The Symphony
Part I
Professor Robert Greenberg
Robert Greenberg, Ph.D.
San Francisco Performances

Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay Area since 1978. He received a B.A. in music, magna cum laude, from Princeton University in 1976. His principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, Greenberg received a Ph.D. in music composition, With Distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Greenberg has composed more than 45 works for a wide variety of instrumental and vocal ensembles. Recent performances of his works have taken place in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where his Child's Play for String Quartet was performed at the Concertgebouw of Amsterdam.

Greenberg has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet-the-Composer Grants. Recent commissions have been received from the Koussevitzky Foundation at the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, guitarist David Tanenbaum, the Strata Ensemble, and the XTET ensemble. Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers’ collective/production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

Greenberg has performed, taught, and lectured extensively across North America and Europe. He is currently music historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994, and resident composer and music historian to National Public Radio’s “Weekend All Things Considered.” He has served on the faculties of the University of California at Berkeley, California State University at Hayward, and the San Francisco Conservatory of Music, where he chaired the Department of Music, History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996. He has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years, he was host and lecturer for the symphony’s nationally acclaimed “Discovery Series”), the Lincoln Center for the Performing Arts, the Van Cliburn Foundation, and the Chautauqua Institute. He is a sought-after lecturer for businesses and business schools, speaking at such diverse organizations as the Commonwealth Club of San Francisco and the University of Chicago Graduate School of Business, and has been profiled in various major publications, including the Wall Street Journal, Inc. magazine, and the Times of London.
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The Symphony

Scope:
The symphony is the most important genre of orchestral music. It evolved from certain instrumental practices of early opera—its two essential Baroque precursors were the Italian opera overture and the ripieno concerto. By the 1730s, Italian-style opera overtures had evolved as multi-section sinfonias, substantial enough to be performed independently of the operas they were originally created to precede. The influence of the Italian opera sinfonia was felt in Vienna, Austria, where, during the 1740s, composers began creating self-standing, three-part orchestral works. By the 1760s and 1770s, the Baroque Italian overture had evolved into the Classical-era symphony, the single most important orchestral genre of its time.

In the hands of its greatest practitioners—Joseph Haydn and Wolfgang Mozart—the Classical-era symphony became a transcendent art form. It was a work for a large instrumental ensemble (an orchestra) and consisted of four distinct sections, or movements, each with its own beginning, middle, and end. Generally speaking, the Classical-era symphonic template was the standard for 40 years or more, in thousands of symphonies written across Europe during the mid- to late 18th century—until Beethoven. For the iconoclastic Beethoven, neither the expressive restraint nor the symphonic template of the Classical era stood a chance. As far as the French composer, Claude Debussy, was concerned, the symphony reached its apogee with Beethoven’s Ninth Symphony (1824), and the ensuing 19th-century symphonic repertoire was a mere shadow of Beethoven—an opinion Debussy shared with many of his contemporaries.

Although many 19th-century symphonists were content to compose relatively conservative works based on the Classical-era template, others pushed the genre to the far limits of musical expression, from the autobiographical Symphonie fantastique of Berlioz to the multimedia symphonic extravaganzas of Gustav Mahler. As the symphony progressed across the span of the 20th century, it displayed originality, ambiguity, individuality, and variety, with a healthy number of masterpieces emerging from Moscow to Manhattan, by composers such as Ralph Vaughan Williams, Charles Ives, Dmitri Shostakovich, and Roy Harris.

This course claims three criteria for its selection of composers and symphonies. First, our selection of symphonies will include only major works for orchestra. Second, we will study only works that are entitled “symphony” by their composers. Finally, with a couple of exceptions, we will study symphonies by composers who awarded the symphonic genre a major, if not pre-eminent position in their musical output, and made significant contributions to its development. Along with their compositions, we will also study the lives of these artists.
Lecture One
Let's Take It From the Top!

Scope: After a brief look at the etymology of the word symphony, this lecture outlines the basic template of the Classical-era symphony. This template was the standard for 40 years in 18th-century Europe, until Beethoven revolutionized the genre. After Beethoven, the symphony could not return to the rituals and expressive restraint of the Classical era, and it came to encompass a far wider range of musical expression. This course traces the development of the symphony, beginning with its roots in the opera of the Baroque period.

Outline

I. To begin, let’s look at the etymology of the word symphony.
   A. In ancient Greek, the word sumphonos meant “sounding together,” “harmonious,” “in agreement,” or “sounds in concordance.” The Romans appropriated the word, converting it to symphonia. The Latin word then became, in Old French, symphonie; in Old English, symphonye; and in modern Italian, sinfonia.
   B. The word first took on a specifically musical meaning in Italian. During the late 1500s and early 1600s—the end of the Renaissance and the beginning of the Baroque era—the word sinfonia was used to identify instrumental introductions, episodes, and interludes in otherwise vocal compositions.
      1. After 1630, the word sinfonia (along with the word sonata) was used more often to designate separate, specifically instrumental compositions, the usage implying that multiple instrumental melodies were sounding together, or in agreement with each other. On the basis of this meaning, Johann Sebastian Bach called his “Three Part [or “Three Voice”] Inventions” of circa 1723 for harpsichord “Sinfonias” (or, more properly, “Sinfonie”). (Musical selection: Bach, Sinfonia [Three Part Invention] in F Major, BWV 794 [c. 1723].)
      2. In the late 1600s, thanks largely to an Italian opera composer named Alessandro Scarlatti (1660–1725), the word sinfonia had come to represent—in Baroque Italy—a particular type of instrumental opera introduction that we now refer to as an Italian overture. We hear the opening section of Scarlatti’s overture to the opera La Griselda of 1721. (Musical selection: Scarlatti, Overture to La Griselda [1721].)
   C. By the 1760s and 1770s, the Baroque Italian overture had evolved into the Classical-era symphony, the single most important genre of orchestral music of its time. In the hands of its greatest practitioners—Joseph Haydn and Wolfgang Mozart—the Classical-era symphony became a transcendent art form.
   D. A Classical-era symphony was a work for a large instrumental ensemble (an orchestra) that consisted of four distinct sections, or movements, each movement with its own beginning, middle, and end. In general, the four movements of a Classical symphony exhibit a ritual progression of contrasting tempi (“speeds”), expressive moods, and formal structures. Using Wolfgang Mozart’s Symphony no. 29 in A Major of 1774 as an example, we will look at the basic large-scale template of a Classical-era symphony.
      1. The first movement has a fast tempo and its structure is in sonata form, meaning that, over the course of the movement, we hear two contrasting themes expressed, developed, and recapitulated. Such a sonata-form movement is intellectually challenging and expressively varied. (Musical selection: Mozart, Symphony no. 29 in A Major, movement 1, theme 1/transition/theme 2, beginning.)
      2. Movement 2 has a slow tempo and a lyric and gentle mood, providing a bit of a break after the intellectual and expressive rigors of the first movement. (Musical selection: Mozart, Symphony no. 29 in A Major, movement 2, opening.)
      3. Movement 3 has a moderate tempo; its structure is that of a minuet and trio; and its mood is dancing and gracious. The third movement of a Classical symphony is meant to reactivate the body after the songlike lyricism of the second movement. (Musical selection: Mozart, Symphony no. 29 in A Major, movement 3, minuet.)
      4. In movement 4, the tempo is fast to very fast, and the mood is brilliant and upbeat, meant to leave us with a smile. (Musical selection: Mozart, Symphony no. 29 in A Major, movement 4, opening.)
E. Like any template, this Classical-era symphonic model was meant to be tweaked. After all, much great art is based on the manipulation of an audience’s expectations and the creation of something unexpected. But the unexpected is meaningful only if it is understood as unexpected, if it is perceived as being contrary to something with which we are familiar.

F. Generally speaking, the Classical-era symphonic template was the standard for 40 years or more, in thousands of symphonies written across Europe during the mid- to late 18th century—until Beethoven.

II. Neither the expressive restraint nor the symphonic template of the Classical era stood a chance with Beethoven. Beethoven’s symphonies provoked an unheard-of degree of excitement and criticism.

A. In terms of broadening the definition of what constituted a symphony, no symphony Beethoven ever composed had a more far-reaching influence than the Ninth of 1824.

1. For comparison, we listen to selections from the revolutionary Third, the expressionistic Fifth, and the brilliant Seventh. (Musical selections: Beethoven, Symphony no. 3 in Eb Major, op. 55, movement 1, opening; Symphony no. 5 in C Minor, op. 67, movement 1; Symphony no. 7 in A Major, op. 92, movement 4.)

2. Why did the Ninth have a greater influence than these other works? The answer is that Beethoven included voices in its fourth movement. (Musical selection: Beethoven, Symphony no. 9 in D Minor, op. 125, movement 4, vocal entry [from orchestral introduction].)

   Chorus:
   Oh friends, not this tone!
   Rather let us sing more pleasantly
   and more joyfully.
   Joy! Joy!

   Oh joy, thou lovely spark of God,
   Daughter of Elysium,
   we enter, drunk with fire,
   immortal goddess, thy holy shrine.

   Thy magic does again unite
   what custom has torn apart;
   all men shall be brothers,
   where thy gentle wing is spread.

3. Beethoven’s obliteration of the line between the orchestral genre of symphony and the vocal, storytelling genres of opera and cantata was earth-shattering.

B. In 1903, the great French composer Claude Debussy expressed his belief that the relevance of the symphony as a genre ended with Beethoven’s Ninth. For Debussy, the symphony reached its apogee with the Ninth in 1824, and the ensuing 19th-century symphonic repertoire was a mere shadow of Beethoven—an opinion he shared with many of his contemporaries. Admittedly, after Beethoven, music could not return to the urbanity and restraint of the Classical style.

C. Certainly, Debussy’s ancestor, the French composer Hector Berlioz, believed completely in Beethoven’s vision of the symphony as an ever more inclusive genre, a genre that must be unhindered by convention and formula.

1. Berlioz’s Symphonie fantastique of 1830 is a strange and wonderful work that tells (in purely instrumental terms) an explicit and autobiographical story over the course of its five movements—the story of a young, unhappy, and ultimately suicidal lover.

2. The most famous movement is the fourth, the “Scaffold March.” It depicts the unhappy lover being carted to the scaffold and his subsequent execution by the blade of the guillotine. The theme that depicts this “march to the scaffold” is one of the most familiar in the repertoire. (Musical selection: Berlioz, Symphonie fantastique, movement 4, “march” theme.)
3. Is this huge, programmatic, five-movement work of Berlioz still a symphony? Of course, but it is a symphony by a composer with a vivid imagination living in that post-Beethoven, expression-crazed artistic environment that we today call the Romantic era.

D. Although many 19th-century symphonists were content to compose relatively conservative works based on the Classical-era template, still others pushed the genre to the far limits of musical expression, from the autobiographical Symphonie fantastique of Berlioz to the multimedia symphonic extravaganzas of Gustav Mahler.

III. Despite Debussy’s pessimism regarding its future, the symphony, as a genre, lived on, and across the span of the 20th century, it displayed originality, ambiguity, individuality, and variety.

A. We return to the original definition of the word symphony: “sounding together,” “harmonious,” or “sounds in concordance.”

1. With that definition in mind, we listen to the central section of the fourth and final movement of Charles Ives’s Symphony no. 4 of 1916. (Musical selection: Ives, Symphony no. 4, movement 4 [1916].)

2. Certainly, Ives had a rather unconventional sense of what constituted “harmonious concord.” For Ives, “concordance” and “harmony” were products of the democratic spirit, a reflection of his abject belief that true freedom was a product of “the will to argue together and the will to work together.”

B. During the 20th century, one of the most time-honored aspects of the symphony—its organization as a multi-movement construct—was called into question by some composers. Any number of 20th-century composers wrote single-movement orchestral works that they called “symphonies.” Lacking the inherent contrast between multiple movements, such symphonies display tremendous contrast within their single movements.

C. Of course, during the 20th century, to a degree greater than ever before, we also find that the expressive content of many symphonies mirrors the feelings, beliefs, and worldviews of their composers with startling explicitness and originality.

1. We see, for example, the Hindu vision of ecstatic, all-encompassing love that is the inspiration behind Olivier Messiaen’s Turangalila Symphony. (Musical selection: Messiaen, Turangalila Symphony, movement 5, “Joy of the Blood of Stars.”)

2. We find another example in the brutal and terrifying portrait of Joseph Stalin painted by Dmitri Shostakovich in the second movement of his Symphony no. 10 of 1953. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93.)

D. We will be flexible in our approach to what constitutes a “symphony,” because clearly, the symphony is an evolving genre that has changed tremendously since its invention.

IV. We have three criteria for selecting which composers and symphonies to include in this course.

A. First, a symphony, as we will define it, is a major work for orchestra. In Lecture Two, we will define what constitutes an orchestra, and we will observe that like symphony, the orchestra is an evolving entity, one that has changed dramatically since its first incarnation in the mid- to late 1600s.

B. The second criterion is that we will study only works that are entitled “symphony” by their composers. This excludes orchestral poems or tone poems; suites and concert overtures; and serenades, sinfoniettas, and ballets.

C. Finally, with a couple of exceptions, we will study symphonies by symphonists, that is, composers who seriously cultivated the genre. Along with their compositions, we will also study the lives of these artists.

V. We begin our examination in the Baroque era.

A. During the 17th century, culture and science had conspired to greatly expand the musical and expressive resources available to the composers of the time, with two stunning achievements among the results: the invention of opera (around the year 1600) and the growth and development of instrumental music as a major musical tradition.
B. Opera—the setting to music of an entire stage drama—demanded extraordinary instrumental resources to accompany the voices and provide scenic tone painting. As we will see in Lecture Two, the orchestra owes its existence to opera, as do any number of seemingly “non-operatic” instrumental genres, such as the concerto and suite.

