Italian melody. His chief orchestral works are three symphonies, a symphonic poem, 'The Fields of the Blessed,' and a 'King Lear.' The first symphony shows high spirits and humor, especially in the third and fourth movements, together with episodes of pastoral or elegiac quality. It is, however, uneven and uncertain in execution. The second symphony is more serious—an attempt at what the Germans call a *Weltanschauung*. The introduction shows

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the search after strange and indefinite tonality which the composer has apparently picked up from his 'ultra-modern' contemporaries. The chief themes, however,



are in the good old German manner. The second movement, *allegro giocoso*, strives for humor and grotesquerie, and the second, which makes use of two themes in a free variation form, recalls dimly the slow movement of Beethoven's ninth symphony. In the last movement the composer manages to marshall in review all the themes of the preceding movements. The third symphony is more ambitious than the other two and rather less successful. The first movement is more radical than that of the second symphony in point of harmony. The second movement has charm and originality, and the third is a fine essay in rich and lovely melody. The last movement lacks authority because of its composer's willfulness and unsuccessful striving after effects of humor and originality. The chief theme,



which gives every promise of solid and workman-like music, gives place to a slow Viennese waltz and to the following melody reminiscent of comic opera:

The composition fails of its full effect either in dignity or in humor.

Weingartner shows an evident unwillingness to preserve the purity of the symphonic form. And one expects, and justly, that he will do better with the symphonic poem. 'The Fields of the Blessed,' which attempts to paint the delight of the Heaven of the Pagans, is in many ways a charming and admirable work. It fails, we must confess, to win our love, for its themes

SIEGMUND VON HAUSEGGER

are all too dry, unexpressive, but it commands our respect for its contrapuntal dexterity, and our admiration for its mastery of instrumentation. In point of form it seems to have been rather thought than felt; when the composer parades three successive melodies, none very interesting, and then proceeds to combine them, we feel a little as though we had been tricked into listening to an advanced school-room exercise. It is in the sensuous variety of the complex instrumentation (which, however, does not escape Strauss's fault of heaviness) that we find the most to praise.

The work of Max Schillings (chiefly in opera and for orchestra) has gathered in modern Germany a large following of those who fear the pictorial and sensuous as a degenerative influence in music. Schillings is a learned musician, an able contrapuntist, a cogent formalist. If his music were as beautiful as it is 'good,' he would doubtless be generally acknowledged one of the foremost modern German composers. But Schillings seems lacking in all the genial qualities. His themes are stodgy and unattractive; his instrumentation, with all the thickness and heaviness of the modern Germans, has little of their fire and brilliancy. In his bracketed symphonic pieces, *Meeresgruss* and *Seemorgen*, he quite fails to give charm of any sort to his subject-matter, and is content to fill out long passages with meaningless musical rhetoric. This is the worse side of Schillings. At his best he is a conscientious, capable and rather thick-handed musician writing for an age which is being attuned to nuance and finesse. This he is in his prelude to Sophocles' *Ædipus Rex*. Since the piece represents him at his best it may be worth while to analyze it briefly in this place. It symbolizes, presumably, the Sophoclean story—that is, the struggle of the strong man with the stronger destiny—but there is no attempt to picture definite action. The work opens with a slow movement, with the following theme

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in the double-basses and bassoons: . This is answered by

a chorale theme in the wood-winds. These two themes, antiphonally treated, lead to a grand pause, then this theme (probably symbolical of Œdipus himself)



appears in the wood-winds and middle strings. This predominates for a time, the polyphony and instrumentation becoming heavier, and finally the movement develops into a rapid passage (*ma solemne*) with the following motif (doubtless that of struggle):



in the brass over a bass figuration in the strings. This receives a cogent development, with a complex and thick interweaving of voices—all none too interesting. Again a grand pause, then the chorale passage of the opening, and a return of the first and second themes. The work ends *largo* and *pianissimo*, with *pizzicati* of the strings.

A composer who errs on just the opposite side is Sigmund von Hausegger, who is one of the most faithful Wagnerians in the field of the symphonic poem. His orchestral works are not many, but the two most important ones—the 'Barbarossa' and the 'Nature Symphony'—are extremely ambitious. The former (a much earlier work) is based on the German legend of the great Emperor Friedrich of the house of Hohenstaufen (called the 'Redbeard' or 'Barbarossa'), who was drowned in Palestine on one of the Crusades, and is reputed to be waiting in a cavern in the depths of a mountain, seated before a stone table through which his beard has grown, and surrounded by his retinue, whence he will come forth on the day of his Fatherland's supreme need, to battle for United Germany.

SIEGMUND VON HAUSEGGER

Hausegger's work is in three movements. The first paints the 'Need of the People'—now vigorously, now elegiacally, now in harsh tone and now in gentle. The people are calling to their emperor. Their call is this theme, which opens the first movement and returns in the gorgeous apotheosis of the last:



This is an admirable example of Hausegger's thematic creativeness, which is thoroughly Wagnerian, but, without seeming imitative; can evolve themes of great beauty and distinction. The second movement is a picture of the mountain within which the Emperor sits: first the outside, surrounded by whirling mists, through which fly the ravens which are one day to bring the news to their master; then within, encircling the glory of silent majesty. The final movement, 'The Awakening,' paints a picture of the forthcoming of the Emperor, his struggle and final victory, and the triumph of a united people. The work is regarded by critics as 'unripe,' but it is inspiring in the extreme, and has the best of faults—the faults of youth.

The 'Nature Symphony,' in three movements, is a more recent work of huge proportions, demanding in its last movement full orchestra chorus and organ—as these demands are understood in modern times. The picturing of nature is imaginative and colorful, the pathetic and contemplative moods especially being well expressed. But the glory of the work is the last movement with its chorus singing Goethe's words: '*Im Namen dessen, der sich selbst erschuf.*' The theme, adequate to the majesty of the words, is as follows:



It must be admitted that Hausegger, in this work as in others, shows a regrettable lack of economy; all the forces of the modern orchestra are sometimes piled on at once, blur-


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ring all the complex polyphony and deafening the ears to any more nuanced effect. This is a fault, but it is not utilized, as so often among other modern composers, to hide poverty of musical invention beneath. Hausegger must be accounted one of the most promising of the younger German composers for orchestra.

One of the most remarkable of the modern German orchestral composers is Jean Louis Nicodé. He is remarkable for having achieved a fusion which has been regarded as next to impossible—a fusion of the most rigid classic style with the utmost romanticism of content. By all external tests Nicodé's technique might be that of Mendelssohn; but if we penetrate into the spirit of his work, we find ourselves closely allied with Mendelssohn's polar opposite, Liszt. Hardly any modern composer, not even Bruckner or Strauss, has surpassed Nicodé's *Das Meer* in largeness of idea and exalted inspiration of execution. Yet this is accomplished almost solely with means that were old when Strauss wrote his F minor symphony. This 'symphonic fantasia' is Nicodé's master-work. Of the composer's earlier works we may mention the 'Maria Stuart,' an essay in character painting which is brilliant in its results; the 'Symphonic Variations,' a masterly work; 'The Pursuit of Happiness,' a bravura piece which escapes the commonplace; and the more recent 'Gloria,' which has been described as a 'symphonic opera without voices'—scored for a very large orchestra, and filled with *leit-motifs*, some quoted from Beethoven and Wagner. But the great work remains *Das Meer*. In it Nicodé has lavished his power of combination, which puts him in the front rank of modern composers. Whether viewed from the poetic or the technical side, this work is supreme.

It is in seven movements, calls for a very large orchestra, and employs voices liberally. The introduction opens with the superb theme of the sea

MINOR CONTEMPORARY GERMAN COMPOSERS

 given out in the double basses and developed as a fugue '*sehr ruhig*.' This theme we may take to symbolize the great ground swell of the ocean. The second theme

 is then announced

in the wood-wind. This seems to represent the large waves. It develops gradually, broadening and becoming enriched with wonderful polyphony. The organ plays the opening theme as a chorale. Then enters a new theme in rapid triplets, suggesting the splash and spray of the ocean—the third of the trio of rhythmic movements of a great body of water. A part of this theme, which spins out at length, is as follows:



It receives a complex development. Then the first theme enters and is carried along with it, and presently the second theme also joins in. The combination of the three themes, each in its complete development and yielding no whit to the other, but preserving its place in the remarkable symphony, is one of the most astonishing passages, from the technical point of view, in all modern music. Nor is it, in poetic inspiration, a whit below its technical greatness. The whole passage works up to a magnificent *tutti*, in which the chorale previously played on the organ is given forth by all the wind instruments (the organ included) the strings furnishing a complex running accompaniment.

The second movement, which transfers us from the objective wonder of the sea to its emotional effect on the beholder, is a chorale, sung *a cappella*, to the words beginning '*Das ist das Meer*' (written by Karl Woermann). It is an impressive piece of work, as pure in style as a chorale by Bach, yet vibrating with romantic intensity. The third movement is entitled *Wellenjagd*,

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and the chase of the waves is set worth in a fine motif given to the violins, which serves as an accompaniment throughout the movement. The song here given to the chorus might have been written note for note by Schumann, yet if we allow for a possible over-emphasis and undue length we must adjudge the movement masterly. The fourth movement is entitled 'Phosphorescent Lights.' The chorale, 'Das ist das Meer,' is played by a brass choir off stage in a room with doors shut, while a brilliant orchestral accompaniment is maintained suggesting the strange lights that make the sea glow beneath the surface at night. The fifth movement is a beautiful tenor solo, entitled 'Fata Morgana,' with the following recurring refrain:



Fa - ta mor - ga - na Fa ta mor - ga na

Lieblich bewegt, doch nicht schnell.

The last two movements are subtitled *Ebbe und Flut* and *Sturm und Stille*, respectively. The former is to be played 'very seriously, and slowly majestic.' An invisible chorus *speaks* the words *Ebbe, ebbe*, while the large chorus on the stage sings its impressive song. The last movement opens with a stormy passage for the strings in triplet figures. The organ interrupts. Then the chorus sings its apostrophe to the sea: '*Raset, blaset,*' developing majestically and gliding into an organ chorale founded on the opening theme of the first movement, and taken up by the chorus with inspired beauty. The movement ends with a broad choral march movement, full of energy and nobility.

IV

We cannot here analyze the multitude of works emanating from modern Germany and Austro-Hungary, distinguished by their beauty or technical ability. A brief

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mention of some of the most eminent names is all that space will permit. Georg Schumann has shown fresh romantic qualities: his Serenade in F is a complex and technically able work, filled with delicate humor which sometimes verges on the boisterous. Of the works of Ferruccio Busoni, better known as a concert pianist, we may mention the *Geharnischte Suite* in C-sharp minor, with its four movements telling of war and battle, and the 'Turandot Suite,' filled with the vigorous exoticism of the far east. Of greater importance is the Hungarian Dohnányi. His symphony in D minor has many remarkable features, especially the final variation-movement. The adagio is an unusual idealization of gypsy music, with its spirit of never-ending instrumental improvisation. The suite in F-sharp minor has a first movement in variation form, almost equally remarkable with that of the symphony. Dohnányi's preëminent qualities are his clearness of construction and development and his sparing use of orchestral color. Paul Juon is a composer with many of the same qualities. He is more Russian than German in blood, but has devoted himself wholly to the more conservative German tradition of composition. He is devoted especially to the employment of folk-song, in a straightforward, conservative way, as is shown in his charming orchestral fantasy on Danish tunes which he calls *Wächterweise*. His symphony in F major opens with a memorable movement in variation form, in which highly contrasting moods are brought into close proximity. The final movement is full of power and energy, and stands, in point of inspiration, in the front rank.