C. Like the concerto and the orchestral suite, the early history of the symphony is a story of how certain instrumental practices of opera became detached from their vocal surroundings. The two essential Baroque precursors to the symphony were the Italian-style overtures that preceded the performance of Italian operas and a type of concerto called the ripieno concerto.

D. By the late 17th century, there were two essential types of opera overtures, the French overture and the Italian overture. For all intents and purposes, the French overture was invented by an Italian-born violinist and dancer named Jean-Baptiste Lully.

1. Lully was humbly born in Florence in 1632 and, through a series of complicated events and machinations, was appointed Superintendent of Music and Composer of Music for the Royal Chamber in 1661, at the age of 29. At the height of his career and fame, Lully was one of the most hated men in France.

2. Lully standardized the style and structure of the instrumental introductions, or overtures, that preceded the operas, ballets, and masques he composed for the king and court. These overtures typically consist of two main sections: a moderately slow, pomp-filled opening section, featuring sweeping strings and long-short rhythms, followed by a faster section. We listen to the majestic opening of Lully’s overture to his opera Armide. (Musical selection: Lully, Overture to Armide [1686].)

3. Despite its international popularity during the Baroque era, the French overture was doomed to extinction. The type of Baroque overture that was to live on was the Italian-style opera overture.

E. The Italian overture, the sinfonia, was originally a four-part construct, the four parts following a slow-fast-slow-fast scheme. The Sicilian-born composer Alessandro Scarlatti is usually credited with having set the pattern for the 18th-century Italian overture and, by association, its descendent: the self-standing concert symphony.

1. Scarlatti tightened and intensified the dramatic scheme of the four-part Italian overture by reducing it to three parts—fast-slow-fast—with each of these three parts having its own beginning, middle, and end.

2. Scarlatti’s overtures generally consisted of a fast, fanfarish first movement; a second, slower movement; and a fast, dance-like third movement in triple meter. As an example, we turn to the overture to Scarlatti’s opera La Griselda of 1721. (Musical selection: Scarlatti, Overture to La Griselda [1721].)
   a. The first section (or movement; we will use these terms interchangeably) runs about 50 seconds. It is typical of the “curtain-raising music” of the period: through composed (meaning that the music develops as it goes), filled with rhythmic hustle and bustle, and lacking almost entirely any memorable melodies.
   b. The second movement slows the action, featuring two oboes and running about 45 seconds in length. Like section one, it is through composed, although there is a greater sense of modulatory substance here than in the first section.
   c. The third movement brings back the fast tempo and celebratory mood of the first. Unlike the first two movements of the overture, this third one has a specific musical form. It is in binary dance form, meaning that it consists of two distinct and contrasting parts, with each part being immediately repeated, creating a large-scale ||a a b b|| structure. Binary dance form was the single most ubiquitous instrumental form of the Baroque. In the performance we hear, the opening part, “a”, is repeated, but part “b” is not.
Lecture Two
The Concerto and the Orchestra

Scope: In this lecture, we examine another Baroque-era precursor to the symphony, the *ripieno concerto*, which is generally defined as a self-standing, three-movement composition for a string orchestra. What, then, differentiates the *ripieno concerto* from a symphony? As we’ll see, these concerti feature certain Baroque stylistic traits that set them apart from the later treatment of melody, harmony, contrast, and development of the 18th-century symphony. We also take a look at the development of the orchestra in the 17th century and the early art of orchestration. By the 1730s and 1740s, these parallel developments began to come together in the popular *style galant* of the Italian opera sinfonia, which would, in turn, give rise to the first true symphonies.

Outline

I. Before we begin to discuss the first genuine concert symphonies—three-movement orchestral works created to be performed as self-standing entities—we must first take a look at a Baroque-era instrumental genre called the *ripieno concerto*, a three-movement work for string orchestra composed as a self-standing entity.

A. Along with the French and Italian-style overtures and the orchestral dance suites (all of which evolved from Baroque operatic practice), the other most important type of orchestral music in the mid- and late-Baroque era was the *concerto*. Three types of concerto appeared during the Baroque era, all of which were invented in Italy.

1. The most common type of Baroque concerto is the *solo concerto*, which features a single solo instrument accompanied by the orchestra. The second type is the *concerto grosso*, or “large concerto,” in which a group of solo instruments—typically three—is accompanied by the orchestra. The third type is the so-called “full,” or *ripieno*, concerto, a work for a string orchestra that uses the formal constructs of a concerto but does not feature any particular solo instrument or instruments.

2. We think of a concerto as a work for a solo instrument or group of soloists accompanied by an orchestra, but during the Baroque era, the genre was defined more generally than it is today. The word comes from the Latin *concertare*, which means “to be in concert or agreement with.” During the Baroque era, when terminology dealing with instrumental music was evolving, any combination of instruments playing together could be called a “concerto.”

3. Such Italian composers as Giuseppe Torelli and Tomaso Albinoni wrote many ripieno concerti, and Antonio Vivaldi—the quintessential Venetian composer of the High Baroque—wrote more than 50 of them.

B. Indeed, it was from his study of the concerti of Vivaldi that Johann Sebastian Bach composed what is now known as his Brandenburg Concerto no. 3, one of the few ripieno concerti produced outside of Italy. *(Musical selection: Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048, movement 3 [c. 1721]).*

1. Like its Italian models, Bach’s Brandenburg no. 3 is written for strings alone, including, of course, the ubiquitous basso continuo part, played by a harpsichord. Although some Italian ripieno concerti had as many as five movements, the progressive trend was toward works in three movements, such as Bach’s: fast-slow-fast.

2. The first movement is, like its Italian models, a *ritornello* (meaning “return” or “refrain”) form movement. It follows a formal procedure in which the opening theme returns, in whole or in part, after various developmental and contrasting episodes. *(Musical selection: Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048, movement 1).*

3. The second, slow movement of Bach’s Brandenburg no. 3 is quite brief. In the score, it consists of the word *adagio*, meaning “slow,” and just two chords. Bach no doubt intended one or more instruments to improvise a solo here and provide some textural contrast with the non-soloistic outer movements. In our recording, the second movement is performed as a brief cadenza for violin. *(Musical selection: Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048, movement 2).*
4. The third and final movement is, like the first, a brisk allegro in ritornello form. As we listen to this movement, be aware of its monothematic and non-transformational nature.
   a. It is monothematic, because the only melodic structure that stands out as a memorable tune is the opening theme. The contrasting episodes do not offer any new thematic material but are, rather, episodes built from fragments of the opening theme, episodes that separate the ongoing reiterations of that opening theme.
   b. The movement is non-transformational, because there is no metamorphic alternation and re-integration of the thematic material during the course of the movement; when the theme is reiterated, whether in whole or in part, we hear it in much the same way every time.
   c. This is in no way a denigration of Bach; thematic contrast and transformation are innovations of the future. Bach’s musical language demanded continuity, not contrast; thematic fragmentation, not transformation. As we listen, be aware of the kaleidoscopic, rather than transportive, nature of the music.

C. Taken together, then, Bach’s Third Brandenburg is a self-standing, three-movement composition for string orchestra. Why aren’t this and similar ripieno concerti called symphonies?
   1. First, we don’t call them symphonies because their composers didn’t call them symphonies. Second, and more important, these ripieno concerti exhibit musical stylistic traits that anchor them firmly in the Baroque tradition, including their melodic style, harmonic usage, formal structures, and lack of contrast and thematic development in individual movements.
   2. The genre of music that we will call a symphony is one that will demonstrate a different approach to melody, harmony, contrast, and development, a genre that will eventually do away with the basso continuo and mirror a new musical style, one wrought by the Enlightenment during the mid- to late 18th century.

II. Parallel with the development of opera was the birth and development of the instrumental ensemble that we call the orchestra.
   A. The word orchestra comes from the Greek term for the semicircular space around the stage of a Greek theater, the space in which the chorus chanted during the course of a theatrical production. The Romans appropriated the word to refer to the front-row seats immediately around the stage.
      1. The use of the word orchestra to designate a group of instruments first became common in France before spreading across Europe. In 1768, with the publication of Jean-Jacques Rousseau’s Dictionary of Music, the word was authoritatively attached to the instrumental ensemble itself, rather than the location from where it played.
      2. We will define orchestra as generally as possible, that is, as any instrumental ensemble in which there is more than one player on one or more instrumental parts. Thus, if an ensemble has two or three violinists playing the same part—doubling or tripling the part—it will be considered an orchestra. Conversely, an ensemble featuring only one player per part, such as a string quartet, will be considered a chamber group.
   B. Opera and orchestra evolved side by side. Although large instrumental ensembles existed before the invention of opera, they typically did not perform as a single coherent entity, nor was music composed for such a group as a single coherent entity. Rather, the musicians were combined into various ensembles, what were then called consorts and what we would call chamber ensembles.
   C. Early operas tended to use this same sort of instrumental mixing. As an example, we turn to the first operatic masterwork, Claudio Monteverdi’s Orfeo, composed in 1607, only seven years after the staging of Jacopo Peri’s Euridice, a work that is acknowledged today as the first opera.
      1. Monteverdi’s Orfeo calls for more than 40 instruments, a huge number for its time. Typically, however, Monteverdi did not use these 40 players as a single coherent ensemble but, instead, drew from his resources various smaller combinations of instruments.
2. For example, the introduction—a blaring, brilliant fanfare announcing the start of the opera—features heraldic trumpets (cornetts), early trombones (sagbutts), winds, and drums, organized into separate consorts. The introduction consists of the same phrase played three times in succession; the cornett and sagbutt consort play the first iteration of the phrase, a woodwind consort plays the second, and the cornetts and sagbutts return to play the third iteration. (Musical selection: Monteverdi, Overture to Orfeo.)

3. Monteverdi did not use his 40 instruments as an integrated orchestral ensemble. That ensemble would evolve with opera and at its heart would be the strings.

III. The eventual dominance of the strings in the evolving orchestra was a result of two factors, one practical and the other historical.

A. On the practical side, stringed instruments—especially the relatively new violin family, consisting of the violin, viola, and ‘cello—were capable of sustaining their sound indefinitely. As a group, they create a rich, homogeneous, and seamless sound from very high to very low. Historically, long before the invention of opera, groups of stringed instruments had been used in Italy to accompany singers in church and secular settings and in France, where string consorts provided the music for courtly dancing.

B. In 17th-century France, concurrent with the development of early opera, courtly and theatrical dancing—ballet—became something of a mania. In 1626, King Louis XIII created the Grande Bande of the French court, an ensemble to accompany royal dance parties. This ensemble consisted of 8 violins, 12 violas, and 4 ‘cellos, and its creation was a landmark event in the history of the orchestra.

C. Parallel events were taking place at this time in the opera houses of Italy, particularly in Venice, where the first public opera house opened in 1637. As the number and seating capacity of these theaters grew, an ever-greater number of instruments was required simply to fill the physical space. Thus, based partly on the French model and partly on physical necessity, the string section of a typical Venetian opera house grew. By the mid-17th century, the typical opera orchestra used 12 to 14 string instruments of various sizes, along with a harpsichord, a large lute called a chitarrone, and 1 or 2 trumpets.

D. As opera became increasingly popular in the 17th century, more instruments were added by composers as novelties, that is, to create special effects and indulge in tone painting. For example, if a pastoral effect was needed for a particular scene, a composer might include a passage for recorders or a flute; a royal stage scene might require the musical presence of a cornett and trombone choir. However, such “novelty” instruments rarely played simultaneously with the strings, mainly because wind instruments of the late 16th and early 17th centuries were made in one piece and could not be tuned. Such instruments could be played alone, but it was difficult to combine unlike instruments and be in tune.

E. The tuning problems inherent in combining wind instruments with strings were solved in France where, by the mid-17th century, woodwind instruments joined the strings as “permanent” members of the orchestra. Flute and bassoon designs were altered to make them tunable and, therefore, practical for use in the orchestra. As quickly as these wind instruments were modernized and brought into the orchestral fold in France, Italian composers added them to their opera orchestras, as well.

F. By the first decades of the 18th century, not only had wind and brass instruments become part of the “standard” opera orchestra but a new and equally important concept had developed, that of orchestration.

1. This term refers to the manner in which a composer assigns instruments to the melodic and accompanimental parts of a composition. When wind instruments first began entering the orchestra in the 1650s, what passed for orchestration was rather crude, because the winds, when they weren’t being used to create some special effect, simply doubled the string parts; that is, they added body to the string sound by playing the same notes as the strings, surrendering their own unique tone-color.

2. By the 1720s, the art of orchestration had truly been born: Winds and brass, in various combinations, might be asked to supply harmonic accompaniment to string melodies; winds and brass might play the principal melody while being accompanied by the strings; or some combination of winds and brass might be asked to play countermelodies of equal importance to the string parts.
3. Thus, the art of orchestration came to rest in having the instruments of the orchestra play discontinuously. That is, no single instrumental group should be allowed to play all the time, but individual instruments and groups of instruments in various combinations should enter and depart, constantly altering the weight and color of the music as it unfolds. The art of orchestration treats the instruments of the orchestra like colors on a palette; tasteful and judicious use of coloristic shading, of instrumental complement and contrast determine whether an orchestral canvas shines and breathes or lies flat and lifeless.

G. As an example of the early art of orchestration, we return to the overture of Alessandro Scarlatti’s opera *La Griselda* of 1721.

1. Scarlatti scored his overture for strings, two oboes, and two trumpets. In the first 13 measures of the overture—the opening 40 seconds—Scarlati deploys the oboes and trumpets in three different ways. For the first 7 measures, the oboes and trumpets function as harmonic support—as background—sustaining chords, while the violins play the thematic music in the foreground. (Musical selection: Scarlatti, Overture to *La Griselda*, measures 1–7.)

2. Immediately following this, in measures 8–9 (and, again, in measures 12–13), the oboes and trumpets move into the foreground and play the thematic music, while the violins supply the harmonic support. (Musical selection: Scarlatti, Overture to *La Griselda*, measures 8–9.)

3. In measures 11–12, the oboes play countermelodies to the strings that are equal to what the strings are playing. (Musical selection: Scarlatti, Overture to *La Griselda*, measures 11–12.)

4. Let’s put this all together and hear the entire first allegro of Alessandro Scarlatti’s Italian-style overture to *La Griselda*. Pay special attention to the ebb and flow of the orchestration and Scarlatti’s ability to create a sense of constantly shifting musical weight, emphasis, and color. (Musical selection: Scarlatti, Overture to *La Griselda*, section/movement 1.)

IV. By the 1730s, the concurrent evolution of the orchestra as a performing ensemble and the Italian-style opera overture as a genre of music to be performed by that ensemble had reached a point where the multi-section sinfonias had become substantial enough to be performed as compositions separate from the operas they were originally created to precede.

A. Such a sinfonia is Giovanni Battista Pergolesi’s overture to his opera *L’Olimpiade* of 1735. Typically, Pergolesi’s overture is a three-movement composition, which follows the tempo plan fast-slow-fast. Pergolesi scores his sinfonia for strings, oboes, horns, harpsichord continuo, and in the third-movement finale, trumpets. As we listen, please note the following points:

1. As we would expect, the first movement—in D major—is an energized curtain raiser. But it is also exhibits the brilliant, straightforward melodic material that will be much more characteristic of the coming Classical era than the more complex melodic surfaces of the Baroque era. Having said that, typical of Baroque practice, the movement is monothematic and the theme goes undeveloped.

2. The slow second movement—in D minor—is substantial in itself and goes far beyond the simple, relatively inconsequential middle movements of so many earlier Italian-style overtures. About a minute into the movement, a genuine contrasting theme is introduced in the key of F major. The movement ends back in D minor, with both themes stated in that key.

3. The third and final movement is the most advanced in the overture, featuring not just a contrasting theme in a new key but also a brief development section. The addition of trumpets, for the first time in the sinfonia, also imbues this final movement with a festive spirit and instills the orchestration with a sense of growth and development unto itself.

B. As we listen to this opera “overture,” consider whether the piece is a satisfying musical experience by itself. Does it exhibit those musical aspects that render a composition complete—a sense of beginning, middle, and end; an adequate degree of contrast between the movements and, perhaps, even within the movements? Are there recognizable themes that ground and give gravity to this as a piece of music in itself, and do any of those themes undergo the process of development? (Musical selection: Pergolesi, Overture to *L’Olimpiade* [1735].)
C. This new and evolving Italian style of lyric music of the early and mid-18th century was called the *style galant* and was wildly popular. By the 1730s and 1740s, the Italian overture became the single most popular orchestral genre in Europe. In particular, the influence of the Italian opera sinfonia was felt in Vienna, the capital of the Habsburg Empire, where during the 1740s, composers began creating self-standing, three-part orchestral works—the first true symphonies.
Lecture Three
The Pre-Classical Symphony

Scope: In this lecture, we discuss such pre-Classical symphonists as Giovanni Battista Sammartini, Carl Philip Emanuel Bach, and Georg Christoph Wagenseil, composers whose music embodies the galant style in Italy (Sammartini) and the empfindsam style in Germany (C. P. E. Bach) and Austria (Wagenseil). As we learn about these composers, we’ll also define a number of associated musical terms, including binary form, sonata form, exposition, development, recapitulation, and others. We close with the Viennese Classical style, which combined features of the Italian and German styles and made use of the instrumental techniques of the Mannheim orchestra.

Outline

I. At the end of Lecture Two, we noted that the so-called galant style swept across Europe in the 1730s and 1740s. Because the earliest true symphonies are a product of this time, we will quickly address some of the names and terms that are applied to the period that lay between the High Baroque and Viennese Classicism, an era roughly spanning the years 1730–1770.

A. According to the textbooks, the Baroque era ended in 1750 with the death of J. S. Bach; presumably, then, the Classical era began immediately afterward. Of course, in reality, the transition from Baroque to Classical was evolutionary, and a variety of terms and names has been applied to the incremental stylistic changes that marked this evolution.

B. For a number of young Italian composers working during the 1720s and 1730s, the complicated melodies, stiff and inflexible phrase structures, and often polyphonic textures of the High Baroque style seemed outdated and out of touch with the mood of the time and the increasingly middle-class audiences.

1. Such Naples-based composers as Alessandro Scarlatti, Leonardo Leo Nicola Antonio Porpora, and Giovanni Battista Pergolesi increasingly sought to cultivate a music that was melodically tuneful, homophonic in texture, light in mood, and direct in expression; a music as free and graceful in effect as they believed High Baroque music to be academic and ponderous.

2. The term galant style came to be associated with this refined and pleasing Neapolitan music. This style, with its emphasis on clarity, directness of expression, and beauty of line, was a proto-Classical musical style. The galant style must also be distinguished from Rococo, a French design style.

C. The empfindsam Stil, meaning, literally, the “sensitive” or “sentimental style,” was the mid-18th-century German equivalent to the galant style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

II. Time and history have been unkind to Giambattista Sammartini (c. 1700–1775), whom we might call the “inventor” of the concert symphony. He was the first composer to write a piece in sonata form, a leading figure in the development of the Classical style, and a first-rate composer who wrote at least 68 symphonies, among many other works, yet we rarely hear his name or his music.

A. Sammartini’s father, Alexis Saint-Martin, was a French oboist who emigrated from France to Italy; his mother was a native Italian named Girolama de Federici. Their son, Giovanni Battista, was born in or near Milan in late 1700 or early 1701, and he lived and worked in that city for the rest of his life.

B. In 1726, by the age of 26, Sammartini was being referred to locally as “our very famous” composer. By the 1730s, he was acknowledged as Milan’s leading composer, and by the 1740s, with his music being published and performed in Paris, London, Vienna, and Amsterdam, his international reputation was firmly established.

C. In 1732, Sammartini composed his first opera, entitled Memet, and by the late 1730s, he had begun to compose self-standing sinfonie, “overtures-without-operas,” as they were called, for private performance in the homes of Milan’s elite. As an example, we turn to Sammartini’s Symphony no. 32 in F Major for strings, composed around 1744.
D. Sammartini’s F Major is a three-movement work, organized along the lines of an Italian opera overture: fast-slow-fast. Having said that, the sophisticated treatment of the musical materials within each of the three movements marks this work as a true self-standing symphony. The first movement *presto* is no mere curtain raiser but a proto-sonata-form movement in the guise of binary form.

1. *Sonata form*, sometimes called *sonata-allegro*, is a *musical form*, that is, the internal structure of a movement of music. Sonata form is one of the great inventions of the 18th century, and many composers continued to use it well into the 20th century.

2. In spirit, sonata form grew out of operatic practice. An opera, as we all know, is the setting to music of a stage play. Drama and comedy—flip sides of the same human coin—are about characters and their interactions, as is sonata form.

3. A sonata-form movement features at least two contrasting themes or key areas. The introduction of, and interaction between, these contrasting musical “characters” is the essential substance of the sonata-form movement. The themes are first introduced, separately, in a section called the *exposition*; they are then fragmented, metamorphosed, and manipulated in a section called the *development*; finally, they are reintegrated and restated in their original order in a section called the *recapitulation*.

4. Technically, sonata form grew out of Baroque binary form, the single most common of all Baroque instrumental procedures. *Binary form* consists of two sections of music, each of which is immediately repeated, yielding a large-scale structure of \[|a|a|b|b|\].

5. As the High Baroque progressed, composers began to elongate, extend, and make more substantial and interesting this time-honored and well-used formal procedure. Most notably, the second section, “b”, came to begin in a contrasting key. This harmonic innovation necessitated three corresponding developments.
   a. First, to begin section “b” in a new key, the second half of section “a” had to *modulate*, that is, “change key,” so that when section “b” began, the new key would already be comfortably established.
   b. Second, after having begun section “b” in the new key, the music had to eventually modulate and return to where it began so that the piece could end in the same key in which it started.
   c. Finally, having changed back to the original key about halfway through part “b”, the music that began part “a” would be reprised (or recapitulated) to confirm for the listener that it had indeed returned to where it had begun. Part “b” of the binary form, then, came to be longer than part “a.”

6. This High Baroque extension of binary form was the last evolutionary step before the development of sonata form. All that was necessary was the composition of a contrasting theme to go along with the contrasting key established near the end of part “a.” The beginning of part “b” would then take on the character of a development section, as the music modulates back toward the home key, using melodic fragments of both themes as it goes. Finally, both themes would be recapitulated at the conclusion of part “b” in the home key.

E. Returning, then, to Sammartini’s Symphony no. 32 in F Major for strings, remember that it is a proto-sonata-form movement in the guise of binary form.

1. The movement starts with a bold, hammer-blow theme in F major. In terms of sonata form, this is theme 1. In terms of binary form, it’s the opening of part “a.” (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1 [1744].)

2. Keep in mind that we are currently in the key of F major. *Major* and *minor* are the two essential *modes*, or “pitch palettes,” of European tonal music. Major is perceived as being the brighter sounding of the two, and minor, the darker sounding.

3. Immediately following this bright and bold opening theme in F major, there ensues a transitional passage, during which the music modulates from the home key (F major) to a new key (C major). (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)

4. Having established the new key, a brief, rising melodic idea leads to a vigorous conclusion, a musical “punctuation mark” called a *cadence*, bringing part “a” of the binary form to its conclusion. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)
5. Using the terminology of sonata form, we have heard the exposition, consisting of theme 1; followed by the modulating transition, or bridge, to theme 2; followed by closing material in the new key. Using the terminology of binary form, we have just heard part “a,” which according to convention, is now repeated in its entirety. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)

6. We now begin part “b” of the binary form or the development section of a sonata form. Beginning in the new key (C major) and using fragments of the themes just heard in part “a” (the exposition), the music modulates back toward the home key of F major. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)

7. In the second half of part “b” or the recapitulation of the sonata form, the themes are now heard in their original order and in the home key of F major. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)

8. Finally, the entire “b” section or the development and recapitulation is repeated. We listen to the entire movement from beginning to end. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 1.)

9. The second movement of Sammartini’s Symphony no. 32 is a ravishing andante. (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 2.)

10. The third movement is a quirky and wonderful dance in binary form. Because this movement does not introduce a second theme, it is not called sonata form. Note the odd, irregular, and wonderful tag that Sammartini adds to the theme after each of its first two iterations (part “a” and its repetition). (Musical selection: Sammartini, Symphony no. 32 in F Major, movement 3.)

F. Sammartini’s music played an essential role in the creation of what we now think of as the Classical style. He was among the most advanced and experimental composers of his time and the first master of the symphony. Along with his influence on subsequent composers, the consistently high quality of his music places him among the most important composers of the 18th century.

III. From Italy, the popularity of the “overture-without-an-opera,” the new sinfonia, spread rapidly.

A. Exhibiting the melodic and expressive characteristics of the new galant style, the genre of symphony embodied all that was considered musically modern in the 1740s–1760s. Because it was a new musical genre, the symphony was free to be experimental, and as such, it came to epitomize the new musical spirit of the Enlightenment.

B. For the rest of this lecture, let us take a brief tour of some Europe’s pre-Classic symphonic “hot spots” and sample a range of movements by a range of composers.

IV. Johann Sebastian Bach’s two most famous sons, Carl Philip Emanuel Bach (1714–1788) and Johann Christian Bach (1735–1782), represent perfectly what is called “the north-south divide” of the pre-Classic symphonic tradition.

A. Carl Philip Emanuel, or C. P. E., Bach was the second surviving son of Johann Sebastian and his first wife, Barbara. He remains the most famous of Bach’s sons and, as a composer, the one who stayed closest to his north German roots.

1. North German music, rooted in the Lutheran tradition, experienced a golden age from 1650–1725. But that golden age blinded many north Germans to the merits of the new music coming out of Italy in the 1730s–1740s, music they dismissed as frivolous and self-indulgent, light and unserious.

2. In 1740, C. P. E. was hired as court harpsichordist for Frederick the Great. For 28 years, he played the harpsichord in Berlin and Potsdam, performing music that reflected the emperor’s arch-conservative (and most certainly anti-Italian) taste. C. P. E.’s own compositions were rarely performed at court.

3. Georg Philipp Telemann, C. P. E.’s godfather and music director for the city of Hamburg, died in 1767. In early 1768, C. P. E., who was 54 at the time, managed to obtain his release from the emperor and took the post of Kapellmeister for the city of Hamburg.

4. Hamburg, despite being a “north German” city, was musically much less conservative than the Charlottenburg Palace in Berlin. C. P. E.’s compositional style underwent a metamorphosis, one beautifully reflected in his six Hamburg Symphonies of 1773, which exhibit a lightness and melodic grace far beyond anything he had composed in Prussia.
5. We listen to the first movement of C. P. E.’s Hamburg Symphony no. 6 in E Major. It is a compact sonata-form movement with an ending so abrupt and harmonically shocking as to leave us unsure as to whether it has really ended! (Musical selection: C. P. E. Bach, Symphony no. 6 in E Major, movement 1 [1773].)

B. C. P. E.’s half-brother, Johann Christian, or J. C. Bach, was Johann Sebastian’s youngest son, the 11th child of Bach’s second wife, Anna Magdalena. The difference between C. P. E. and J. C. Bach’s symphonies embodies the contrast between the German north and the Italian south; where C. P. E.’s music is abrupt, dramatic, and filled with contrasts of mood, J. C. Bach’s music is smooth, polished, elegant, and sensuous.