The work of Heinrich von Herzogenberg is most frequently compared to that of Brahms, and the comparison is worthy. The first movement of the Herzogenberg C minor symphony bears a close relation with the first movement of Brahms' symphony in the same key. In

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the scherzo the composer gives us a novelty—the development of the main section and the trio, side by side, clause for clause. The second symphony, in B-flat major, is superior to its predecessor in the originality of its coloring, in freedom and contrapuntal smoothness, and in individuality of expression. The Swiss composer, Hans Huber, has written a number of symphonies of a more or less programmatic character. The ‘Tell Symphony,’ in D minor (opus 63), relates in clear and simple form of the freeing of the Swiss people from the yoke of the Austrians, but, neglecting altogether the actual events of the story, manages to preserve admirably the symphonic form. The ‘Böcklin Symphony’ in E minor (opus 115) is a more significant work. The last movement bears the superscription: ‘Metamorphoses, stimulated by pictures of Böcklin.’ It is a series of variations, each corresponding to some picture by the famous artist. The ‘Heroic Symphony’ (opus 118) is also distinguished by a remarkable variation movement, conceived as a ‘Dance of Death,’ in the mediæval sense, in which all the ages of man pass in review before the skull and bones. Nor should we omit Gottlieb Noren, with his fine ‘Kaleidoscope Variations,’ and his ‘Vita Symphony.’ There is also the Austrian boy, Erich Korngold, whose fame has gone around the world because of his remarkable virtuosity of technique at an age when most composers are writing canons for the school room. His *Sinfonietta* shows a remarkable handling of motives in the modern manner, with complex counterpoint and radical harmony. The *Schauspiel Overture*, one of his most recent works, is filled with a youthful exuberance which partly compensates for the lack of inspiration adequate to its grandiose pretensions.

MAX REGER AND OTHERS

V


Max Reger, one of the most masterful of all modern composers, wrote very little for the orchestra until he was approaching his hundredth opus number. We may fairly say that at the time of his recent death he was just beginning his 'orchestral period.' A student of his earlier works might have said that he had no feeling for the tone colors which the orchestra affords, nor for the largeness of idea which the orchestra invites. But it was certain that a man of Reger's immense ability and unquestioned talent should add something of note to orchestral literature. And his work for orchestra has grown in scope, depth and imaginative richness. The *Sinfonietta* (opus 90) is characterized by Kretzschmar as a mere jumble of music. The 'Serenade' (opus 95), however, shows full mastery of the problem undertaken, and an almost constant level of inspiration. The first movement, which is the best of the four, begins in a tone of quiet happiness, goes through a period of uncertainty and doubt, and finally comes out on the following cheerful second theme:



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mantic coloring. They are officially known as *Vier Tondichtungen nach Böcklin* and are numbered opus 128. The first is entitled *Der Geigende Eremit*. It is a *molto sostenuto* movement throughout, with constant and free changes of time, as though the whole were being played *rubato*. As in the suite above mentioned, the strings are divided into two sections, each complete, one muted and one without mutes. The main

theme is as follows:  Solo Violin

 This is worked up with a free polyphonic ac-

companiment, as though setting a quaint ecclesiastical background for the hermit's playing. The fiddling of this worthy gentleman is a thing to remember, and the movement is remarkable in preserving the sensuous beauty of the background along with the grotesquerie of the obvious humor. The second movement—*Im Spiel der Wellen*—is a sprightly *vivace* in 3/4 time, the style of which is familiar to all students of Reger. The third movement is Reger's tribute to the famous picture, 'The Island of the Dead.' It is a *molto sostenuto*, very beautiful, sometimes of extreme complexity, yet not overscored. It is generally chromatic in character. The whole is so fused and molten that it is difficult to isolate themes or describe the development. It is the work of 'a scholar and a gentleman.' The following theme

 Flute Solo

will illustrate the character of the material. The spirit of the piece is despairing or passively mournful, but the beautiful ending in D-flat is consolatory. The last movement is a Bacchanale, *vivace*, in 4/4 time. The movement is a spinning out of related material from a central germ theme—all unbelievably rich in device and fresh in spirit. It is impossible to trace the course of its development or to show its thematic groundwork. But it is needless to

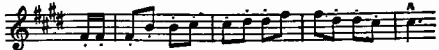
E. N. VON REZNICEK

say that it shows the quality familiar to all students of Reger—the richness of smoothly flowing inner voices, as cogent as those of Bach and as subtly eloquent as those of Franz.

The qualities of E. N. von Reznicek's chiselled and aristocratic art contrast strikingly with the most of the works which modern composers have written for the orchestra. This musician is by no means an objective and unimpassioned writer. He can work well on a large scale, and can even storm the heights with Richard Strauss. But his peculiar genius is for clearness of statement and construction; whatever task he undertakes he is able to execute with an authority which adds eloquence to his message. This message, it is true, is not highly original; von Reznicek does only what has been done before and perhaps done better. But a workman like him is extremely valuable to an age like the present, so liable to lose clearness of statement in its rush of ideas.

His musical individuality at its best is well represented by the *Lustspiel Ouverture*, which bears the date of 1896. This is written in the vein of sprightly high comedy. Though it employs a large modern orchestra, it is as delicately modelled as a precious stone. In every bar it holds closely to the spirit of its genre. Its high spirits seem to come from Haydn and its simplicity of statement almost from Mozart. It has a short and quiet introduction, and then plunges into its main theme, as follows:




which is taken very quickly and with the utmost delicacy of bowing. This is developed briefly and the second theme  enters quickly. In the working out, the composer shows a keen sense of the germinal possibilities of these themes, and develops them thoroughly but without pedantry.

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The piece abounds with delicate rhythmic devices, yet its variety seems unstudied. The work is in strict and clear sonata form.

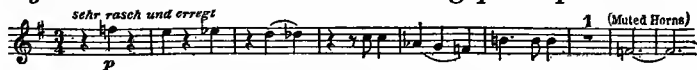
Von Reznicek's larger and more serious works—including the 'Tragic Symphony' and the 'Ironic Symphony,' show the same mature grasp of the subtleties of form. As an example we may take the 'Symphonic Suite' in E minor; for this has all the seriousness of purpose and thoroughness of execution of a large symphony. The first movement, which is in sonata form, seems to symbolize the conflict of passion and resignation in the human soul. The two prin-

incipal themes are as follows: A 

B . The contrast between these two motives is admirably handled. The working-out section is brief. The second movement, *sehr ruhig*, has the following first subject,



but soon falls into a 9/8 passage of very different quality. In this movement dissonance and chromatic progression are freely used. The third movement is a *Scherzo finale*, in the tone of what the Germans call *Galgenhumor*. It has the following principal motive:



In the further development the composer makes use of eloquent contrapuntal voices.

A more recent work of von Reznicek shows him competing with Richard Strauss in the tone-poem of the largest proportion. *Schlehmil*, in fact, seems like a 'bid for popularity' on the part of a man who has hitherto held aloof from the fashionable means to the popu-

ARNOLD SCHÖNBERG

lar heart. It purports to symbolize the life of man, and in its various episodes narrates the critical periods of life—such as youth, marriage, work in the outside world, failure—and of course death. The thematic material is excellent though obvious, and the scoring and harmonization are so rich as to superinduce instant applause. Nevertheless, the work disappoints in that it lacks those qualities which set von Reznicek apart from his contemporaries.

It would be presumptuous to attempt here to give a final judgment on the orchestral work of Arnold Schönberg. His method is so utterly different from all we have known in the past that our bases of musical æsthetics must be completely changed before we can truly appreciate what there is of beauty in it. His chief orchestral works, up to the present time, are the *Kammersymphonie* and the 'Five Orchestral Pieces.' The former is an energetic work, in which the movements are continuous. The polyphony is strong, and the themes, without possessing charm in the conventional sense, are pregnant and vigorous. Undoubtedly there is an abundance of technical skill shown in the construction of this work, which is the product of a fertile, industrious and altogether sincere musical brain. The 'Five Orchestral Pieces' are of a later musical stage. The score is a marvellous and wonderful thing; it would look quite as natural up-side down as right side up; in fact, when held twelve inches from the eye it looks more like a fly-specked piece of paper than anything else. This is partly because of Schönberg's method of 'spotting' his musical canvas, instead of coloring his orchestra according to the melodic contour. All division of the score into melody and harmony, or into distinct contrapuntal voices, all treatment of the orchestral instruments in 'groups,' are here abandoned utterly. As for the result of these methods, it is for each hearer to like or dislike it as he chooses. Only it behooves each

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listener to endeavor to discover what the composer was trying to say, rather than what he would like to hear.

The 'Five Orchestral Pieces' are scored for a large orchestra, including (for the first piece) four flutes, three oboes, three clarinets, with bass clarinet and contrabass clarinet; three bassoons and a contrabassoon; four horns, three trumpets, four trombones and tuba; together with xylophone, celesta, harp and percussion instruments, and the usual strings. The first movement, marked *sehr rasch*, is tremendously difficult for the performers, involving a great amount of conflict of rhythms— $3/8$ time against $4/8$, etc.—and contains no trace whatever of 'harmony.' The second movement is *mässig*. The third, which bears the same mark, has appended the following characteristic composer's note: 'It is not the business of the director to bring to the foreground in this piece the individual voices that seem to him important, or to modify apparently unhappy chord- or tone-combinations. Where a voice should be more evident than the others it is correspondingly scored, and the effect should not be toned down. On the other hand it is the business of the director to see to it that each instrument shall play with the loudness which is allotted to it; exactly (in the subjective sense) answering to the instrument and not (in the objective sense) modified to suit the effect of the whole.' To the uninitiated hearer, we may add, any emendations on the part of the conductor would go unappreciated, as no 'interpretation' could make these pieces sound other than queer and ugly according to old standards.

CHAPTER XIII

MODERN FRENCH AND ITALIAN ORCHESTRAL MUSIC

Emmanuel Chabrier, Charpentier and Chausson—Vincent d'Indy: the Wallenstein Trilogy, *Istar*, and the B-flat symphony—Claude Debussy: *La Mer*, *L'Après-midi d'un faune*, *Rondes de Printemps*, etc.—Paul Dukas: *L'Apprenti Sorcier*—Guy Ropartz, Maurice Ravel and Albert Roussel—Italian symphonic composers: Sgambati, Alfano, Zandonai, etc.