1. J. C. was swept away by the new Italian galant style. In 1754, at the age of 19, he moved to Italy, where he studied composition with Padre Giambattista Martini, one of the most famous Italian musicians of the time.

2. In 1757, Christian converted to Catholicism and, three years later, was appointed as one of the two organists at the Milan Cathedral. He also composed Italian-language operas, which were extremely popular. Word of his work spread quickly, and offers from opera houses in Venice and London began to pour into the cathedral.

3. In May of 1762, Christian asked for and received a year’s leave of absence to compose two operas for the King’s Theater in London, a leave of absence from which he never returned.

4. The first of his commissioned operas, a work entitled Orione, premiered on February 19, 1763, and was a great success. The English queen, Charlotte, a German by birth, became Bach’s essential patron. Within a year, he was appointed “music master to the Queen,” a position that guaranteed his fame and fortune.

5. Christian Bach’s first set of symphonies—the six symphonies published as op. 3—are a perfect example of the smooth, urbane, Italian opera–inspired lyric charm that made J. C. Bach one of the finest exponents of the galant style.

6. As an example, we turn to Bach’s Symphony in D Major, op. 3, no. 1, scored for strings, two oboes, and two horns. We listen to the third and final movement, a rousing and concise presto in sonata form. (Musical selection: Johann Christian Bach, Symphony in D Major, op. 3, no. 1, movement 3 [1765].)

V. In closing, we turn to Vienna, where the northern and southern European musical styles, represented by the empfindsam style of C. P. E. Bach and the galant style of J. C. Bach, were blended into a single musical language of virtually perfect balance—a balance of heart and head, feeling and intellect, lyric melody and subtle harmony. The city gave its name to this musical style, which became the Viennese Classical style.

A. The most important Viennese composer of pre-Classic symphonies was Georg Christoph Wagenseil (1715–1777), who was born in Vienna.

1. Wagenseil was a prolific composer whose symphonies combine the lyric grace of the Italian galant style, the discipline and expressive depth of the German empfindsam style, and the orchestral techniques of the Mannheim composers, of whom we will speak in Lecture Four.

2. Wagenseil composed a total of 63 symphonies between about 1745 and 1762, and they were performed widely in his lifetime, from Sweden to Italy, Bohemia to North America.

3. Like those of the brothers Bach, Wagenseil’s symphonies followed the three-movement plan of the Italian overture. We will listen to the first movement of his Symphony in Bb Major, composed around 1764. The movement is a sonata-form/binary-form hybrid, meaning that Wagenseil has indicated that the exposition (“a” in the binary form) be repeated, as well as the development and recapitulation (“b” in the binary form).

4. The sonata-form structure of the movement reveals itself with crystal clarity. The exposition repeat begins 1 minute, 12 seconds, into the movement; the development, at 2 minutes, 25 seconds; and the recapitulation, at 3 minutes, 7 seconds. (Musical selection: Wagenseil, Symphony in Bb Major, WV 441, movement 1 [1764].)

B. Along with Georg Matthias Monn (1717–1750) and Florian Gassman (1729–1774), who were the other leading composers of symphonies in Vienna during the 1740s–60s, Wagenseil’s symphonic music synthesized the lyricism of the south; the compositional discipline, harmonic technique, and expressive
power of the north; and the instrumental techniques of the orchestra of the court of Mannheim to the west, to which we turn in the next lecture.
Lecture Four

Mannheim

Scope: Under the directorship of Jan Vaclav Stamitz, the court orchestra at Mannheim gained a reputation for unprecedented virtuosity across Europe in the mid-18th century. This lecture explores Stamitz’s contribution to the development of the symphony and surveys his compositions for the orchestra, which featured the renowned Mannheim crescendi. We also look at the work of Stamitz’s successors in composing for the orchestra, including Franz Xaver Richter, Ignaz Holzbauer, and Johann Christian Cannabich.

Outline

I. Mannheim, in west-central Germany, was founded in 1606 as a fortress, and it remained a military installation until 1720, when it was designated an electoral seat of the Holy Roman Empire.

A. The elector, Carl Philipp, brought to Mannheim musicians from Breslau, a German-speaking city just north of Bohemia.

B. Carl Philipp initiated a major building program at Mannheim that included a gigantic palace. Life at the court quickly gained a reputation as being among the most brilliant in Germany. By 1723, the musical establishment at the Mannheim court included 56 full-time musicians, most of whom were Bohemian, with a few native Germans.

C. In 1742, Elector Carl Philipp died and was succeeded by Prince Carl Theodor (1724–1799). Carl Theodor was only 18 at the time of his accession, but he was an enlightened patron of science, business, the arts, and especially, music.

D. Prince Carl Theodor, an excellent musician himself, immediately began adding musicians to the large number he had inherited; eventually, the Mannheim court had 90 musicians.

E. The leader in this deep pool of talent was the violinist, conductor, and composer Jan Vaclav Antonin Stamitz (1717–1757).

1. Stamitz was born in Bohemia, where he was educated at the Jesuit Gymnasium. He was a genuine violinistic phenomenon, and after attending Prague University for a year, he began to travel in search of fame and fortune.

2. In 1741, at the age of 24, Stamitz was hired to play in the orchestra in Mannheim. A year later, Prince Carl Theodor succeeded his uncle Carl Philipp as elector, and Stamitz’s meteoric rise through the musical ranks at Mannheim began.

3. In 1743, he was appointed first violinist of the court. By 1744, at the age of 27, he was the highest paid musician in Mannheim. In 1745, he was awarded the title of concertmaster, the position that we today would regard as the conductor of the orchestra.

4. As concertmaster, it was Stamitz’s job to prepare and conduct the orchestral concerts held in the Rittersaal (the “knight’s hall”) of the electoral palace. Stamitz led the orchestra from his seat at the front of the violin section, using his bow, shoulders, hands, head, and elbows to signal and direct his band.

5. Stamitz turned the Mannheim musicians into an orchestral unit of unmatched skill. He drilled the strings endlessly, and it was the unique ability of the string section to play as a unit that lay at the heart of the Mannheim orchestra’s sound and reputation. Their precision, their uniform bowing, and the fact that Stamitz had personally trained each one of his performers created an unprecedented level of orchestral virtuosity.

6. In addition to his directorship duties, Stamitz was expected to create orchestral compositions. Inspired by a string section that could play with all the nuance of a soloist and surrounded by some of the best musicians in Europe, Stamitz wrote orchestral music that treated the orchestra like a virtuoso ensemble. In doing so, he virtually created the standards by which orchestras and orchestral music were measured for the next 50 years.
In 1750, Elector Prince Carl Theodor created a new title and post for his prized concertmaster/composer, that of instrumental music director. Without a doubt, much of what we still consider “modern orchestral practice” can be traced to Stamitz and the composers that followed him in Mannheim, including Franz Xaver Richter, Ignaz Holzbauer, and Christian Cannabich.

II. Fifty-eight of Stamitz’s symphonies have survived; we will sample an early one and a late one.

A. We begin with the first movement of his Symphony in A Major, one of his three “Mannheim” Symphonies, which were written sometime between 1741 and 1746 and are among the first works Stamitz composed for the electoral court. The symphony is scored for strings and continuo. Overall, it follows the three-movement, Italian overture–style design, although the structure and substance of each of the movements mark the piece as a true symphony. We turn to the first-movement allegro.

1. The first movement is a hybrid sonata form/binary form, with the exposition of the sonata form (“a” of the binary structure) immediately repeated, and the development and recapitulation (“b” of the binary structure) then also immediately repeated.

2. Theme 1 is a “Joy to the World”–type melody, a two-octave scalar descent in A major. We listen to this modest but memorable theme, followed by the transitional material (called the *modulating bridge*) that will effect the change of key in preparation for theme 2. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, theme 1, and modulating bridge [c. 1741–1746].)

3. Theme 2 and—of equal importance—key area 2 now ensues. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, theme 2.)

4. The following cadential music now brings this exposition to its close. As we listen, please note two important elements. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, cadence music.)
   a. This closing material begins with an orchestral crescendo—that is, the music gradually goes from soft to loud—which is the sort of device that would have made Stamitz’s audiences rise from their seats. Stamitz didn’t invent the crescendo, but through him, orchestral crescendi came to be called “Mannheim crescendi” across Europe.
   b. The other element to note is what happens after the crescendo—a series of phrases during which the orchestra alternates between playing very loud and very soft. Again, this device would have driven contemporary audiences wild with excitement.

5. Now the entire exposition (or part “a” in binary form) is repeated. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, exposition.)

6. The development section (or the first half of “b” of the binary structure) begins with a brief reiteration of theme 1. This music is harmonically unstable, because it is almost continually modulating, or “changing key.” The effect is one of almost constant forward momentum. Stamitz’s development section is substantial, and it uses melodic materials drawn from both themes 1 and 2 and the modulating bridge. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, development.)

7. The recapitulation follows, during which both themes are heard in the home key of A major. Be aware that the recapitulation is no mere repetition of the exposition; Stamitz expands the modulating bridge between themes 1 and 2 and very slightly shortens the cadential material following theme 2. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, recapitulation.)

8. Not long after Stamitz’s time, most sonata-form movements will end at this point. Soon enough, the practice of following the structural prescription of the old binary form by repeating what would have been “b” (what is now, in sonata form, the development and recapitulation) will come to be regarded as tedious and unnecessary.

9. But in 1746, this development had not yet occurred. In this first movement of his Symphony in A Major, Stamitz goes back and repeats the development and recapitulation in their entirety. (*Musical selection:* Stamitz, Symphony in A Major, movement 1, development and recapitulation.)

B. None of Stamitz’s symphonic innovations was more important than his treatment of the large-scale scheme of the symphony; he essentially created the four-movement structure. Around 1748 or 1749, he began inserting a minuet between the slow second movement and the fast final movement of his symphonies and was the first to use this four-movement scheme consistently. As his fame grew and his symphonies were played and published across Europe, the influence of his four-movement symphonies became pervasive.
C. As an example of one of Stamitz’s later, four-movement symphonies, we turn to his Symphony in D Major, op. 3, no. 2, composed around 1753 and published in Paris in 1757. The symphony is scored for strings, horns, and oboes.

1. We don’t have to wait long for one of Stamitz’s trademark crescendi; following the six opening orchestral hammer blows—the “premiere coup d’archets” (“first attack of the bows”)—the first crescendo is off and running and, with it, the movement! We hear the exposition in its entirety; theme 2, a chipper and engaging tune, appears 54 seconds into the exposition. (Musical selection: Stamitz, Symphony in D Major, op. 3, no. 2, movement 1, exposition [c. 1753].)

2. The second movement, labeled andantino, offers a lyric, moderately paced respite from the rigors of the first. We will listen to the first half of the movement. Note the orchestral writing here: The strings first play the thematic material, followed by the oboes and horns. (Musical selection: Stamitz, Symphony in D Major, op. 3, no. 2, movement 2, opening.)

3. The third movement is a gracious and engaging minuet, a fashionable and recognizable dance type of the time. This sort of movement would have been perceived as having a genuinely “popular” appeal. (Musical selection: Stamitz, Symphony in D Major, op. 3, no. 2, movement 3, minuet.)

4. The fourth and final movement is a prestissimo (meaning “very fast”). We hear it in its entirety of 1 minute, 48 seconds. (Musical selection: Stamitz, Symphony in D Major, op. 3, no. 2, movement 4, prestissimo.)

D. Stamitz died in March of 1757 at age 39. His innovations laid the groundwork for much of the great symphonic music that was to come, including the work of Haydn and Mozart, who studied Stamitz’s music and profited from its example.

III. Jan Stamitz’s premature death in 1757 did not bring down the curtain on the Mannheim orchestra or the Mannheim school of orchestral composers.

A. Among the most of important of these composers was Franz Xaver Richter (1709–1789), who was born to German parents in Bohemia.

1. Richter was trained as a singer and a violinist and was hired as a singer by the court at Mannheim sometime around the year 1747. He was also a composer of considerable talent and was granted the title of chamber composer to the elector by Carl Theodor in 1768.

2. In general, Richter’s symphonic music is not nearly as adventurous as Stamitz’s, and he avoided the sort of extreme virtuosity and musical effects (such as the crescendo) that were so closely associated with the Mannheim style. Nevertheless, he was considered one of the leading Mannheim composers.

3. Let’s sample the first movement of his three-movement Symphony in G Major, a relatively early work, composed at the time he was hired to sing at Mannheim. We hear the exposition of this sonata-form movement. (Musical selection: Richter, Symphony in G Major, movement 1, exposition.)

B. The Elector Prince Carl Theodor also built a magnificent opera theater and imported productions from Milan, Rome, and Vienna. On June 15, 1753, when an opera entitled Il figlio delle selve (“The Son of the Forests”) was produced for the elector, he decided that he must have its composer, Ignaz Holzbauer (1711–1783), in his employ. Prince Carl Theodor created the post of music director of the opera at Mannheim and installed Holzbauer within the month.

1. Holzbauer was born in Vienna in 1711. His father was in the leather business, and his mother died when he was 17. As a young man, he learned to play a number of musical instruments and taught himself to compose. In the 1730s, he traveled to Italy to study and became an exponent of the new galant style.

2. Holzbauer’s duties in Mannheim were to compose and produce operas and sacred music, but he also wrote for the orchestra. Sixty-five of his symphonies have survived, most of them based on the three-movement scheme of the Italian opera overture. We will sample the first movement of his Symphony in D Major, op. 3, no. 4, published in Paris 1772 and most likely written in 1771.
3. Holzbauer begins the movement in a genuinely original way, pianissimo, with a rising D-major scale, rather than with a loud opening chord, the premier coup d’archet so typical of most Mannheim symphonies. This rising opening sounds, virtually, like a rising curtain, and it becomes louder as it progresses. (Musical selection: Holzbauer, Symphony in D Major, op. 3, no. 4, movement 1 [c. 1771].)

C. No examination of the Mannheim group would be complete without mention of Johann Christian Cannabich (1731–1798).

1. Cannabich was born and raised in Mannheim, and he profited from the musical education establishment created by the elector. Cannabich was a violinist and became the prize student of Jan Stamitz. In 1743, at the age of 12, he was allowed to enter the Mannheim orchestra as a “scholar,” with special permission from the elector. In 1850, at the age of 19, Cannabich traveled to Italy to study composition and violin at the elector’s expense.

2. When Stamitz died unexpectedly in 1757, Cannabich was recalled to Mannheim and appointed concertmaster of the Mannheim orchestra. In 1774, he was appointed to Stamitz’s old position of instrumental music director and became the sole conductor and what was called the “trainer” of the orchestra.

3. Cannabich was also a prolific composer; as an example of his work, we turn to his Symphony no. 50 in D Minor, op. 10, no. 5, published in Mannheim in 1778. We hear the first movement of this most uncharacteristic work—a Mannheim symphony that begins in minor! It is a stirring movement in sonata form, and in our performance, without an exposition repeat. (Musical selection: Symphony no. 50 in D Minor, op. 10, no. 5, movement 1 [c. 1778].)

IV. In 1778–1779, Prince Carl Theodor inherited the title of elector of Bavaria and moved his court from Mannheim to Munich. The Mannheim court orchestra was merged with the existing Munich orchestra, and the merger brought an end to the golden age of music at Mannheim.
Lecture Five
Classical Masters

Scope: By the 1770s and 1780s, the number of first-rate symphonists working across Europe was astonishing. In this lecture, we will discuss the lives and music of five symphonic masters, all born within a nine-year period: Francois-Joseph Gossec (1734–1829), Michael Haydn (1737–1806), Carl Ditters von Dittersdorf (1739–1799), Johann Ignatius Vanhal (1739–1813), and Luigi Boccherini (1743–1805).

Outline

I. Ridolfo Luigi Boccherini was born on February 19, 1743, in Lucca, about 35 miles from Florence, into an artistic family.
   A. Luigi originally took up the ‘cello, preparing to follow in his father’s footsteps. He quickly developed into a superb ‘cellist, made his public debut as a soloist at the age of 13, and was packed off to Rome for advanced study. Throughout his late teens, he commuted between Lucca and Vienna, playing in opera theater orchestras in both cities.
   B. In 1766, at the age of 23, Boccherini and his friend, the violinist Filippo Manfredi, embarked on a concert tour. The tour ended in Paris, where Boccherini had the pleasure of seeing some of his music published for the first time, a set of six string quartets and a set of trios for two violins and ‘cello.
   C. In 1768, the 25-year-old Boccherini and Manfredi moved on to Madrid. The musical scene there was dominated by Italians, and Boccherini quickly made a place for himself in the community. Manfredi returned to Lucca in 1772, but Boccherini remained in Madrid for the rest of his life, the next 37 years.
   D. If we listen carefully, we can occasionally hear some Spanish influence in Boccherini’s otherwise brilliantly Italianate, Classically styled music. For example, let’s hear a bit of the third and final movement of his Symphony no. 15 in D Major, op. 35, no. 1, composed in 1782. Listen for the Spanish inflection in the second phrase of the opening theme. (Musical selection: Boccherini, Symphony no. 15 in D Major, op. 35, no. 1, movement 3 [1782].)
   E. Boccherini was an elegant, urbane, honorable, and thoroughly delightful man, and he won many friends and patrons in Madrid. He composed for the court, played the ‘cello, and kept up his contacts in France and Germany, contacts that supplemented his income through commissions and publications of his music. Altogether, he wrote 29 symphonies, composing most of them after he settled in Madrid.
   F. We hear all of Boccherini’s fabled good humor and joie de vivre in his music. As an example, we turn to his Symphony no. 18 in F Major, composed in 1782 and scored for strings, two oboes, and two horns. It is a three-movement symphony, although we should not consider it a throwback to the old Italian-style overture, for reasons we will discover when we get to the third and final movement.
      1. The first movement begins with a quiet, compact, repeated musical idea that drives the entire movement, both melodically and rhythmically. This is an example of the most characteristic element of Boccherini’s melodic style—the repetition of short, memorable musical phrases. (Musical selection: Boccherini, Symphony no. 18 in F Major, movement 1, exposition [1782].)
      2. The second movement of Boccherini’s Eighteenth is a graceful and dancing andantino for strings alone. (Musical selection: Boccherini, Symphony no. 18 in F Major, movement 2, exposition.)
      3. The third and final movement is in three parts, and it is a fascinating composite, featuring fast, duplet-meter music at the beginning and the end, with a triple-meter minuet inserted in the middle. In essence, this third movement is two movements in one, a minuet and a quick, upbeat final movement. We listen first to the beginning. (Musical selection: Boccherini, Symphony no. 18 in F Major, movement 3.)
      4. Again, the middle section is a stately and graceful minuet, the sort of music we would have expected to hear in the third movement of a four-movement symphony. (Musical selection: Boccherini, Symphony no. 18 in F Major, movement 3.)
      5. Finally, the quick opening music—characteristic of a symphonic fourth movement—resumes and brings the symphony to its conclusion. (Musical selection: Boccherini, Symphony no. 18 in F Major, movement 3.)
G. We should note that even though Boccherini is not considered a first-rate composer, his work was admired by Haydn. Indeed, all the composers featured in this lecture are of the second tier, but their work was a part of a rich contemporary musical environment that influenced the likes of Haydn and Mozart.

II. No music could be more different from Boccherini’s light, lyric, “Italianate” symphonic work than the broad, heroic, and magnificent music of Francois-Joseph Gossec (1734–1829). As an immediate example, we hear the opening of Gossec’s Symphony in C Major of 1769. (Musical selection: Gossec, Symphony in C Major, Brook 85, movement 1 [c. 1769].)

A. Gossec was born in 1734 to farmers in the southern Netherlands. His extraordinary musical talent was cultivated in the Catholic churches of the Netherlands and Belgium. In 1751, at the age of 17, recommendations in hand, he arrived in Paris and would never leave.

B. The long-lived Gossec had two distinct musical careers. His first was as an establishment royalist, writing operas, symphonies, and ballets for the aristocracy of the ancien regime. His second career was as an anti-establishment revolutionary, a purveyor of stirring marches and revolutionary hymns, elder statesman of musical life in revolutionary and Napoleonic Paris.

C. We return to Gossec’s Symphony in C Major, scored for flutes, oboes, bassoons, horns, trumpets, timpani, and strings. The symphony is a three-movement work, and everything about its three movements is expressively grand. The second movement, marked larghetto, is a C minor–dominated movement of depth and gravity. (Musical selection: Gossec, Symphony in C Major, Brook 85, movement 2, opening.)

D. The third and final movement of Gossec’s Symphony in C is royal and celebratory and in sonata form. We hear the recapitulation and the conclusion of the movement and the symphony. (Musical selection: Gossec, Symphony in C Major, Brook 85, movement 3.)

III. Carl von Dittersdorf (born Carl Ditters; 1739–1799) was a native Viennese who wrote chamber music, keyboard music, church music, oratorios, and operas, but his symphonies (approximately 120 of them) are his greatest compositional achievement.

A. Von Dittersdorf had a penchant for writing programmatic works, that is, instrumental music that described a literary story. Program music became popular in the 19th-century Romantic era, but von Dittersdorf was composing in the 18th century, and his descriptive symphonies stood as the best of the genre until Beethoven set a new standard with his programmatic Symphony no. 6, the “Pastoral,” of 1808.

B. Von Dittersdorf’s most significant collection of symphonic program music is a set of 12 symphonies based on literary excerpts from Ovid’s Metamorphoses. The 7th through 12th of these symphonies have been lost except in a piano arrangement, but the first six of the symphonies—composed around 1767—have survived.

1. Ovid’s Metamorphoses is a series of poems, written between 1 and 8 C.E., that describe transformation and change. Von Dittersdorf used various descriptive titles and phrases from Ovid as the inspiration for 12 four-movement symphonies.

2. Book I of Ovid’s Metamorphoses opens with poems entitled “The Creation” and “The Four Ages of Mankind.” The first of von Dittersdorf’s “Ovid” Symphonies—in C major—is based on Ovid’s poem “The Four Ages of Mankind.” According to Ovid, the first age was that of gold, when mankind: “With heart and soul, obedient to the law, gave honor to good faith and righteousness.”

3. The first movement of von Dittersdorf’s “The Four Ages of Man” Symphony—the “gold” movement—is not the typical first-movement symphonic allegro. Rather, it is music appropriate to the spirit of Ovid’s text: It is measured, lyric, and almost hymn-like in tone as von Dittersdorf seeks to invoke this ancient, golden time of honor, faith, and righteousness. (Musical selection: von Dittersdorf, Symphony in C Major [“The Four Ages of Mankind”], movement 1, opening.)

4. The second movement evokes the second age of mankind, the age of silver, when, according to Ovid: “Saturn fell to the dark Underworld and Jove reigned upon the earth, when Jove led the world through its four seasons.” Here, in place of the traditional symphonic slow movement, von Dittersdorf supplies a shimmering allegro dominated by brass and drums, meant to evoke the regal splendor of Jove’s reign on earth. (Musical selection: von Dittersdorf, Symphony in C Major [“The Four Ages of Mankind”], movement 2, opening.)

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5. According to Ovid: “[Third] in succession came the race of bronze, of fiercer temperament, more readily disposed towards war, yet free from wickedness.” In terms of its moderate tempo and triple meter, von Dittersdorf’s “bronze” movement would seem to be the “expected” minuet and trio, but its mood and spirit have nothing to do with “dance”; rather, the music is strutting, martial, and militant, as befits Ovid’s poem. (Musical selection: von Dittersdorf, Symphony in C Major [“The Four Ages of Mankind”], movement 3, opening.)

6. For Ovid, the final age of mankind is: “The race of iron. In that hard age of baser vein all evil broke out, and honor fled and truth and loyalty, replaced by fraud and deceit and treachery and violence and wicked greed for gain.” Von Dittersdorf’s fourth movement is an extended piece of “battle music,” beginning with a quiet, ominous introduction; a call to arms in a trumpet; and explosions in the timpani, all followed by the “great battle for the soul of humankind.” (Musical selection: von Dittersdorf, Symphony in C Major [“The Four Ages of Mankind”], movement 4, opening.)

C. Von Dittersdorf’s “Ovid” symphonies offer an entirely different approach to the genre of symphony than we will find anywhere else in the 18th century—a fascinating and entirely effective reconciliation of Classical symphonic forms with a powerful programmatic impulse.

IV. Yet another Classical master of the symphony was the Bohemian-born Jan Ignatius Vanhal (1739–1813). The son of a bonded Czech peasant, Vanhal was a product of the extraordinary music education apparatus in Bohemia that turned out many of the greatest composers, instrumentalists, and singers in Europe.

A. Like so many talented young men from the provinces, Vanhal traveled to Vienna, where he became one of the city’s leading musicians. Over the course of his career, Vanhal wrote more than 100 symphonies, 100 string quartets, 95 major religious compositions, and literally hundreds of other works, including concerti, chamber and keyboard compositions, and so forth.

B. As an example of Vanhal’s music, we turn to the first movement of his Symphony in D Major, circa 1777. The symphony begins with a slow introduction, a typically Viennese symphonic device. (Musical selection: Vanhal, Symphony in D Major, Bryan D17, movement 1 [c. 1777].)

C. Roughly two minutes in, the introduction concludes and a wonderful allegro in sonata form explodes out of the orchestra. As we listen to the exposition, be aware of the contrast between the blaring, martial first theme and the gentle, lyric second theme, which is drawn from musical materials first heard in the introduction. (Musical selection: Vanhal, Symphony in D Major, Bryan D17, movement 1.)

D. This is music of great dramatic scope and intensity, and it was extremely popular in its time, known and respected by Wolfgang Mozart and Joseph Haydn.

V. Like many younger siblings, Michael Haydn (1737–1806), five years Joseph’s junior, followed a path blazed by his older brother.

A. As a child, Michael had a beautiful and clear singing voice. Like his brother Joseph, Michael became a choir boy at St. Stephen’s Cathedral in Vienna; like his brother, Michael was dismissed from the choir when his voice changed; and like his brother, Michael managed to eke out a living in Vienna in the years following his dismissal, during which he slowly taught himself how to compose.

B. In 1763, at the age of 26, Michael assumed the duties of concertmaster for Archbishop Sigismond Schrattenbach in Salzburg. The archbishop was a generous patron of the arts and a great friend to the Mozart family. Wolfgang Mozart was 7 years old when Michael Haydn assumed his post.

C. Despite the many job offers he received throughout his long career, including one to join Joseph in the service of the Esterhazy family in Hungary, Michael Haydn remained in Salzburg for the rest of his life. He lavished his attention on the children of Salzburg, giving countless lessons in composition, keyboard, and violin for free. Without a doubt, one of those children was Wolfgang Mozart.

D. Through the years, Mozart and Michael Haydn collaborated on concerts, alternated organ-playing duties at the archbishop’s chapel, and even collaborated on a few compositions, which has caused some attribution problems.
1. For example, Mozart’s Symphony no. 37 in G Major, K. 444, scored for two oboes, two horns, and strings, was actually written as a three-movement symphony in May 1783 by Michael Haydn. A couple of months later, Mozart added a slow introduction to the first movement. For 150 years, the symphony was known as Mozart’s 37th, which tells us that Michael Haydn’s symphony was good enough to be mistaken for the work of Mozart at a time when Mozart was writing masterworks.