I

THE course which modern French music has taken in its development has been traced elsewhere in this work.* We are here concerned only with certain works which typify its achievements at their best. The task is by no means so difficult as in the case of modern German music, for the great French musicians stand out more obviously from among their imitating contemporaries. Besides, the modern French school is in a stage of youth, which can hardly be said of the German, and its direction is more marked and its offshoots fewer. We shall find ourselves concerned with each of the great figures who have determined the history of recent French music, yet not with many of their works, for their works for orchestra have, for the most part, been well considered and limited in number.

Modern French music begins to emerge with the work of Emmanuel Chabrier. He proved a stimulus no less in the art of orchestration than in the development of modern harmony. And the work which shows his scoring beyond any of his others is the Rhapsody 'España.' This astonished and delighted even those musicians who looked on it as no more than glorified dance-hall music.

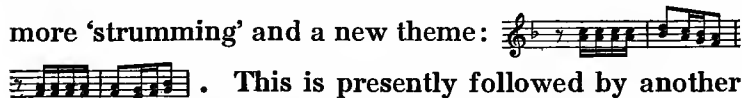
* See Volume III, Chapter 317ff.

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Its brilliance has not dimmed to this day. The appearance of the work was truly a dating point in the history of French music. 'España' was the result of Chabrier's sojourn in Spain, during which he collected a number of Spanish folk-songs and popular dance-tunes. On his return to Paris he was moved to develop these into an orchestral composition. Probably it was no more than a *jeu d'esprit* with him. Certainly, the respect in which musicians hold the work is not the result of any ambitious aim on the part of the composer. It is nothing but a fast waltz, freely developed, without a trace of pedantry or the parade of any of those devices which prove a composer the possessor of an extensive technique. It seems to be written purely from the heart. But as such it is a work of pure inspiration, for its rhythms are as sharp and its colors as flashing now as when it was first produced. Yet these living virtues in the piece escape the most acute technical analysis. There is little polyphony or 'development.' The few simple themes are merely repeated or alternated, with varying instrumentation. The work, which is marked *allegro con fuoco*, commences with a long introduction in the waltz rhythm, which is without a trace of set melody. It is merely the composer's 'strumming' on his mighty instrument. When this has gone on for many bars, as though the serenader were trying his guitar before beginning his serenade, we suddenly hear the following tune in the trumpets and horns:



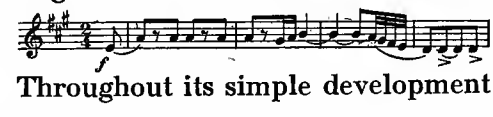
This is repeated again and again with different instrumentations, all most brilliantly colored. Then comes more 'strumming' and a new theme:



CHABRIER, CHARPENTIER, CHAUSSON

and yet another. And so it goes, one tune after another, in strictest time, with flashing tints and colors, as though all nature were joining in the exuberant waltz. The glory of the orchestral color is obtained not by any subtlety in the use of instruments, but by the boldness and straightforwardness—even youthfulness—in the obtaining of the effects dictated by the composer's instinct. The brass, in particular, is used with unprecedented boldness.

Gustave Charpentier, composer of the opera 'Louise,' has to his credit one large orchestral work which carried his fame throughout Europe. This is his suite, 'Impressions of Italy,' which he wrote while enjoying the sojourn at the Villa Medici enjoined with the Prix de Rome. The work is executed in Charpentier's masterfully simple manner; so well does it reflect the spirit and feeling of the Italians that it might be supposed to be written by an Italian, except for the polished Gallic manner of its execution. In this suite Charpentier immersed himself in his subject matter as much as he did later when writing 'Louise.' The fancy and originality displayed in the five movements are astonishing. The first movement is entitled 'Serenade.' In this he uses the *portamento*, long and short, the grace-note, the insistent repeated or held note, the ambiguous tonality—all with such dexterity that the piece bears the stamp of the Italian folk-song. The chief theme of the movement is as follows:

 . Throughout its simple development

one feels oneself a member of the ever-singing race beyond the Alps. The second movement, 'At the Fountain,' is, according to one critic, an admirable example of the French genius for making something out of nothing. The chief theme



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seems to have no individuality, but out of it Charpentier, by means of modulation, fragmentation, modification of tempo, etc., gains such an effect that it seems to be a melody of the first quality. The gentle dropping of the water is heard in the middle section, but the fountain of this movement is the clear pool of water in which one can study reflections for hours on a hot summer afternoon.

The third movement is superscribed *A Mules*. It is a subtly humorous movement instilled with indescribable verve. The cracking of the whips is heard, and the bustling laziness of Italian life. Now and then we seem to be catching a snatch of an opera air sung by one of the mule-drivers. The piece is a model of clear and ever-interesting development. The fourth movement, *Sur les Cimes* ('On the Mountain Top'), seems the distillation of luscious, sensuous sunlight. The last movement, entitled *Napoli*, much more complicated than the previous ones, is composed of numerous rhythms and motives. Much of it, of course, is dancing, but we have also a picture of the lazy and sentimental side of life. Later the composer pits a 6/8 rhythm against a 2/4 with excellent result. The whole movement abounds in life and freshness.

Ernest Chausson, one of the most talented of that distinguished group of pupils who gathered around César Franck in his later years, died before he had given the world of his best. But his B-flat major symphony, in its extensive use of the cyclic method), but ulating work, and altogether the most representative thing of its composer. The musical radicalism that was sweeping over France at the time did not affect him as it affected others, though he was thoroughly wide-awake to it. The present work shows the radical influence (it betrays its model, the Franck D minor symphony, in its extensive use of the cyclic method), but

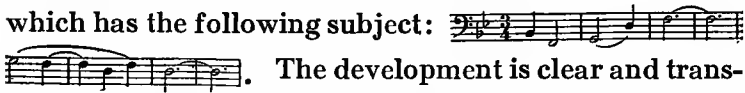
MODERN FRANCE: VINCENT D'INDY

it has none of the tossing and striving of the works of Chausson's confrères. It is simple, direct and noble, to a remarkable degree a work of inspiration rather than thought. An example of the almost Beethovenish spirit of grandeur that pervades it is furnished by the theme of the opening *adagio*, which is as follows:



The majestic prelude develops with generous use of full, organ-like chords, and leads into the movement proper, marked *vivo*,

which has the following subject:



The development is clear and transparent. Toward the end of the movement we hear again the theme of the introduction—still more impressive and noble. The second movement—marked *très lent*—is moody and veiled, as it were, in mist. With the section marked *un peu plus vite*, we have an example of early French impressionism in the process of discovering itself. The third and last movement is marked *animé*. It is a solid finale in 4/4 time, clear-cut and closely hinged. The themes from the preceding movements are marshalled in review, some of them in ennobled form—one more example of the cyclic form, which was much cultivated by the César Franck circle.

II


Vincent d'Indy's art is unique among the music of all lands. Though related to French impressionism, his style has a vigor and a personal flavor that places it outside of any exact classification. His themes seem hewn out of solid rock and his architecture is that of great blocks bound together by iron. Where the 'impressionists' use the transparent tints of the musical palette, d'Indy uses the thick and pregnant tones. Over

THE ORCHESTRA AND ORCHESTRAL MUSIC

all his works we can feel his intellectual intensity—a certain quality of thought that seems almost tangible.


The 'Wallenstein Trilogy' (opus 12) dates from d'Indy's early maturity. As such it shows peculiarly the influence of Wagner, who was the chief force in the works of the more progressive French composers until the arrival of impressionism, which is largely of French origin. Yet it is not in the least an imitation or reapplication of the Wagnerian method. D'Indy's individuality speaks in it in every bar. It has all the qualities that distinguish his later works—the pregnant, deeply considered thematic material, and the cogent structure, the free and harsh harmony, the intense and energetic tone-coloring. Its choice of Schiller's dramatic trilogy as a literary foundation is typical of the tendency of the progressive French composers of the time, who sought in German culture and art-works relief from the sickly tradition into which French music had fallen. It is in three parts, each of symphonic breadth of design, though without any close relation to the standard symphonic forms. The first movement is entitled 'Wallenstein's Camp.' It is a musical picture of uninterrupted gaiety, with dancing and burlesquing and games. It opens with the following theme,

Allegro giusto



simple and happy. The

development of this is irregular and full of surprises, with wild trills and free and frequent modulation.

Now a more tranquil theme  mirrors the quieter life of the


camp. But this does not last long. We are soon in a passage that might be a lively folk-dance. This suddenly comes to a stop and from the distance we hear the noise and tumult with which the

D'INDY'S 'WALLENSTEIN TRILOGY'

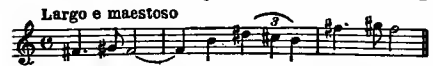
movement began. We are in the repetition of the principal subject (for this is a free *scherzo* movement) but the composer carries through his repetition with great freedom. The quiet second theme, for instance, receives a fuller development. Then, after a loud passage and a general pause, another theme, which we may regard as the trio, enters in the bassoon and is taken up by other bassoons in the form of a fugue:

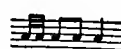


It seems to tell of the sermon by the *Capucine*, which is received with general laughter and derision. This is set

forth in the following motif, 

while the tuba with the theme of the sermon in vain endeavors to still it. But suddenly the uproar ceases, and we hear in the horns, trumpets and trombones the majestic theme representing Wallenstein.

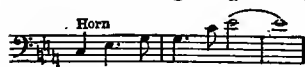
Largo e maestoso
 The trio is at an end and the main section is now repeated, with interesting changes, for example, a piquant episode for three flutes in the waltz section. The Wallenstein theme closes the movement.

The second movement of the work is entitled 'Max and Tekla' and is concerned with the love-story of the Schiller drama. But it is a serious love-story, beset with many trials. Frequently in the course of it the kettle-drums with the following motif  suggests the danger and menace of the surroundings.

The opening theme, as follows,  is given out by the horns and clarinets. It is taken up in variation form

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and attains a joyous end. Then a new tempo, an *allegro risoluto*, which perhaps suggests the strife of faction which complicates the problem of the lovers even as the struggles of the Montagues and the Capulets complicated that of Romeo and Juliet. Next we have a dialogue passage and a second theme, *allegro*,



which speaks strongly of the Wagnerian influence. An *andante tranquillo* now brings us to the love-music proper, with the following

subject: . Later this

theme is combined with that which opened the movement. Then the Wallenstein theme enters once more, but ends in dissonance, giving place to the *allegro risoluto* and finally to the love theme, *adagio* and half suppressed.

The third movement, entitled 'Wallenstein's Death,' opens with a beautiful *largo* introduction, which includes the Wallenstein theme. The chief theme (obviously drawn from that of Wallenstein) enters *allegro*



and is later combined with the music that opened the first movement. This latter plays a most important part in the movement. The section answering to the recapitulation of the symphony is followed by a *maestoso* passage with the following theme,



which in turn is followed by the love music of the second movement. Again a *maestoso* section, which answers to the actual death of Wallenstein, and the work ends with a *largo* which is based upon the introduction.

The symphonic Variations entitled 'Istar' (opus 42) are a brilliant symphonic achievement. The work is in

D'INDY'S 'ISTAR' VARIATIONS

reality a symphonic poem, and is based upon an eastern legend which tells of the beautiful Istar who entered the Distant Land in search of the Son of Life. To enter she was obliged to pass through seven gates, and at each gate the keeper removed some item of her clothing or adornments. At the first gate she was obliged to part with the tiara upon her head; at the second, with the earrings on her ears; at the third, with the precious stones upon her neck; at the fourth, with the jewels that ornamented her breasts; at the fifth, with the girdle about her waist; at the sixth, with the rings on her hands and feet; and at the seventh, with the last veil that covered her body. Thereafter, the story relates, Istar entered the Distant Land, received the waters of life, presented them, and thus before all, delivered the Son of Life, her young lover. The peculiarity of d'Indy's work, from the structural point of view, is that though this is a set of variations, the theme of theme is given out last of all. Istar is only at the last shown in her nakedness. This theme is as follows,



and is played by the orchestra in unison, after which follows a brief section descriptive of the redemption of the Son of Life. The variations are complex and brilliant in the extreme, a masterpiece of orchestral and polyphonic virtuosity.

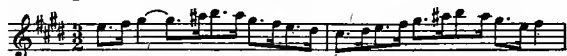
The third of the great works which between them summarize d'Indy's greatness, is the symphony in B-flat, which dates from 1903. This has the following



for the first movement, which is extremely effective after the slow introduction based on this motif:

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clear and vigorous development. The second theme is of an elegiac character and is in 3/2 time. In the working-out section the introduction theme enters largely. The musical style in this movement is strong almost to brutality, and the form is powerful and rock-like. The scoring is more vigorous and solid than one would find in the orchestral work of any other French composer of the time. In the second movement, which is *modérément lent*, we should mention the striking section in which the following melody



is taken by the harps. The movement as a whole is lyrical, but complex and even heavy. The characteristic third movement is marked *modéré*, and might be a series of sacred dances from the far east. The fourth movement opens with a review of the previous motives of the work (d'Indy has developed the cyclical method beyond any other composer of modern times) and is in fact largely composed of the symphony's previous material. It ends with a grand chorale-like section followed by a vigorous *vif*.

III

The most important symphonic work of Claude Debussy is *La Mer* (dating from 1905), which the composer calls 'three symphonic sketches.' It is a masterly achievement in Debussy's most mature style, showing a more vigorous creative thinker than one would learn to know from the popular piano pieces which bear his name. The first movement, 'From Sunrise to Noon,' opens very slowly, with long held tones in the bass strings, rhythmic notes in the harps, and a swaying figure in the wood-winds. Then

DEBUSSY'S 'LA MER'

the main theme enters in the horns and trumpets:



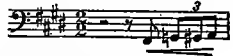
Next, with the spreading sunlight, we have a livelier section followed by a *modéré* with a new theme which continually strives towards the upper registers of the orchestra—all above much tremolo and triplet figuration in the strings. The second main theme, which seems to show the sunlight glowing over the water,



is given out by the horns. This is dominant in the following development, which is very rich in colorful accompanying device. This section culminates in a series of *sforzando* chords and a passage marked *retenu*, and is followed by a section *un peu plus mouvementé*, with new thematic material which is more energetic. This finally subsides to a passage, *plus retenu*, in which the first theme is dominant. Then comes yet another distinct section, *très modéré*, with a slow 6/8 melody in the horns, and cellos, and a final section, *très lent*, in 4/4 time, with a majestic sweep, utilizing the second theme of the movement and culminating *fortissimo*. This analysis will give some suggestion of the fluid structure of Debussy's orchestral music, as different from that of d'Indy as could well be imagined. The orchestral coloring is masterly, and the harmonic device, which enriches the musical web with infinite surprise and exquisite delicacy, is in the manner which has brought the honor of supreme originality to the modern French school.

The second movement is entitled *Jeux des Vagues*, and is for the most part an *allegro* 'dans un rythme très souple.' It is more pianistic in style than the other two movements, and reminds one of the piano Preludes. Its harmony is largely chromatic and contains an abun-

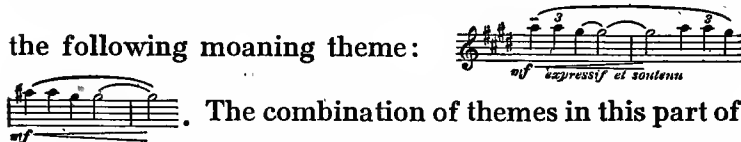
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dance of thick honey color. The third and last movement, called 'Dialogue of the Winds and the Waves,' is marked *animé et tumultueux*. The themes of waves and winds respectively are as follows: A 



The first theme of the first movement soon enters and continues to play an important part in the present movement. New material appears freely, particularly

the following moaning theme:



The combination of themes in this part of the work (the theme of the waves is the basis of the accompaniment throughout) is sometimes highly skillful. One of the most striking passages is that in which the first theme of the first movement is accompanied by the strings in wide arpeggio sweeps. The excitement now gives place to a lovely passage, *très soutenu*, in D-flat major. Here the moaning theme enters again, above a rich chromatic accompaniment; it undergoes various transformations in the following animating passage, which rises to a fortissimo. The movement now slides into the previous tempo, much broadened. The moaning theme dominates nearly to the end. We have in this work of Debussy's one of the finest products of modern France—a synthesis and summary of the achievements of musical impressionism. Such a brief analysis as this can give no idea of the happiness of the scoring, which flows directly from the composer's highly personal harmonic method, and would be almost a study for a separate volume, were space adequate. We may only say that *La Mer* is as admirable as a technical lesson in modern music as it is beautiful as a poem.

DEBUSSY'S 'L'APRÈS-MIDI D'UN FAUNE,' ETC.

Not so much can be said for the orchestral Prelude, *L'Après-midi d'un faune* (after an 'Eclogue' by Mallarmé), which is an even more brilliant achievement in its way. If the style here is purer and more perfect than in *La Mer*, the technical and expressive range is not nearly so wide. The *Après-midi* might be the work of an accomplished minor poet, while *La Mer* could be none other than the work of a musician of first rank. Yet the present Prelude is peculiarly valuable in that it offers a summary, easily grasped, of what is most personal to Debussy—that narrow range of moods and sensations which we call 'atmospheric.' In it we see strikingly illustrated how far the impressionistic school has strayed from the old German symphonic tradition. The opening theme



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this later Debussy has shown increasing evidence of his charming vein of delicate humor. The three pieces are entitled *Gigues*, *Ibéria* and *Rondes de Printemps*. They have become generally known in reverse order, the first remaining unpublished till 1913. The second, *Ibéria*, is a brilliantly scored piece of impressionistic tone painting descriptive of Spain in a rather more subtle sense than Chabrier's *España*. (Cf. Vol. III, p. 330.) The light humor of the composer is delicately expressed in the third of the *Rondes*—which bears the inscription, 'Vive le Mai.' It opens slowly, and with much impressive mystery and magic, and works up to a lively Dionysian movement in 9/8 time, from which emerges

the following theme: 

This is admirably manipulated, and furnishes a good example of what Debussy can accomplish with a vulgar theme. The whole work glows with life and is filled with the clever details which are a feature of the composer's style.

A composer who works in Debussy's style, but with more objective intent, is Paul Dukas. The orchestral scherzo, *L'Apprenti Sorcier*, by Dukas, is known to concert goers the world over. It is, in fact, as brilliant a feat of orchestral story-telling as recent years have shown. The story which furnishes its 'program' is taken from a famous ballad by Goethe. This narrates how the sorcerer's apprentice, not yet an adept at his art, sought to experiment with magic one day during the absence of his master. He commanded water to flow from a broom, and was duly delighted when the humble implement obeyed his command. But he became worried as he saw the water flooding the room. He sought to stop the flow of water, and was dismayed when he realized that he did not know the formula for stopping it. Terrified at the thought that the master might dis-

GUY ROPARTZ

cover his misdemeanor, he tried all sorts of variations on the original formula, but in vain. The water began to run over the door sills into the street, and the whole house threatened to be swept away. Finally, in terror, he summoned the master, who took in the situation, pronounced the correct formula (a mere reversal of the original one) and brought all to rights—administering a sound thrashing to his mischievous apprentice to settle the account. Dukas' scherzo commences *assez lent*, with mysterious chords for the muted violins, with harp harmonies. Here the apprentice is toying with magic. The motion of running water is suggested in the wood-winds, as the lad gets the idea of his mischief. There are three lively bars of 9/16 rhythm, then the running water theme is repeated in the muted trumpets, then in the flute and then in the horns. Next we hear the magic formula in the horns and trumpets, culminating in loud shivering tremolos of the strings. The apprentice has given the command, and the broom has attempted to obey his behest. A moment's silence! Then begins the main *scherzo* movement, as the water commences to flow. The theme of running water enters tentatively once or twice, interrupted by short chords in the wind instruments. Then the bassoons give out the theme of running water confidently:



The water has begun to flow steadily and freely. From here on the whole movement is a sort of series of variations, with the main theme and two allied motifs undergoing all sorts of transformations, and the orchestra tricked out with all sorts of devices and surprises. At first the apprentice is delighted with his mischief. Then he becomes slightly worried, then fearful. He tries to give the formula for

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stopping, but gets it wrong—giving, that is, the original magic command, which only makes the broom flow faster. He seeks to quell the broom by physical force, but it runs away from him (triplets *fortissimo molto staccato* in thirds). The orchestra becomes more tumultuous, though always in the steady unrelenting rhythm. The apprentice quivers in terror (quivering of strings and wood-winds). He calls for help (stopped horns, cornet and viola in a whining theme). His master appears and with authority gives the formula for stopping (the original magic formula reversed). The work now resumes its opening slow movement—the surrounding atmosphere of magic—and ends with a single crashing chord, as the master lays the stick to his apprentice's back. In all modern program music there is no more perfect masterpiece of humor and vivid orchestration. Unfortunately Dukas' output has been exceedingly slight, and he has not produced a fellow for this work.

IV

One of the most able of d'Indy's pupils is Guy Ropartz, who has written much for orchestra and has recently come to the fore as one of the most powerful composers of modern France. He can hardly be called an impressionist, though all the progressive composers of modern France have to some extent absorbed the Debussyan technique. He rather cultivates the angular and cerebral style of his master, which he develops to an even more astounding degree of complexity. His themes are dry in the extreme, being chosen not at all for their inherent beauty, but merely for their pregnancy and adaptability to abstract development. The Symphony in E major, dated 1906, may be taken as an example of this style. It opens *très lent* with an introductory

MAURICE RAVEL, ALBERT ROUSSEL

chorale by mixed chorus (the words are the composer's own), which tells of sunrise over the sea, plain and forest. There is extensive use of the whole-tone scale. On the word '*joie*' begins the main movement, which is in 5/4 time, *assez animé*, and has the following theme:



This may stand as a type of the Ropartz themes, studied, austere, and utterly unloveable. But the sheer technical control which Ropartz brings to their development makes the student gape with open mouth. In it we have great harmonic freedom, necessitated by the integrity and independence of the many separate voices. The result is grandiose and awe-inspiring, but utterly brain-spun. The second movement shows Nature in her calm and indifferent moods. The third is an address to poor men, urging them to love in order to improve their spiritual estate. The music is solemn and pseudo-religious, with a certain insinuating sensuous beauty. The fourth and last movement is an ecstatic praise of brotherly love, in which the theme of the opening movement returns. The choral parts are complex and difficult. The words, which are long and bombastic, are a blot on the work. They are most ordinary prose, and a cynic might say that the music is likewise.