2. Haydn’s first movement—in sonata form—begins with a brisk and engaging first theme, followed by a scurrying modulating bridge and a light and playful second theme. We hear the exposition as Michael Haydn composed it. (Musical selection: Michael Haydn, Symphony in G Major, movement 1, exposition [1783].)

3. Mozart’s introduction, labeled “slow and majestic,” grounds and gives depth to what follows. (Musical selection: Michael Haydn, Symphony in G Major, movement 1, introduction.)
Lecture Six
Franz Joseph Haydn, Part 1

Scope: Franz Joseph Haydn was the Babe Ruth of the symphony—a man who reinvented his field of endeavor and was admired by the public and fellow professionals alike. In this first of two lectures on Haydn, we take an in-depth look at his Symphony no. 1 in D Major, a relatively modest pre-Classic symphony, along with some later works that prefigure Haydn’s development into an artist of genius in his mature compositions.

Outline

I. We begin this lecture by listening to the conclusion of Haydn’s Symphony no. 96 in D Major, the so-called “Miracle” of 1791. (Musical selection: Haydn Symphony no. 96 in D Major [“Miracle”], movement 4, conclusion [1791].)
   A. Franz Joseph Haydn was born on March 31, 1732, in the Austrian town of Rohrau, not far from the Hungarian border. At the age of 6, he went to live with a relative named Johann Franck, a harsh man from whom Joseph received his first musical training.
   B. At age 8, Haydn became a choirboy at St. Stephen’s Cathedral in Vienna, where his musical education was limited to the practical experience of singing and hearing a tremendous variety of music. At 17, he was dismissed from the choir, because his voice had changed with puberty.
   C. Alone and destitute, Haydn managed to eke out a living in Vienna by taking odd jobs and teaching music. He taught himself harmony and counterpoint from manuals he bought secondhand and managed to secure a number of composition lessons with the Italian opera composer and singing teacher Nicola Porpora.
   D. Finally, in 1758, the 26-year-old Haydn was hired by the Bohemian Count Karl Joseph Franz von Morzin to be his music director and court composer. The working conditions at Count Morzin’s court were excellent; Haydn had an orchestra of 16 musicians to write for and experiment with. He wrote his first symphonies for this orchestra and was transformed from a composer of promise to a genuine professional.
   E. When financial difficulties forced Count Morzin to disband his orchestra in 1761, Haydn was taken into the service of Prince Paul Anton Esterhazy, head of one of the wealthiest and most powerful noble families in Hungary and a man devoted to music and the arts. Haydn stayed in the service of the Esterhazy family for nearly 30 years under conditions that were ideal for his development as a composer.
   F. When Prince Nicholas Esterhazy died in 1790, Haydn took up residence briefly in Vienna. He embarked on two extended visits to London, where he composed his last 12 symphonies. He returned to Vienna in 1795 and devoted himself to writing Masses, string quartets, and the monumental oratorios The Creation (1798) and The Seasons (1801). He died, an honored and beloved Austrian national hero, on May 31, 1809, at the age of 77.

II. Haydn wrote at least 108 symphonies, of which 104 have survived.
   A. His symphonies are loosely grouped as follows:
      Symphonies nos. 1–5, composed between 1759 and 1761 for performance by Count Morzin’s orchestra.
      Symphonies nos. 6–81, composed between 1761 and 1784 for the Esterhazy orchestra.
      Symphonies nos. 82–87, composed in 1785 and 1786 for performance in Paris (the “Paris” Symphonies).
      Symphonies nos. 88–92, composed between 1786 and 1789, commissioned by various individuals.
      Symphonies nos. 93–104, composed between 1791 and 1795 for performance in London (the “London” Symphonies).
   B. Our two-lecture survey of Haydn’s symphonies will take a chronological approach. We will observe the manner in which the musical and expressive content of Haydn’s symphonies developed, from the relatively modest pre-Classic symphonies he wrote for Count Morzin to those he composed for the cities of Paris and London, works that have been considered essential symphonic repertoire since they were first performed.
C. We will begin with Haydn’s first efforts and musical influences, which were, by his own admission, Carl Philip Emanuel Bach and Georg Wagenseil.

1. C. P. E. Bach (1714–1788) was the second surviving son of Johann Sebastian and his first wife, Barbara. He was the most famous of Sebastian Bach’s sons and, as a composer, the one who stayed closest to his north German musical roots. He was an exponent of the empfindsamer Stil (the “sensitive” or “sentimental” style), a pre-Classical north German musical style that combined something of the new Italian galant style with the traditional seriousness and expressive depth of north German music.

2. Through hearing and studying the symphonies of such Viennese composers as Georg Christoph Wagenseil (discussed in Lecture Three)—composers who had already adopted the techniques of the Italian galant style and the Mannheim school—Haydn also “received” and absorbed the influence of Sammartini and Stamitz. Haydn had no need to go to Italy, Bohemia, or Mannheim to hear and study the musical styles of those places; they were all to be found right in Vienna.

III. Composed in 1759, Haydn’s Symphony no. 1 in D Major was almost certainly among the first piece he wrote after being hired by Count Morzin.

A. Haydn’s Symphony no. 1 is a three-movement work built along the lines of an Italian opera–style overture.

1. It begins with a familiar device: an orchestral crescendo, an attempt by Haydn to capitalize on the popularity of the crescendo and its association with the Mannheim court orchestra. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, theme 1 [1759].)

2. Haydn’s crescendo comes with a twist: The typical Mannheim crescendo doesn’t usually occur until the transitional music that comes after the first theme. In Haydn’s First Symphony, however, he employs the cliché—the crescendo—as an element of the opening theme itself, rather than as a transitional element heard only after the first theme.

B. Typical of its time, this movement is a hybrid of sonata form and binary form, in which the recapitulation and development of sonata form are repeated as the “b” section of a binary form.

1. As Haydn understood it at the beginning of his career, sonata form had three main sections: the exposition, development, and recapitulation.

2. In the exposition, two contrasting themes are introduced, separated by a modulating bridge—a transition that changes key, or modulates.

3. During the development, the themes interact—they are broken down, juxtaposed, superimposed, and so forth—over an essentially dissonant or “unstable” harmonic accompaniment.

4. In the recapitulation, the themes return in their original order but now in the home key, that is, the same key as theme 1. Later in the Classical era, a fourth section will be added to the sonata form, the coda—an extended closing section of music that serves to reinforce the conclusion.

C. We return to the beginning of the first movement of this symphony and listen to theme 1 and the modulating bridge that follows. Be aware of the presence, in our recording, of a harpsichord continuo part: This is, indeed, a galant-style piece of music, but one that has much in common with late Baroque practice. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, theme 1 and modulating bridge.)

D. We now hear the remainder of the exposition, beginning with theme 2, which is as much a new “key area” as it is a truly memorable, contrasting theme. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, theme 2 and cadence material.)

E. Next, the entire exposition is repeated. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, exposition repeat.)

F. In the development section, we are reminded that this is not an ordinary pre-Classic symphony. Haydn’s development section is an extremely substantial and harmonically sophisticated piece of music, relative to other development sections being written by other composers during the same period. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, development.)

1. Note the unrelenting rhythm that drives the development from beginning to end and the open cadence, followed by a pause that concludes the development.
2. The tension is palpable; harmonically, we are suspended in midair, and only the resolution that will occur at the beginning of the recapitulation will bring us back to earth.

G. The recapitulation now begins and, with it, a reprise of theme 1, characterized by its Mannheim crescendo, but here, we find another Haydnesque touch. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, recapitulation.)

1. Even this early in his compositional career, Haydn demonstrates something that will characterize his music to the end: his disdain for long-range repetition.

2. The formal standards of his time demanded that Haydn repeat the exposition verbatim, which he does. The standards of the time also demanded that he repeat the development and the recapitulation verbatim, and that he does, as well. But Haydn could not be forced to repeat the exposition verbatim in the recapitulation; thus, the recapitulation is substantially different from the exposition, not only in terms of the key of the second theme but also in terms of its overall length and the musical content of the modulating bridge.

3. Haydn’s recapitulation is about one-third shorter than the exposition, which helps to even out the proportions of the large-scale binary structure, given that the repeated development and recapitulation are much longer than the repeated exposition.

H. In the repetition of the development and the recapitulation, we hear Haydn’s “bow” to the formal ritual of the composite sonata/binary form. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 1, development and recapitulation.)

I. Although most modern commentators generally refer to Haydn’s early symphonies as “unspectacular and unoriginal,” we must understand that these words are used relative to his later symphonies. Relative to its contemporaries, Haydn’s First is excellent. Musicologist A. Peter Brown wrote that the second movement of Haydn’s First “displays an imagination [that other] composers could not command.” (Musical selection: Haydn, Symphony no. 1 in D Major, movement 2.)

J. The third and final movement, marked presto, displays any number of techniques that will become hallmarks of Haydn’s mature compositional style.

1. The first of these is a remarkably brief theme that is nevertheless ingratiating and memorable.

2. The second is Haydn’s non-stop manipulation of phrase lengths and cadences to create unexpected and sometimes genuinely humorous musical moments.

3. Another technique is the chirping strings and barking horns that make this music smile without rendering it cheap or trivial.

K. This final movement is in rondo form, which means that the opening theme will return, nearly as it was first heard, after various contrasting or developmental episodes. We first listen to the rondo theme itself, a marvelously memorable tune filled with irregular and unpredictable phrases. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 3, theme.)

L. We now listen to the entire movement. Note that the rondo theme will be played twice in succession at the outset of the movement to help us recognize it when it returns. (Musical selection: Haydn, Symphony no. 1 in D Major, movement 3.)

1. A brief contrasting episode follows, which is followed by a reprise of the rondo theme in its entirety. Another contrasting episode ensues, followed by one last iteration of the rondo theme.

2. The large-scale form of the movement, then, is A–A (the two A’s representing the rondo theme and its immediate repetition), B–A–C–A.

3. This modest movement is, in its brevity and simplicity of form, the most conventional in the symphony. Without a doubt, Joseph Haydn’s Symphony no. 1 reveals a musical voice of great promise, a promise that Haydn will more than fulfill.
IV. Starting with his Symphony no. 3 in G Major of 1762, the four-movement symphony quickly became, for Haydn, the rule rather than the exception. The “new” movement, of course, was the third of the four—the minuet and trio.

A. From the beginning, Haydn’s minuet and trio movements contained some of his most wonderful music; he was able to imbue this otherwise formulaic genre of dance music with ever-new melodic character, instrumental color, and harmonic invention. We listen to the minuet section from the third movement of Haydn’s Symphony no. 3 in G Major (1762), his first symphonic minuet. (Musical selection: Haydn, Symphony no. 3 in G Major, movement 3 [1762].)

B. Wonderful as Haydn’s third-movement minuets may be, it was the fourth and final movement that eventually came to be the “crowning glory” of Haydn’s symphonies. According to music historian Donald Grout:

He…developed a new type of closing movement…in duple meter, in sonata or rondo form, shorter than the first movement, compact, swiftly moving, overflowing with high spirits and nimble gaiety, abounding in little whimsical tricks of silence and all sort of impish surprises. (Grout, Donald and Claude Palisca, A History of Western Music. 4th Edition. New York: W.W. Norton, 1988.)

C. As an example, we turn to the fourth and final movement of Haydn’s Symphony no. 77 of 1782, a brilliant and mature example of the sort of finale for which Haydn became famous. The movement is in a composite form, but not the composite sonata form/binary form we’ve observed to this point of the course. Rather, it is a composite of sonata form and binary form and rondo form.

1. As in sonata form, there is an exposition section, in which a first theme is introduced, followed by a modulating bridge, another thematic statement in a new key, and a closing, or cadential, section of music. As in sonata form (and binary form), this entire exposition is then repeated. As in sonata form, a development section is heard next, followed by a recapitulation. As in binary form, the development section and recapitulation are then immediately repeated in their entirety.

2. Now, the rondo part begins. Instead of stating a second, contrasting theme after the modulating bridge in the exposition and recapitulation—as we would expect in sonata form—Haydn instead restates the opening theme (theme 1). Thus, as in rondo form, a single principal theme keeps returning after variously contrasting material; in this movement, that “contrasting material” is the modulating bridge and the development section.

D. We work our way through this movement by first listening to “the theme,” a wonderful, bouncing, folk-like tune. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, theme [1782].)

1. We now hear the modulating bridge that immediately follows the theme, which in terms of rondo form, constitutes the first contrasting episode. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, modulating bridge.)

2. Of course, what follows is not a contrasting theme in a new key (as in sonata form) but an abbreviated version of the original theme in a new key. We listen to this abbreviated theme, as well as the closing material that follows and brings this faux exposition to its close. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, theme A1 and cadential material.)

3. Next, the music goes back to the beginning and repeats this entire “exposition,” as it would in sonata form and binary form. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, exposition repeat.)

4. Now begins the development section or, in terms of rondo form, the second contrasting episode. Haydn’s development is a thrilling tour-de-force of polyphonic writing, as fragments of the theme overlap with each other in kaleidoscopic variety, all the while modulating through a non-stop series of keys. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, development.)

5. Then, Haydn glides back into the theme in its original key of Bb major. Let’s hear the entire recapitulation. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, recapitulation.)

6. Fulfilling the demands of binary form, Haydn now goes back and repeats the development and recapitulation in their entirety. (Musical selection: Haydn, Symphony no. 77 in Bb Major, movement 4, recapitulation.)
The fourth movement of Haydn’s Symphony no. 77 is an altogether fantastic combination of sonata, rondo, and binary form—a work of great breadth and substance.
Lecture Seven
Franz Joseph Haydn, Part 2

Scope: Haydn’s later work was influenced by the Sturm und Drang movement, which emphasized emotional expression in art. As an example of this influence, we explore Haydn’s “Farewell” Symphony, a unique composition that added an element of the theatrical to what had been a purely musical genre. We also listen to examples from Haydn’s “Paris” and “London” Symphonies. Haydn’s body of work elevated the symphony to its position as the most important genre of instrumental music, an art form that demanded repeat performances and concentrated listening.

Outline

I. During the early 1770s, an artistic movement called Sturm und Drang (“storm and stress”) swept across Europe. At first, “storm and stress” was a literary movement meant to express personal feelings and emotions. Spearheaded by Jean Jacques Rousseau in France and Wolfgang von Goethe in Germany, the ideals of Sturm und Drang quickly passed on to other arts, including music.

A. Under the influence of Sturm und Drang, Haydn began experimenting with minor keys, abrupt changes of dynamics, and a greater degree of thematic contrast, all to create a higher and often darker level of expression in his music. Haydn’s “Sturm und Drang” compositional period dates from roughly 1770–1774, when he began writing the music for which he is remembered today.

B. As an example of Haydn’s Sturm und Drang symphonies, we turn to his Symphony no. 45 in F# Minor, the so-called “Farewell” Symphony of 1772. The choice of a minor key immediately tells us that this symphony will be far from ordinary.

1. We start by listening to the entire exposition and the beginning of the exposition repeat of the first movement. Note the dark, throbbing, angst-filled mood of this music, achieved by the minor key, the wide leaps in themes, the sudden changes in dynamics, the unexpected accents in the principal melodic parts, and the “off-the-beat” accompanimental parts.

2. In terms of expressive content, this symphonic music is unlike anything Haydn had written to this point of his career. (Musical selection: Haydn, Symphony no. 45 in F# Minor [Farewell], movement 1, exposition and beginning of repeat [1772].)

C. Haydn’s 45th is known as the Farewell Symphony because of what happens in the fourth and final movement. As the story goes, the fourth movement was intended as a gentle but pointed suggestion to Prince Nicholas Esterhazy that it was time to pack up the summer palace at Esterhaza and return to Vienna for the winter.

1. The fourth movement begins dramatically enough, with a vigorous theme in the home key of F# minor. (Musical selection: Haydn, Symphony no. 45 in F# Minor [Farewell], movement 4, opening.)

2. As the movement moves towards its conclusion, this fast, driving, dramatic music unexpectedly gives way to a gentle adagio, during which, per Haydn’s notated instructions, groups of players, having finished their parts, would put out their candles, stand up, and exit the stage. By the end of the movement, the orchestra has dwindled away to only two violins. (Musical selection: Haydn, Symphony no. 45 in F# Minor [Farewell], movement 4, final violin duet.)

3. Following this forlorn duet, the two violinists in the original performance, Haydn and the concertmaster Luigi Tomasini, blew out their candles and left the darkened stage. We are told that after an appropriate moment of silence, Prince Nicholas and his entourage went wild with excitement, and the symphony remained one of the prince’s favorites. The prince also got the message; the musicians were back home in Vienna with their wives and children within a week.

4. The marvelous conclusion of Haydn’s F# minor symphony does something that no symphony had done before: It adds an element of theater to what had been a purely musical genre. Although some musicologists still have difficulty dealing with this conclusion, it stands as an example of what we will observe throughout this course—the ever-expanding expressive content of this evolving orchestral genre.

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The Sturm und Drang movement had essentially run its course for Haydn by 1774, but his compositional style had been forever transformed by it. The expressive elements of Sturm und Drang had embedded themselves in Haydn’s musical psyche, where they would share equal billing with the charm and ease of his earlier, more galant style music.

1. These “storm and stress” musical elements include occasional but pointed use of minor; driving rhythms and unexpected rhythmic accents; sudden changes of dynamics; increasing use of polyphony, particularly in development sections and transitions; and unusually wide melodic leaps.

2. The mid-1770s mark the beginning of Haydn’s musical maturity, the point at which his compositions became distinctly his own.

II. We leap forward to the years 1785–1786, a period that saw the composition of the “Paris” Symphonies.

A. In the 13 years between the composition of the Farewell Symphony and the first of the Paris Symphonies, Haydn had composed at least 27 new symphonies. In these compositions, from 1772–1785, we observe a steady development in Haydn’s use of the orchestra.

1. Haydn began giving prominent roles to solo wind instruments in his scores; he combined various winds, brass, and strings in new and different ways; and rather than have one set of instruments play a particular theme from beginning to end—first violins and flutes, for example—he often varied his thematic orchestrations, feathering instruments in and out during the course of a theme, imbuing the themes with a sense of constantly shifting instrumental weight and color.

2. Along with Haydn’s evolving approach to orchestration were those aspects of his Sturm und Drang music that remained essential elements in his mature compositional style: an expressive gravity and a new degree of thematic contrast and development that became increasingly evident in the symphonies composed between 1772 and 1785.

3. In these symphonies, Haydn created ever longer and more organic symphonic movements by expanding his development sections and avoiding any exact phrase repetitions, preferring to vary his ideas, no matter how slightly, when repeating them.

B. While Haydn’s orchestrational technique and compositional voice were evolving, the ears of European music lovers were increasingly turned to him. Despite his geographical isolation at the palace at Esterhaza, Haydn’s music began to circulate across the Continent, particularly after 1779, when Prince Nicholas gave him permission to freely publish and distribute his music.

C. His growing fame was particularly noteworthy in Paris and London, cities for which Haydn would ultimately compose some of his greatest symphonies.

III. Sometime in late 1784 or early 1785, Haydn received a commission from a young and wealthy Parisian aristocrat and patron of the arts, Claude-Francois-Marie Rigoley, the Count D’Ogny, who was a co-founder of one of the most celebrated of all Parisian concert societies, the Concerts de la Loge Olympique. Haydn was asked to compose six symphonies for the society.

A. The orchestra of the Concerts de la Loge Olympique was large and included 40 violins and 10 double basses, along with a large complement of wind, brass, and percussion instruments. While performing, all the members of the orchestra wore sky-blue dress coats and swords, and we are told that their playing was as “audacious and flamboyant” as their appearance. The symphonies that Haydn wrote for the Parisians are audacious and flamboyant, as well.

B. When he sat down to compose these Paris Symphonies, Haydn was well aware that he was no longer composing just to please Prince Nicholas Esterhazy, but rather, the varied, jaded, and highly critical Parisian audience. Most cleverly, Haydn filled his Paris Symphonies with devices and details intended to appeal to a wide range of listeners, from professional musicians to middle-class amateurs and, in particular, to Parisians.

C. For example, the first of the Paris Symphonies—no. 82 in C Major—begins with a celebratory, fanfarish opening that is sure to please and excite almost any audience, but particularly a Parisian one, with its special affection for the splendid and magnificent. (Musical selection: Haydn, Symphony no. 82 in C Major, movement 1, opening [1786].)
1. This symphony is often referred to as “The Bear” because of the rustic, plodding, “dancing bear”-style theme that begins the fourth and final movement. This is not the sort of music that Haydn would have written for Prince Nicolas Esterhazy and his court, but it is the kind of music that Parisian audiences adored. (Musical selection: Haydn, Symphony no. 82 in C Major, movement 4, opening.)

2. Similarly, Symphony no. 83 in G Minor was almost immediately dubbed “The Hen” as a result of the clucking second theme of the first movement. (Musical selection: Haydn, Symphony no. 83 in G Minor, movement 1, theme 2 [1785].)

D. The Symphonies nos. 84, 86, and 87 were written to appeal to the Parisian audience’s predilection for the grande symphonie, but no piece pleased the Parisians more than no. 85 in Bb Major (1785). It was said to have been a special favorite of Marie Antoinette, and because of her affection for it, the symphony is referred to as “The Queen.”

   1. The first movement of “The Queen” opens with an introduction that evokes the great tradition of the French overture. (Musical selection: Haydn, Symphony no. 85 in Bb Major, movement 1, introduction [1785].)

   2. The second movement, entitled “Romance,” is a gavotte—a “dance”—based on a popular French song entitled “Young and Tender Lisette.” (Musical selection: Haydn, Symphony no. 85 in Bb Major, movement 2, opening.)

   3. The third movement is a rustic, engaging, occasionally even yodeling minuet of incredible charm, as only Haydn could write. We listen to its conclusion. (Musical selection: Haydn, Symphony no. 85 in Bb Major, movement 3, closing minuet.)

   4. The bristling fourth movement has the character of a French contradance in rondo form. We hear the final statement of the dance theme and the conclusion of the movement and the symphony. (Musical selection: Haydn, Symphony no. 85 in Bb Major, movement 4, conclusion.)

IV. If Haydn’s six Paris Symphonies were the only of his works to survive, he would still be celebrated as one of the great masters of the symphony. But, of course, they are not the only of his symphonies to survive, and they were, in many ways, just a warm-up to Symphonies nos. 88–92, commissioned by various private individuals, and the transcendent Symphonies nos. 93–104, the 12 “London” Symphonies, composed between 1791 and 1795.

A. In 1790, Prince Nicolas Esterhazy died, and after 29 years, Haydn was released from his employ with the Esterhazy family to pursue the international career he had long desired. Two extended stays in London followed one upon the other, during which Haydn composed his last 12 symphonies.

B. Haydn’s London Symphonies were molded to what he perceived as “English” taste and style. In these works, Haydn generally avoided the over-the-top magnificence and overtly comic elements he provided for the Parisians. Instead, for the English, he composed music that struck an equal balance between intellect and feeling, between high rhythmic energy and gentle lyricism, music that would appeal to what Haydn perceived as both the aristocratic and middle-class English listener. What Haydn produced in his London Symphonies was the ultimate manifestation of what he had always sought to achieve: a perfect balance between head and heart, dance and song.

C. We will examine the last of Haydn’s symphonies, no. 104 in D Major, composed in early 1795.

   1. In Lecture Six, we listened to Haydn’s Symphony no. 1 in D Major of 1759. For all of its “promise” and its moments of originality, Haydn’s “First” is a three movement, pre-Classical symphony built along the lines of an Italian opera overture. In its entirety, it runs a modest 11 minutes. Haydn’s final symphony, no. 104 in D Major, composed 36 years after the First, could not be a more different work. Its four movements run a full half-hour in length, while its mood and spirit look forward to the 19th century, rather than backward to the beginning of the 18th century.

   2. The first movement begins with a royal and magnificent introduction, which starts with a fanfare played by the entire orchestra, consisting of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. (Musical selection: Haydn, Symphony no. 104 in D Major, movement 1, introduction.)
3. This “fanfare”-like opening is performed as an *orchestral unison*, meaning that all the instruments of the orchestra simultaneously play the exact same pitch, in this case, D-D-D-A, D-D-D-A, the bottom and top pitches of a D chord. However, they do not play the middle pitch of the chord, the one that would tell us whether this is in D major (as the symphony advertises itself) or D minor. This bit of tonal ambiguity is not resolved until the third measure of the introduction, when we hear an F natural sandwiched between the D and the A and we realize that we are in D minor! (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 1, introduction.)

4. This use of D minor—dark and dramatic, where we expected the light and brilliance of D major—imparts tremendous depth and metaphoric meaning to the music that follows. First, let us hear the remainder of the introduction, which is characterized by descending “sighing” motives and further fanfares. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 1, introduction.)

5. A broad and lyric first theme now begins. But more than just a “theme in D major,” this music takes on the character of an arrival, an accomplishment, the goal of a short but troubling journey through a dark-toned place. This D-major theme has a meaning and power that it would not have had without the D minor-inspired darkness of the introduction. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 1, theme 1.)

6. Theme 1 in D major constitutes a brilliant, varied, and totally engaging passage of music, filled with expressive contrast and thematic development—and that’s just the first theme of the sonata-form movement!

7. The second movement is a moderately paced duple-meter dance of great elegance and style. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 2, opening.)

8. The third-movement minuet is yet another example of Haydn’s incredible imagination, of how he could turn the clichéd genre of *minuet* into something truly individual and unique. We listen to the opening minuet section in its entirety; it bubbles over with life and energy! (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 3, minuet.)

9. The fourth and final movement of Haydn’s 104th bristles with energy. The movement is in sonata form and features three distinct themes.
   a. The first is a rustic, utterly Haydnesque theme heard over a drone, or pedal-point. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 4, theme 1.)
   b. Theme 2 is joyful and celebratory and is heard in the violins even as theme 1 continues to be played by the winds and second violins. The effect is stunning. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 4, theme 2.)
   c. Theme 3 is a *cadence theme*, that is, a theme associated with the closing moments of a large section of music, like an exposition. Haydn’s cadence theme is sustained and quiet and offers just about the only moment of respite in this otherwise dynamic exposition. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 4, cadence theme.)
   d. We now listen to the entire exposition. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 4, exposition.)

10. Finally, we hear the recapitulation and the coda. (*Musical selection*: Haydn, Symphony no. 104 in D Major, movement 4, recapitulation.)

V. At the time Haydn composed his First Symphony, in 1759, the genre was the province of the aristocracy, intended for princely entertainment. By the end of his career, Haydn’s symphonies were being created for: “the concert milieu [and] for *concentrated* listening [emphasis added]” (Brown, 23).

A. Haydn’s symphonies constitute the first large body of orchestral music by a single composer that became a basic and essential repertoire. At a time when audiences were accustomed to hearing new works at every sitting, Haydn’s symphonies—by dint of their beauty, orchestral brilliance, depth of expression, and content—demanded and received repeated performances. In creating such works as the Farewell Symphony, the Paris Symphonies, and the London Symphonies, Haydn almost single-handedly changed the way instrumental music was perceived and performed.