Maurice Ravel, who is, with Debussy, the most inspired of the French impressionists, has written little for orchestra alone. His most typical work has been shown in such pieces as the ballet, 'Daphnis and Chloë,' a brilliant performance, with a wide expressive range and a physical vigor of movement which impressionism had not previously attained. For the present purpose we may give a brief analysis of his charming toy suite for orchestra, 'Mother Goose,' which shows his mastery of the miniature form and spirit. The little suite pictures five beloved incidents from Mother Goose, and

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though it shows in subtlest guise Ravel's super-refined art it proves its genuineness in that it is perfectly intelligible and delightful to children. The first movement is a very brief 'Pavane of the Beauty in the Sleeping Forest.' It is little more than a few measures of duet, but it reminds one of Ravel's other Pavane—that unapproachable *Pavane pour une infante défunte*. In this movement we may note the muted basses, a fantastic notion characteristic of Ravel. The second movement—*très modéré*—tells the adventures of Petit Poucet, who strewed breadcrumbs to mark his path, and was lost on the return because the birds had eaten them. The simple melody is enriched by much device in the accompaniment—for example, the *glissando* harmonics in the strings. The third movement is entitled 'Laidronette, Empress of the Pagodas.' Its chief theme is as

follows:  *etc.*. This is de-


veloped with a dazzling shimmering accompaniment of tremolos and scattered melodic fragments in the strings—all of the utmost delicacy. There is much burlesque orientalism in the scale of the toy-shop, and further on even considerable noise and pomp. A middle section gives us a slowly swaying sensuous melody in the flute, over long held chords of the muted strings. The fourth movement, 'The Conversation of Beauty and the Beast,' is a piece of inimitable humor. The theme of Beauty is intoned by the clarinet in waltz form as follows:

 *pp espressivo*.

Then from the contra-bassoon, we hear the theme of

the Beast: . The two now

hold converse, and the Beast attempts his clumsy

compliments as follows: .

Famous Conductors of the Nineteenth Century:

Hans Richter
Hermann Levi


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ALBERT ROUSSEL

At his first expressions of adoration the shudders of Beauty are expressed by fierce tremolos of the violins. But soon both themes join in a waltz as best they can. Beauty has accepted him as Beast. But then, after a *fortissimo*, he comes to her (in ethereal harmonics of the solo violin) as a Prince. The movement, after this lovely fairy-like transformation, comes to a close very softly. The last movement, entitled 'The Fairy Garden,' is a stately waltz ending in the fire-works of harp *glissandos*.

Among the more conservative of modern French composers Albert Roussel holds a high place. An ardent admirer of César Franck, and by nature a slow and careful workman, he has developed by degrees from a talented student of classical models to a poet of inspiring imagination and exhaustive technique. His incidental music for the ballet, *Le Festin de l'araignée*, is a masterpiece of delicate delineation. But his greatest work hitherto is his orchestral and choral suite, *Evocations*. This, inspired by a trip to the Far East, shows at its best the manner in which Roussel has synthesized the impressionism of a Debussy and a Ravel with the pictorial imagination of the earlier romanticists and the ideals of classic workmanship embodied in César Franck. The work shows the magnificence of Strauss combined with the delicacy of Ravel. Each of the three movements of the suite pictures forth a mood 'evoked' during the composer's sojourn in the Far East several years ago. The first theme, entitled 'The Gods in the Darkness of the Caverns,' is a mysterious, ever-shifting picture of wonders.

This is the principal theme,  *etc.* —

The musical notation is a single staff in treble clef, 4/4 time signature. It begins with a piano (*p*) dynamic marking. The melody consists of a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and the word *etc.* followed by a horizontal line.

one of many. As the trembling mortal peers deeper into the darkness he sees painted upon the rocks of the cave pictures of the great gods, as follows:


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 *Oboe* *etc.* . The whole movement

has the Gothic magnificence of German imagination (*cf.* E. T. A. Hoffmann) expressed with the delicately sensuous and subjective quality which is Gallic. The second movement, 'The Red City,' is a wonderful scherzo of endless spirit and variety. It seems to be a festal procession of some eastern potentate, and the

main theme 

seems to tell of gorgeously trapped elephants and of the whiteness of glistening ivory. The third and final movement—'On the Banks of the Sacred River'

—introduces the chorus:  *pp* Ah

It is a magnificent work in a religious spirit foreign to western civilization—deeply sensual and yet calmly exalted. The baritone, in a hushed and half melodic recitative, murmurs his prayer by the sacred stream, and various parties of pilgrims and worshippers pass by in the night. Finally the chorus chants a gorgeous hymn to the rising sun, with which the work closes.



V

In Italy there has been a veritable renaissance of symphonic music. Not only are there now many talented composers devoting their best efforts to the abstract forms, but even some of the successful operatic composers do not disdain to exert their efforts to making a name for themselves in the concert programs of Europe. The pioneer in this movement is probably G. Sgambati, pupil of Liszt, who was for many years Italy's most eminent symphonist. Since his time there have been distinguished musicians, such as Alfano,

ITALIAN SYMPHONIC COMPOSERS

Franchetti and Zandonai, whose orchestral works have proved to be of the highest quality in inspiration and workmanship. This is the more favored because modern Italy has evolved a harmonic technique quite her own, a technique of free polyphony, based upon the old harmony but carried far into the domain of expressive dissonance, a web of independent and highly expressive voices constantly modulating according to the chromatic principle. This technique has been successfully applied to opera—notably by Zandonai—but seems to be before all else a symphonic idiom. It is distinguished by intense thought and endless physical energy. With this mature style the Italian composers have contributed to the evolution of the symphonic music of the world. In short, modern Italy is beginning to rival France and Russia in the 'pure' and abstract forms of music.

As an example of Italian symphonic music in the early stage of its present development, we may take Sgambati's symphony in B, opus 16. It is a work inspired by classical ideals, showing admirable reserve and proportion and yet betraying generously the romantic influence of Liszt. Especially fine is the first movement, in which Italian energy and beauty are moulded into a coherent whole by a just observance of the principles of symphonic form. The second

subject of the first movement  suggests how the Italian symphonists can invent song-like melodies which are still amenable to symphonic treatment. Especially in the second movement,  with its sensuous harp accompaniment, do we feel the old Italian tradition of

THE ORCHESTRA AND ORCHESTRAL MUSIC

succulent melody. As a parallel work in the domain of pure romantic music, we may mention Sinigaglia's lovely 'Piedmontese Suite'—a thing dominated by other ideals (chiefly those of Grieg), but distinguished by the same regard for form and for the *a priori* conditions of non-operatic music.

Yet these works seem almost to have come from the kindergarten when we examine ambitious pieces like Alfano's Symphony in E minor, or Zandonai's symphonic poem, *Vere Nuovo*. The Alfano work is in all respects a masterly composition. Here the old operatic method (melody and accompaniment) is rejected completely. Not only have all the voices equal importance and independence, as in the Bach Fugues, or in certain passages in the Wagner music-dramas, but the themes themselves are chosen without regard to what the average music-lover calls 'beauty.' Their beauty, in short, resides not in their sensuous appeal or their emotional expressiveness, but solely in their adaptability to symphonic development. In other words, the method has become utterly and wholly symphonic. This swinging of the pendulum in modern Italy is one of the most remarkable manifestations of modern music. No contrast could be more complete than that between Verdi and Alfano. There are few works in modern music more utterly unrelated to picture or specific emotion than this symphony of Alfano's. The character of the themes may be seen from this fragment of the chief themes of the first movement:

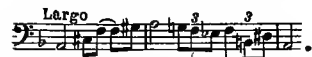
Allegro giusto

A  etc

B  etc

The development of these melodies is fairly regular and tireless in its inner energy. The treatment of the inner voices is the work of a master craftsman. Even in the slow movement, where we might expect poetry and 'beauty,' we find hardly any relaxation in technical austerity, as will be seen in the following

ITALIAN SYMPHONIC COMPOSERS

theme: . This is decidedly a work for the technical musician, who will find it a mine of resourcefulness and of beauty in the detailed articulation of the parts. So perfectly is this achieved that we have no feeling of sectional construction; the whole movement seems to flow like liquid, with the voices entering and merging like brooks joining their river. The scoring is not—cannot be—distinguished in the nineteenth-century sense of giving each voice a peculiar romantic color. It is a scoring suited to the polyphonic style of the music, in which the instruments seem to be chosen for their mechanical adaptation to the voice sung.

In the more romantic side of modern Italian music, we find Zandonai's *Vere Nuovo* instructive. It is primarily romantic music, filled with poetry and sensuous appeal. Yet it seems hardly less complex and austere than the Alfano symphony. In the bewildering interweaving of the voices we find scarcely a passage in which attention can be relaxed. It is like the dizzy mingling of creative forces which one feels in early spring, where a thousand kinds of life join in a vast symphony of growth. The harmonic style is that of constant chromatic modulation. Here are two of the themes, selected almost haphazard, showing the chromatic quality of the whole:



The words, taken from d'Annunzio, are sung by a baritone voice.

CHAPTER XIV

THE MODERN RUSSIAN, SCANDINAVIAN AND ENGLISH COMPOSERS

Balakireff and his 'Thamar'; Glazounoff and his symphonies; Alexander Borodine—Rimsky-Korsakoff: his symphonies and symphonic poems—Moussorgsky and César Cui—The 'Moscow school': Liadoff, Glière, Rachmaninoff, etc.—Stravinsky and Scriabine: color music—The Scandinavian composers; Sibelius and his symphonic poems—The English moderns: Elgar, Bantock and Delius.

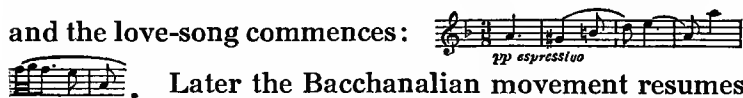
I

IN previous chapters we have told of the orchestral work of the Russian orchestral composers of the early and middle periods (considered in an evolutionary rather than a chronological sense)—especially Glinka, Rubinstein and Tschaikowsky. And in Volume III we have seen the general character of the recent Russian nationalist composers. Here, then, we have only to illustrate the characteristics of the most important of these composers in their chief orchestral works. In general they group themselves into two classes—those 'neo-Russians' who gathered around the banner of Balakireff, and the more recent composers influenced by cosmopolitan ideas, chiefly French. In addition, there are of course border composers, contemporaneous with the above, representing neither in full measure.

Balakireff, though a genius of remarkable powers, did comparatively little composing, being too much occupied in teaching and directing his beloved enterprise, the Free School of Music. From his short list of opus numbers we may select his symphonic poem, 'Thamar,' which is beyond a doubt his most representative work. This work, borrowing a 'program' from the great Rus-

BALAKIREFF; GLAZOUNOFF

sian story-teller, Lermontoff, tells of the Georgian Princess, Thamar, who lived in a castle among the mountains and held high court with her attendants. Her sole pleasure in life was to waylay travellers and induce them to join in the revels, after which they would be made to minister to her pleasures. In the morning each man thus honored would be put ruthlessly to death, while the Princess seated herself at the window, watching for her next victim. The Balakireff music opens *andante maestoso* with much weaving and swaying of the strings—setting the voluptuous atmosphere of the Princess's castle. Then come uncertain snatches of melody, suggesting the half formed impulses of the Princess, while the weaving of the accompaniment continues from one instrument to another. All this works up to the main *allegro—moderato, ma agitato*—in 12/8 time. This movement pictures the revels in the castle. The traveller has entered and is being entertained. But soon we come to a *meno mosso* and an *allegretto*, and the love-song commences:



Later the Bacchanalian movement resumes sway, and is carried to an overpowering climax. The slow and luscious passages near the end are especially beautiful. The work ends softly, with the weaving figures of the opening re-setting the atmosphere in which the Princess lies in wait for her victim.

The fertile Moszkowski, a Pole, who might be classified as a German, wrote little which has had the vitality necessary for continued life. Two orchestral suites barely carry his fame as an orchestral composer into the twentieth century. But Alexander Glazounoff, who was much like him in temperament, is still a force in the symphony concerts of the world. Of his many symphonies we need speak in detail of only two—the fourth and the fifth—together with the bril-

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liant symphonic suite, 'The Middle Ages.' His earlier works for orchestra betrayed his leanings toward program music, partly the result of his early association with Balakireff and Stassoff. The orchestral fantasias, 'The Forest,' and 'The Sea,' the symphonic tableau, 'The Kremlin,' the symphonic sketch, 'A Slavonic Festival,' and the 'Oriental Rhapsody,' all show the pictorial and romantic bent of his early years. But more and more he became attracted to 'pure music,' as his many symphonies show. 'The Middle Ages' is the only example of program music from his mature period. And in this work the picturesque element is not specific. The fourth and fifth symphonies have gained much popularity outside of Russia, being simply and melodically written, and demanding no knowledge of or feeling for the Russian idiom to make them intelligible. They are, moreover, light and merry works, and this fact probably increases the hospitality of their reception.

Though Glazounoff frequently made use of Russian material in his earlier symphonies, there is hardly a trace of it in his fourth. This work begins with an *andante* which has the following theme, given out by the

English horn: 

This leads leisurely to the principal theme, which

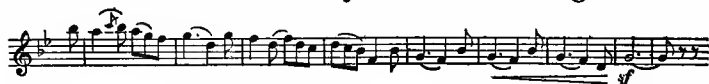
is given out thus: 

 etc. The second theme is a major version

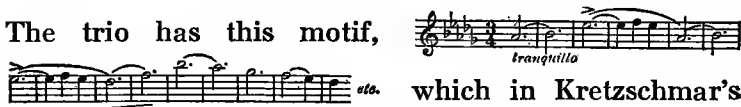
of the opening *andante*. The development is irregular, having the peculiarity that the composer dispenses altogether with the 'working-out' section and amplifies the material in the 'recapitulation' at will. The movement ends happily with the opening theme of the *allegro*. The second movement has the character of a lively

GLAZOUNOFF'S SYMPHONIES

folk-dance, and rests chiefly on the following material:

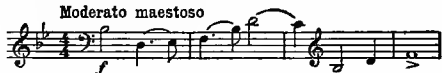


The trio has this motif,




etc. which in Kretzschmar's opinion suggests the music of the Æolian harp. The slow movement (*andante*), without being profound, contains much variety of mood and passages of vigor and power. It leads directly into the finale, which is of simple material and is clad in gay orchestral colors.

The fifth symphony has the same glad and energetic outlook on life, but is pitched more in the heroic vein. There is little national influence in either form or content. The first movement opens with the following


fine theme,  which leads, with firm and stately measure, to the *allegro*. This has a theme drawn from that of the *maestoso*:



The second theme shows how little Glazounoff feels the need of going afield for his material. The two themes would be insufficient in contrast, except that the plan and intent of the movement is modest. The *scherzo* is a charming movement, which seems to tell some


quaint fairy-tale. The opening theme  certainly

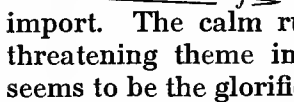
pictures the dancing of elves, while the one which shortly follows it

 carries our imagination to

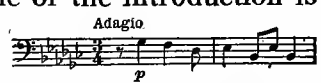
goblins or perhaps to giants. The third movement is a charming picture of gentle sentiment shown in

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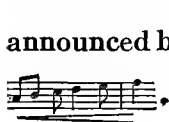
the principal material,  over chords of moody and cloudy import. The calm ruminations are interrupted by a threatening theme intoned by the brass. The finale seems to be the glorification of happy successful combat.

The chief theme  has a military character, and the structure of the movement shows nothing unusual. In these works Glazounoff shows his native facility in pleasing invention, his virtuoso mastery of orchestral color, and his sure and extensive musical technique.

One of the greatest symphonists of modern Russia was Alexander Borodine. That this man, so involved with his scientific work, could master the symphonic form at all, showed talent of the highest degree. That he could achieve one symphony which ranks among the most beautiful of modern times stamps him with pure genius. The word 'genius' must indeed be applied to Borodine's second symphony, which has been praised in superlative terms by many judges. It is full of the purest essence of Russian folk-music, but is developed with a compelling intellectual power over the symphonic form. It is at once a work of the highest beauty and of the highest intellectuality. More popular, however, because easier of comprehension, is the symphonic work entitled 'Sketches of the Central Asian Steppes,' which with its long-drawn violin tones paints the secret and mysterious character of the great Siberian plains.

Borodine's first symphony is also a work of much beauty and power, though not so consistently national as the second. The chief theme of the introduction is announced by the basses thus: 


Suddenly we come upon the allegro,




ALEXANDER BORODINE AS SYMPHONIST

which, after many measures of seeming experimentation, opens with the adagio theme in the major:

Allegro molto




etc.. The composer is content to do without any semblance of a genuine second theme. The comparative monotony which this gives to the movement comports well with the even, steady flow of its strength. What variety there is comes from such 'side-themes' as this:



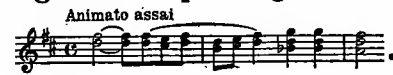
The movement ends with a very beautiful andantino. The *scherzo* contains much Russian national color, and the third (*andante*) is Russian through and through. The last movement is disappointing, being conventional in form and subject matter, and thoroughly German in its feeling.

The second symphony, which was posthumous and was edited by Rimsky-Korsakoff and Glazounoff, is, in the minds of patriotic Russian music-lovers, the greatest symphony the nation possesses. Its first movement has the following heroic opening theme:




But soon this passage enters, speaking of the life of the common people:

Animato assai




The second subject has

the following lovely melody: *Poco meno mosso*



In the working-out section we have the following magnificent motif, which has appeared

earlier in the movement: *Animato assai*



The development of all these themes in free fantasia is very fine. The recapitu-

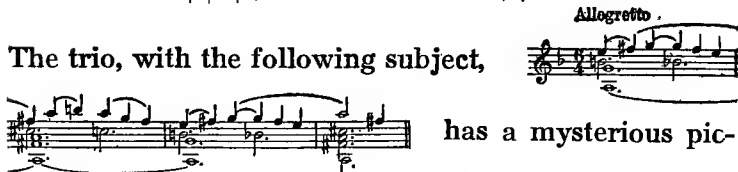
cresc.

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lation is shortened, and the heroic theme of the opening closes the movement, broadened and reënforced in power. The second movement is a *scherzo*—a work of grotesque humor, and playful terrible-ness. Here is its opening, with the chief theme:



The trio, with the following subject,



has a mysterious pictorial quality that seems to come from the Orient. The third movement (*andante*) is a thing which has rarely been surpassed in point of intense and truthful national expression. Its chief theme



is developed and varied with dramatic power and emphasis. The final movement (*allegro 3/4*) which is joined on to the andante, overflows with abundance of joyous animal spirits, as is shown in its chief theme:



II

The orchestral work of Nicolai Rimsky-Korsakoff shows instrumental brilliancy raised to a pitch which has rarely been surpassed. But among the composer's

NICOLAI RIMSKY-KORSAKOFF

other glories is the chronological one of having composed the first Russian symphony. That it was not a revolutionary one may be inferred from the following themes:

A  **Violins**


B  **Bassoons**


A more individual work was the 'Sadko' composed a year or two afterwards. (This happens also to have been the first narrative symphonic poem composed by a Russian). This tells the tale of a merchant-minstrel whose impassioned performance on the 'guslee' during a stay in the kingdom of the ocean causes shipwrecks and storms. (Rimsky-Korsakoff later wrote one of his best operas on this legend.) Even this early work revealed its composer's instinct for brilliant orchestration and tonal color, and his lively sense of humor.

Rimsky-Korsakoff's next important orchestral work was his symphonic poem or suite 'Antar,' which he called his 'Second Symphony.' 'The subject,' wrote César Cui, 'is taken from an oriental tale. Antar, weary of human ingratitude, retires into the desert. Suddenly there appears a gazelle fleeing from a gigantic bird. Antar kills the monster, saves the gazelle, falls asleep and is transported in his dreams to a magnificent palace where he is captivated by charming songs and dances; the fairy who dwells in the palace promises him the three greatest joys of life. Awakening from his dream he finds himself back in the desert. This is the program of the first part. It is an admirable specimen of descriptive music. The sombre chords depicting the desert, the graceful gazelle's race for life, the cumbrous flight of the winged monster, expressed by sinister harmonies, finally the dances full of voluptuous abandon, all give evidence of abundant inspiration. Only in the dances, the subject is too short for their length and is thus repeated too often. The second

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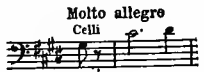
part, the joy of vengeance, is full of barbaric energy, of blood-thirsty violence which characterizes alike the music and its orchestration. The third part, the joy of power, consists of a glittering oriental march ornamented with arabesques both novel and charming. The last part, the joy of love, is the culminating point of the work. The poetry of passion is wonderfully rendered in terms of music. Two more observations in reference to "Antar." In order to enhance the appeal of local color Korsakoff makes use of three Arab themes and the symphony is invested with a considerable cohesion by the circumstance that despite the dissimilarity in character of the four sections the "Antar" theme has been introduced into each.' The Gazelle, we may add, to make the story complete, was none other than the good fairy who gave Antar his three wishes, and she was none other than Gul-Nazar, one-time queen of Palmyra. The theme of the lazy grumbling Antar is

this:  and that of Gul-Nazar this:

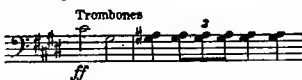
 The motif of revenge, on which the second movement is based,

runs as follows: 

This finds its culmination in this fine

transformation of Gul-Nazar's theme: 

And Antar's own

theme takes on a form  which

speaks of Rimsky-Korsakoff in every note. In the third movement, showing the possession of power, it is not

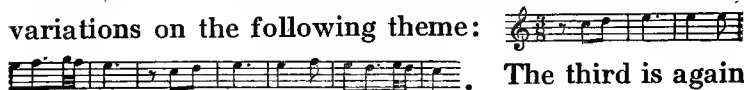
RIMSKY-KORSAKOFF: CAPRICCIO ESPAGNOL

the glory of being powerful, but the joy and comfort which it affords the lazy Antar, which Rimsky-Korsakoff brings to the foreground. In the fourth movement we have pictured the love of Antar and Gul-Nazar. Here is one of the Arab themes which Cui mentions:



This final movement ends with the killing of Antar by the queen (he had begun to tire of love and she therefore thought it high time for him to die), which is set forth by means of a tap on the tamtam and a *glissando* of the harp. This is followed by a brief and pious funeral song.

After his first successful experiment with opera Rimsky-Korsakoff returned to symphonic writing with increased maturity. We have to note two more symphonies (from the earlier period), the 'Sinfonietta on Russian themes,' the *Capriccio Espagnol*, the symphonic suite 'Scheherazade,' and the 'Easter Overture,' based on Russian church themes. The *Capriccio Espagnol* was called by Tschaikowsky a 'colossal piece of instrumentation,' and is truly one of the most brilliant orchestral feats of modern music. It is nominally in five movements, each complete, but they are played consecutively and are really inseparable. The first is entitled 'Alborado,' and is marked *vivo e strepitoso*—an energetic 2/4 movement. The second is a series of variations on the following theme:



The third is again entitled 'Alborado,' and uses the material of the first. The fourth, entitled *Scena e canto gitano*, is the memorable section of the work. Taking a luscious

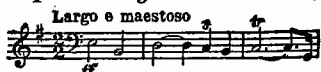

Andalusian waltz 

for his subject, Rimsky-Korsakoff lays on his or-

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chestral color with no concern except for the utmost brilliancy of effect. A good part of the movement comprises the free improvisation which is typical of gypsy music. The section opens, for instance, with a long improvisation by the horns. Again and again the improvisation interrupts, but always the piece resumes its sensuous and powerful melody. The final movement, entitled *Fandango asturiano*, is a dizzy dance in 3/4 time, and the 'Alborado' material is used in the coda.

But Rimsky-Korsakoff's greatest orchestral work is his 'Scheherazade.' This must rank as one of the finest examples of musical story-telling we possess. Not that it illumines a definite series of events; on the contrary it is rather vague from the objective point of view. But it seems inevitably to present a highly colored series of pictures—pictures of vigorous action or luxurious idleness—let the listener tell the story as he will. The four movements have reference to four selected stories from the 'Arabian Nights,' and are assigned, respectively, to Sinbad the Sailor, the Prince Kalender, the young Prince and the young Princess, and the Festival at Bagdad with the sinking of the ship. The themes are in every case masterpieces of sharp pictorial suggestiveness. The first movement opens *largo e maestoso*,

with the following subject:  Then comes a long solo violin cadenza: 



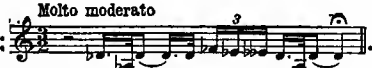
This, we take it, is the theme of story-telling; it seems to invite us to settle down and prepare for a tale of high romance. Then follows the main section of the movement, an *allegro* with the opening theme of the

RIMSKY-KORSAKOFF: 'SCHEHERAZADE'

work as its chief motif. In the course of the movement the story-telling theme interrupts once or twice, as it does frequently in the later movements. The second movement is built on the following theme of burlesque:



but contains a more vigorous movement, *vivace scherzando*, which is based

on this: . Near the end comes

a horn solo of magic beauty. In the third movement we have an idyl of aristocratic life in a garden. There are two themes, one for the Prince and one for the Princess, very nearly alike, for the characters of the story are as alike as two China cows. The themes are as follows:



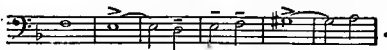
The final movement has the following festal theme:




, but the narration of the shipwreck involves to a large extent the opening theme of the suite—which with its long rolling movement is probably meant to typify the sea. The story-telling motif returns once more, and the movement ends with soft dreamy chords which seem to say, 'They lived happily ever afterward.'


The best of Modest Moussorgsky's genius went to his operas and songs, but he has left at least one orchestral piece of the highest beauty. This is 'The Night on the Bald Mountain'—a work which is in every way characteristic and worthy of its great composer. It was posthumous and Moussorgsky had worked on it over


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a long period of time, but essentially it is from an early period. In conception and structure it is as simple as it is original. It narrates the events of a certain witches' mountain—the Russian Brocken—where the demons and the damned of the human race hold their revels to the Devil. It is, in fact, the 'Black Sabbath' revels of the Middle Ages. In the program appended to the score Moussorgsky explains the course of the action. First there are 'subterranean rumblings.' The demons approach from all sides, followed at last by the great Black God, Tchernobog: 

Now commences the celebration of the Black Sabbath. The demons dance to the following tune,

 but eventually all hands join

in with this one: 

. But as the frenzy approaches its climax they hear the ringing of the bell of a small church in the neighboring village. It disperses the spirits of darkness, who are terrified, and day appears over the Bald Mountain.

César Cui, likewise, has written little orchestral music. We may mention, however, the 'Solemn March,' opus 18, and the *Suite Miniature*. This latter has had widespread popularity throughout Europe. But we may well imagine that it tells little of Russia. Cui, whose father was French, is in all his taste and feeling a Gallic artist. The virtues of the *Suite Miniature* are those of the best French suite music—tender fantasy and fine modelling. The work is in six short movements, consisting of delicately modelled song- or dance-forms.

THE 'MOSCOW SCHOOL'

III

Opposed to the Russian Nationalists, represented by Rimsky-Korsakoff and Moussorgsky, we find a 'Moscow School' of Russian composers who have been more cosmopolitan, working for the most part in the more abstract and conservative forms, and seeking universality rather than intensity of expression. They freely use the Russian folk-song, it is true, but rather as interpolation, or as a frankly borrowed theme, than as the web and tissue of their music. We recognize Tschaikowsky as loosely connected with this school, and its more recent members have stood in outspoken opposition to the national school, which centred in St. Petersburg. In this list we may place Reinhold Glière, Anatol Liadoff, and Serge Rachmaninoff.

Among Liadoff's best works for orchestra we may mention the charming and poetic 'legend,' called 'The Enchanted Lake,' and the *scherzo*, 'Baba Yaga.' This is a musical characterization of a personage who figures conspicuously in Russian children's fairy tales—a fearsome old witch who steals children when they aren't good. The work is extremely vivid, and preserves the tone of sly humor beneath its surface fearfulness. Its main theme is as follows,



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out doing violence to his temperamentally conservative mode of expression, and is now one of the four or five most important figures in Russian music. Neither in his message nor in his method is he highly original, but his conceptions are so large, his sincerity so great, his technique so capable, and his natural gifts so abundant, that his work compels the highest admiration. In the symphonic poem 'The Sirens,' he shows a romanticism of Lisztian line and color, but tinged with the sombreness which is Russian. The great symphony, 'Ilya Mourometz,' is a far more important work, a four-part symphonic poem on a gigantic scale, carried out with a wealth of melodic inspiration and technical resource. In its harmony it may fairly be called 'radical,' though it is firmly based on the eclectic and conservative training of the Moscow school. The story is one from Russian tradition, narrating the adventures of a famous hero who sat for thirty years as a stone statue until called to a life of glory.*



Rachmaninoff is a brilliant composer for orchestra, whose natural genius, after his first success, has carried him more and more toward the classical and abstract. His works for orchestra include a fantasia after Lermontoff, entitled 'The Rock,' a Bohemian Caprice, a symphonic poem, 'The Island of the Dead' (after Böcklin's famous painting) and several symphonies. In all these works he shows a virtuoso technique, a harmonic style of the greatest breadth and vigor, and a creative faculty very near the highest order. 'The Island of the Dead' is a tremendous musical canvas, with an intensity of expression rarely equalled in modern Russia. Its style is extremely polyphonic and dissonant, and its themes are pregnant with possibilities of development. These Rachmaninoff handles with the freedom and boldness of a master. It is to be questioned, however, whether the counterpoint is not too complex and the

* The story is given in Volume III, p. 151.


RACHMANINOFF'S SECOND SYMPHONY

scoring too heavy. The effect is rather that of a mass of sound than a symphony of eloquent voices. By this token Rachmaninoff would have done well to have studied the native Russian masters (especially Rimsky-Korsakoff and Moussorgsky) rather than his modern German idols—Bruckner, Mahler and Strauss.

But the work by which Rachmaninoff is best known is the second symphony, in E minor, which has a world-wide reputation. With its gigantic block-structure and its sombre registration it seems to be a nation's epic. It commences with a long and impressive slow introduction, as though the poet were communing with his memories before beginning his tale. It becomes quieter and yet more quiet, until a certain excitement begins to seize the orchestra, and with a few strong chords the poet seems to have made up his mind to begin. The fast section, *allegro moderato*, commences with an accompanying figure in the bass, after which the chief sub-

ject enters as follows:  *etc.* This is several times repeated, 

with broadened and enriched setting. The second theme is in the mood of soft and gentle reverie. It is hardly more than referred to here, receiving its full development in the recapitulation. The working-out section remains half repressed in its conflict for some time, only breaking out fully in the latter half. The *scherzo* movement, *allegro molto*, has this main theme,

 with a second theme of pious religious tone, and a trio that is wild and fantastic. The third movement, *adagio*, begins with this theme

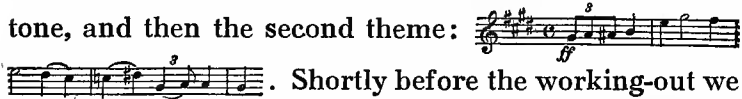
 and continues for the most part in this mood of undis-

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turbed reverie, rising only once to dramatic and outspoken emotion. The first movement, *allegro vivace*, opens, like the first, with a slow introduction, then breaks out with the following theme in wildest rejoicing:



After this we hear a bit of a military march, in barbaric tone, and then the second theme:



Shortly before the working-out we hear the beginning of the *adagio*, and in the recapitulation the theme of the second movement. This finale is not throughout of equal inspiration, and in its great length sometimes becomes tiresome to the hearer.

Among the later symphonies of the modern Russian eclectics there are several works which should be mentioned. The G minor symphony of Vassily Kalinnikoff has become one of the most popular of all Russian symphonies, and shows much national individuality. His second symphony, in A major, has the peculiarity that all four of its movements are built upon a theme of one of the composer's songs, and contains much of a veiled humor which reminds the hearer of Glinka. The F-sharp minor symphony of B. Zolotareff is written in the careful and well considered style that is natural to the Russian 'classicists,' and is distinguished by its clearness and simplicity. The F major symphony of E. Mlynarski is, on the contrary, peculiar in its abundance of inorganic episodes, and conscious striving after nuance of effect (not altogether successfully); and Sigismund Stojowski's D minor symphony shows a personal and moving talent working with material dictated by the heart. Stojowski is of Polish origin and has for some time resided in New York.

STRAVINSKY AND SCRIBINE

IV

Among the most important of recent Russian masters of the orchestra we must name Igor Stravinsky. But since nearly all of his astonishing work has been done for the ballet form, he cannot properly be treated in this place. Suffice it here to say that his barbaric directness of manner is carried out in his scoring, which is colored largely in 'primaries,' reminding one of the 'fauve' school of painters. A composer who in recent years has gained almost equal distinction or notoriety, Alexander Scriabine, has a very different ideal—one of extreme refinement and atmospheric impressionism. If Stravinsky is the 'fauve' of modern music, Scriabine is its 'post-impressionist.' But his individual importance came to light only a few years before his death in 1915. All his early work is modelled on the romantic masters—Chopin in his piano works, and Schumann and Brahms in his symphonic pieces. The second symphony in C major has had the most popularity. This is in fact a transition piece, in which Scriabine, seeking to outdo Wagner, was developing an impressionism of the nerves developed from the 'Tristan' music. The following theme from the second movement



will illustrate the uncertain tonality which the composer cultivated. The nerve-drugged feeling persists through the greater part of the symphony, only in the last movement giving way to a more objective and heroic mood, as illustrated by the following chief



The symphony is nominally in five movements, but since the first connects with the second, and the fourth with the fifth, it consists of but three sections. The

THE ORCHESTRA AND ORCHESTRAL MUSIC

third symphony is called by the composer 'The Divine Poem,' and its three movements are entitled, respectively, 'Conflict,' 'Voluptuous Joys,' and 'Divine Activity.' It is taken as symbolizing the three great phases of the artist's soul, seeking Truth first in objective struggle, then in subjective experience, and finally in the clear impersonal creative vision that transcends self. The movements, which are played consecutively, and are highly impressionistic in technique, are of great significance in modern music as blazing the way for a more intense subjective expression than we have hitherto known.

This most ambitious task Scriabine carried out more boldly and successfully in his last great orchestral works—the 'Poem of Ecstasy,' and 'Prometheus.' 'The Poem of Ecstasy,' which has a long and intensely subjective poem, is an attempt to work upon the nerves of the hearer by means of pure sound. There is little distinguishing of motives, little of the 'block-development' or 'line-development' which was the basis of all classical and romantic musical form. It is much more in the spirit of the post-impressionist painters, who seek to produce their effect by a 'symphony of color' upon their canvas, in which color shall work upon the eye and soul directly and of itself, without the aid either of objective representation or of linear design and proportion. As such, the 'Poem of Ecstasy' is a most impressive piece of work; whether or not it is worth while to make people's nerves tingle without meaning or object, Scriabine has done it in a masterly way. But mere subjective experience could not remain Scriabine's aim. He moved on to a mystical philosophy, which, with great boldness, he sought to embody in music. Only with the help of the philosophical groundwork can we understand his last great work, 'Prometheus.' This, which is a symphonic poem in one movement, has gained great notoriety because of the 'color-machine'

SCANDINAVIAN COMPOSERS: SIBELIUS

which was added as one of the orchestral instruments and was given a 'part' to perform in the performance. The constantly shifting color combinations were intended to convey a visual impression paralleling and reënforsing the auditory impression. The technical basis of this has been explained elsewhere.* Its artistic success is as yet in the highest degree doubtful. But that the experiment is not *a priori* absurd all reasonable minds must admit. The work as a whole was intended by Scriabine to symbolize the coming of the creative instinct to man (symbolized by fire), and the various sections of the work paint man in his beastly, material state, the approach of the divine spark, its struggle with the baser elements of human nature, and the final triumph of pure spiritual activity.

In spite of Scriabine's reputation for 'advanced' harmony, he has been left far behind by other radicals, notably Arnold Schönberg. His harmony, at least in his symphonic compositions, is merely a logical development of the marvellous chromatic style which was placed on the musical map by Wagner's 'Tristan.' It cannot even be called in any marked degree original. But it is thoroughly well handled, and in its own sphere thoroughly successful. Scriabine's untimely death perhaps robbed the world of works which would have proved the value of the tendency. As it is it remains hardly more than an interesting by-path, for the course of the other 'advanced' musicians is all in the direction of the '*fauves*.'

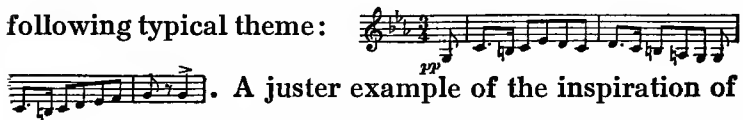
V

The orchestral music of modern Scandinavia has been extensive and distinguished. The Scandinavian nations proper have in the present generation produced works of the most ambitious proportions, in reaction, perhaps, against the dominance of the genre influence

* See Volume III, pp. 158f.

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established by Grieg. Though there is abundant material to praise in such works as the symphonies of Alfvén, Carl and Ludolf Nielsen, Asgar Hamerik, and many others, few of these works have as yet penetrated much beyond their native borders. They are, for the most part, extremely 'abstract' and unemotional in their character, being conceived in an enthusiasm for technical thoroughness which has distinguished the most recent generation of Scandinavian composers. The style is in general based upon the German symphonic tradition—Brahms above all others—and shows a thorough absorption of the lore of the models. The form is usually solid and well proportioned and the workmanship for the most part thorough, though there are occasional lapses into imitative facility. It is in natural inspiration that these works are chiefly lacking. They are far too much thought, and not enough felt, for any general popular success. But they perhaps indicate a rebirth of the romanticism of the north on a more solid technical basis. As opposed to the abstract symphonic works of Scandinavia, we have numerous romantic pieces in the larger forms based upon the example of Grieg and Sinding. Such is Hamerik's series of 'Northern Suites,' though these, too, are more German than Scandinavian in their workmanship. The quality of these compositions may be inferred from the following typical theme:



THE ORCHESTRA AND ORCHESTRAL MUSIC

But even beyond these three great symphonies it is the symphonic poems which have brought Sibelius his almost unrivalled position in modern music. The Tetralogy founded upon the *Kalevala* legends is a sort of national epic in music, like Smetana's great work, 'My Country.' Of these, the third, 'The Swan of Tuonela,' has gained the greatest popularity—was, in fact, the work which first carried Sibelius's name throughout Europe. This is a slow movement of the utmost smoothness and placid beauty, founded upon the following remarkable theme:



strumentation of this work set a new standard of romantic orchestral color. But more remarkable from the technical standpoint is another symphonic poem, 'A Saga.' This work, though it seems to tell a specific story of heroic actions, has no program. It is built up with a slow and a fast movement, having respectively the two following themes: A



This work is especially remarkable for its division of the strings into many parts, a device which was first developed by Liszt, but which Sibelius, with the instinct of genius, has carried much further. Finally we should mention the symphonic poem, *Finlandia*, which is a celebration of Finland's sorrows and national greatness. It seems to be Sibelius's direct patriotic appeal to his countrymen, and that the Russian government so regarded it seems to be proved by the fact that the work has been suppressed in Finland. Its opening section is a rapid movement of military character, which seems to indicate the struggle of the people for their freedom. But af-

Famous Contemporary Conductors:

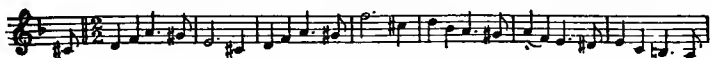
Felix von Weingartner
Sir Henry J. Wood

Dr. Karl Muck
Charles Lamoureux



ELGAR, BANTOCK, DELIUS

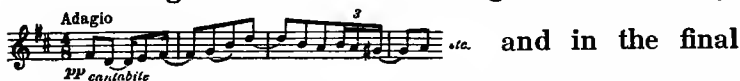
the sensuous beauty for which its composer evidently strove. The last movement, with its return of the cyclic theme in grandiose form, is a notable example of full and free emotional expression in pure symphonic music. Here is the main theme of the first movement,



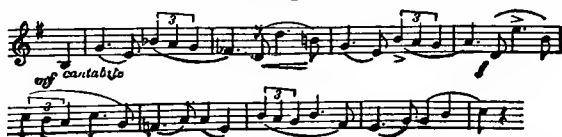
and here the three sections of the subsidiary theme:



In the adagio we have this long drawn melody,



movement, this interesting but complex material:



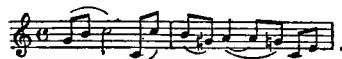
The second symphony, dedicated to (the late) King Edward VII, is less successful than the first. In its continual striving for nobility of expression it becomes a trifle stodgy. But the final movement, built up entirely upon a single theme in 3/4 time,



and moving steadily forward like a hymn, is one of the notable achievements in modern English music. In these symphonies we note a device which Elgar has carried further than any other modern composer—namely, the constructing of themes in distinct sections,

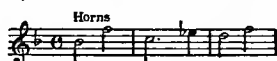
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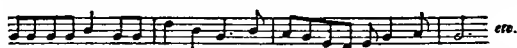
which are used freely in the later development. This device has the effect of tripling the number of themes in a single movement (since the sections are usually by no means similar), and might tempt a less able composer to extremely loose structure. But Elgar's sense of form is as acute as his feeling for the psychology of his audience, and we cannot feel that in the symphonies he has abused his license. In addition to the symphonies we should mention the smaller works for orchestra, particularly the inimitable overture, 'Co-caigne,' sub-titled 'In London Town,' a picture of the ever-shifting life of the streets in the world's greatest city. It has the following principal theme:



The work is masterful in its humor and lightness, as well as in the contrapuntal and instrumental skill displayed. We should also mention the popular military march, 'Pomp and Circumstance.'

Granville Bantock has kept more closely to choral and vocal work than Elgar, but in his work for orchestra has shown a distinguished technique and a very personal feeling for the orchestra. His charming overture, 'Pierrot of the Minute,' may serve as an example of his style. Frederick Delius is no less an advocate of the new in harmonic and orchestral idiom, and has produced works of great distinction and beauty. One of his most successful works is the set of variations on a slave tune, named 'Appalachia' (which was the Indian name for America). The slow, stately introduction

has this material:  and the theme



was evidently picked up during Delius's sojourn in Florida. In the dozen or more variations we see ex-

FREDERICK DELIUS

hibited much harmonic and instrumental resource, and a striking contrast of mood. The work closes with a negro tune, 'I'm Goin' Down de Ribber,' sung by mixed chorus. In his treatment of these themes Delius does not hesitate to use the most elaborate chromatic harmony, and to decorate his material with all the orchestral color at his command.

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