B. Beethoven began work on his First Symphony just three years after Haydn composed his last. We might wonder if Beethoven would have conceptualized the symphony as a vehicle for profound self-expression,
as a piece of music that had to be heard a number of times to be understood, without Haydn’s symphonies as his model.

C. Haydn’s compositional career spanned a period that saw the audience for symphonic music begin to shift from the aristocracy to the middle class and saw, as well, the genre *symphony* grow to become the single most important and popular type of instrumental music.

D. An argument can be made that Haydn appeared on the scene at an opportune moment in history and that his symphonic output mirrored the ongoing rise of the symphony and its changing constituency. Of course, the argument can also be made that it was Haydn’s symphonies themselves, more than any other factor, that elevated and popularized the genre to an extent that would not have otherwise occurred.
Lecture Eight

Mozart

Scope: In this lecture, we look at the all-too-brief career of probably the greatest composer who ever lived, Wolfgang Mozart. Although Mozart never completely realized his potential as a symphonist, and wrote only 10 symphonies in his mature period, he nevertheless produced masterpieces of the genre. We’ll listen to excerpts from symphonies written across the span of Mozart’s career, from his First, composed when he was eight, to his last three, the only symphonies he composed as a coherent set.

Outline

I. As mentioned in Lecture Seven, Joseph Haydn and Wolfgang Mozart, despite the 24-year age difference, were friends; the two met in Vienna, sometime in December of 1781, when Mozart would have been 25 and Haydn, 49.
   A. Mozart and Haydn participated in chamber music parties, during which they would play through music together. At one such party, a group had played through three of Mozart’s six string quartets dedicated to Haydn. After the reading, Haydn, the guest of honor, pulled aside Mozart’s father, Leopold, and told him that his son was the greatest composer he had ever known.
   B. Haydn was undeniably correct. Wolfgang Mozart possessed more pure, overwhelming technique and melodic and harmonic taste than almost any composer before or after him. It is an enduring tragedy that he died so pathetically young (at age 35) and that because of his foreshortened life, he never completely realized his potential as a symphonist.
      1. The statement that Mozart never realized his potential may seem ludicrous in light of the brilliant Symphony in A Major, K. 201, or the virtually perfect Symphony no. 39 in Eb Major, or the dark and tragic no. 40 in G Minor, or others.
      2. Of Mozart’s 41 numbered symphonies, however, the first 30 were products of his youth; only the last 10 were written after 1775, when he had achieved his full musical maturity. And of those “mature” symphonies—composed in fits and starts between 1778 and 1788—only the final three (nos. 39, 40, and 41) were conceived as a coherent symphonic unit.
      3. The writing of symphonies was never a priority for Mozart; if he were with us now, he’d tell us that he was an opera composer at heart who wrote piano concerti for a living and chamber music for his friends. For the most part, he wrote symphonies to earn some quick cash and to impress the locals wherever he happened to be.
      4. Although we should be grateful for what we have of Mozart’s symphonies, it is impossible not to wonder what Mozart might have done had he lived longer and taken the genre of symphony more seriously.

II. Mozart’s First Symphony was composed when he was eight years old and living in London. The galant influence of Mozart’s friend and mentor, Johann Christian Bach, is clear in this symphony, as is the hand of his father, Leopold, who undoubtedly critiqued and corrected every aspect of his son’s work.
   A. The First Symphony, scored for two oboes, two horns, strings, and continuo, is built on the three-movement scheme of an Italian-style overture. The first movement is a sonata-form/binary-form composite; we hear the exposition. (Musical selection: Mozart, Symphony no. 1 in Eb Major, K. 16, movement 1, exposition [1764].)
   B. The second movement, which begins in C minor, is characterized more by its harmonic progressions than any particular melody. (Musical selection: Mozart, Symphony no. 1 in Eb Major, K. 16, movement 2, exposition.)
   C. The third movement of Mozart’s First Symphony is a dance-like movement in a fast triple meter, typical of the symphonic finales of its time. (Musical selection: Mozart, Symphony no. 1 in Eb Major, K. 16, movement 3.)
D. We must keep in mind that this First Symphony is somewhat derivative and not unusual for its time, but it is also brimming with energy and competence, and it is the product of an eight-year-old! More early symphonies followed, written for performance in London, The Hague, Vienna, Rome, Milan, and Bologna.

III. Between late 1771 and early 1775, Mozart indulged in an explosion of symphonic composition, writing at least 20 “Salzburg” Symphonies, including his first symphonic masterwork, the so-called “Little” G Minor Symphony, K. 183, in 1773.

A. The first of these Salzburg Symphonies, no. 14 in A Major, K. 114 (1771), is pervaded by a gentle, Italian-style lyricism, which we will hear in the first-movement exposition. Note that instead of the usual loud symphonic opening, played by the entire orchestra, Mozart’s Symphony no. 14 opens quietly and delicately, initially scored for violins only. Also note that this movement uses flutes instead of the standard oboes, which brightens the overall sound of the orchestra. (Musical selection: Mozart, Symphony no. 14 in A Major, K. 114, movement 1, exposition [1771].)

B. Mozart was 17 years old when he completed his Symphony no. 25 in G Minor (1773). It is his first symphony in a minor key, and it was most likely conceived to appeal to the taste of the Viennese, who were under the spell of the Sturm und Drang movement. The Symphony in G Minor is generally considered Mozart’s first symphonic masterwork, and it is the earliest of his symphonies that is performed regularly today. We will listen to the recapitulation of the first movement, during which we will hear both themes in G minor and a brief but powerful closing section, or coda. (Musical selection: Mozart, Symphony in G Minor, K. 183, movement 1, recapitulation [1773].)

C. With the composition of the radiant Symphony no. 29 in A Major six months after the “Little” G Minor, Mozart had found his own compositional voice. From this point to the end of his life, his constant refinement of that voice put him in a musical class by himself.

IV. In October 1777, the 21-year-old Mozart left his post with the archbishop of Salzburg and traveled to Mannheim and Paris with his mother. The trip was a disaster, and Mozart returned to Salzburg and the employ of the archbishop in 1779.

A. One of the few fruits of his stay in Paris was a symphony in D major, a three-movement work that Mozart composed for the Concert Spirituel. The ensemble available to him included two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and strings; this is Mozart’s first “grand” symphony in terms of both its orchestral forces and its style.

B. We hear the royal first theme of the first movement, with its nod to the French overture. Note the complementary phrases of this opening theme, as blaring, drum-rolling machismo alternates with quiet lyricism. (Musical selection: Mozart, Symphony no. 31 in D Major, K. 297, movement 1 [1778].)

C. Mozart wrote to his father that the third and final movement of this symphony found particular favor with the Parisians. We hear the opening of the third-movement sonata form: theme 1 and the modulating bridge. (Musical selection: Mozart, Symphony no. 31 in D Major, movement 3.)

V. After his return to Salzburg, Mozart composed, among many other works, three stunning symphonies: nos. 32, 33, and 34.

A. We’ll look at Mozart’s Symphony no. 34 in C major, K. 338, a three-movement work completed in 1780. Because of the nature of the trumpets and timpani of Mozart’s day, the key of C major was ideally suited for celebratory and martial music, which typically featured trumpets and drums. Beginning with the Symphony no. 34, three of Mozart’s final seven symphonies are in C major (the others are no. 36, the “Linz,” and no. 41, the “Jupiter.”)

1. Typical of the “C-major” symphonic style, no. 34 opens with a magnificent and fanfare-like theme 1. (Musical selection: Mozart, Symphony no. 34 in C Major, movement 1 [1780].)

2. Likewise, the final movement brims over with brilliance and energy. (Musical selection: Mozart, Symphony no. 34 in C Major, movement 3.)

B. Mozart’s next three symphonies were composed between 1782 and 1786. The Symphony no. 35 in D Major dates from 1782 and is nicknamed the “Haffner” because Mozart wrote it in honor of his Salzburg friend Siegmund Haffner, on the occasion of his elevation to the nobility.
C. Mozart’s next symphony—no. 36, in C major—was composed in just a few days at the end of October and beginning of November of 1783. Mozart and his wife, Constanze, were guests at the castle of a count in Linz. Mozart, having failed to bring the count a gift, quickly composed the symphony as his offering. It was premiered at the castle on November 4 and has since borne the nickname “Linz.”

1. Typical of a C-major symphony, Mozart’s Linz is filled with fanfares and flourishes. It also features a slow introduction, the first of Mozart’s symphonies to do so. The opening few measures feature the long-short rhythms of a French overture, although the melodic leaps, the descending chromatic line in the bass, and the triple meter are certainly not characteristic of a French overture. (Musical selection: Mozart, Symphony no. 36 in C Major, movement 1, introduction [1783].)

2. The finale of Mozart’s Linz Symphony is brilliant and festive, as befits a symphony in C major. We hear the first theme of this sonata-form movement. (Musical selection: Mozart, Symphony no. 36 in C Major, movement 4.)

D. Like the Linz, Mozart’s next symphony—no. 38 in D Major (“Prague”)—was named for the city of its premiere. Completed on December 6, 1786, the symphony was written almost immediately after Mozart finished The Marriage of Figaro.

VI. Eighteen months passed before Mozart completed another symphony. During that time, he composed and produced Don Giovanni to ecstatic audiences in Prague, but his personal life was in disarray. His finances were a mess; his health was bad; and on June 29, 1788, his six-month-old daughter died.

A. Under these terrible circumstances, Mozart composed his last three symphonies, one after the other, during the summer of 1788. Symphony no. 39 in Eb Major was completed on June 26. The G minor, dark and tragic in tone, was completed on July 25. The Symphony no. 41 in C Major, the “Jupiter”—martial and celebratory in tone—was completed roughly two weeks later, on August 10.

B. We still don’t know exactly why Mozart wrote these symphonies, although he may have meant them to be performed in a series of subscription concerts. If that was his intention, the concerts were never produced, and to this day, we know of only one performance of one of the symphonies—probably the Jupiter—in Mozart’s lifetime.

C. Mozart’s Jupiter is the grandfather of all C-major symphonies—truly imperial in its scope and power and well deserving of the appellation of “Jupiter,” the king of the gods.

D. The symphony opens with a theme that features the same alternation of martial bluster and lyric gentleness we heard in the first-movement opening of the Symphony no. 31 in D Major. (Musical selection: Mozart, Symphony no. 41 in C Major, movement 1, theme 1 [1788].)

E. As the exposition proceeds, Mozart continues to exploit the alternation between machismo and lyricism that characterizes theme 1. At the end of the exposition, Mozart suddenly introduces an entirely new theme so that he might have something to develop in the development section. He inserts the tune of a concert aria he had just finished entitled “Un bacio di mano,” “A Kiss on the Hand.” (Musical selections: Mozart, “Un bacio di mano,” K. 541 [1788], and Symphony no. 41 in C Major, movement 1, “Un bacio di mano.”)

F. The second movement is a lyric andante in sonata form, scored without the trumpet and drums that so dominated the first movement.

G. The third movement is a broad, courtly minuet. (Musical selection: Mozart, Symphony no. 41 in C Major, movement 3, minuet.)

H. The last movement is a tour-de-force of developmental and polyphonic writing, in which almost everything grows out of the superb first theme that begins the movement. (Musical selection: Mozart, Symphony no. 41 in C Major, movement 4, theme 1.)

I. At the end of this incredible movement, Mozart manages to combine virtually every thematic and transitional element heard in the movement in a breathtaking episode in five-part polyphony. That means that we hear five distinct strands of melodic material simultaneously. Let’s hear this episode, followed by the conclusion of the movement and the symphony. (Musical selection: Mozart, Symphony no. 41 in C Major, movement 4, conclusion.)
Timeline of Works

1607................................................ Claudio Monteverdi, overture to Orfeo
1686................................................ Jean-Baptiste Lully, overture to Armide
1721................................................ Alessandro Scarlatti, overture to La Griselda
1721................................................ Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048
1735................................................ Giovanni Battista Pergolesi, overture to L’Olimpiade
1741................................................ Jan Vaclav Stamitz, Symphony in A Major
1744................................................ Giovanni Battista Sammartini, Symphony no. 32 in F Major
1747................................................ Franz Xaver Richter, Symphony in G Major
1753 ................................................ Jan Vaclav Stamitz, Symphony in D Major, op. 3, no. 2
1759................................................ Joseph Haydn, Symphony no. 1 in D Major
1762 ................................................ Joseph Haydn, Symphony no. 3 in G Major
1764 ................................................ Wolfgang Mozart, Symphony no. 1 in Eb Major, K. 16
1764 ................................................ Georg Christoph Wagenseil, Symphony in Bb Major, WV 441
1765 ................................................ Johann Christian Bach, Symphony in D Major, op. 3, no. 1
1767 ................................................ Carl Ditters von Dittersdorf, Symphony in C Major, “The Four Ages of Mankind”
1769 ................................................ François Gossec, Symphony in C Major, Brook 85
1771 ................................................ Ignaz Holzbauer, Symphony in D Major, op. 3, no. 4
1771 ................................................ Wolfgang Mozart, Symphony no. 14 in A Major, K. 114
1772 ................................................ Joseph Haydn, Symphony no. 45 in F# Minor, “Farewell”
1773 ................................................ Carl Philipp Emanuel Bach, Symphony no. 6 in E Major
1773 ................................................ Wolfgang Mozart, Symphony in G Minor, K. 183
1777 ................................................ Jan Ignatius Vanhal, Symphony in D Major, Bryan D17
1778 ................................................ Christian Cannabich, Symphony no. 50 in D Minor, op. 10, no. 5
1778 ................................................ Wolfgang Mozart, Symphony no. 31 in D Major
1780 ................................................ Wolfgang Mozart, Symphony no. 34 in D Major
1782 ................................................ Luigi Boccherini, Symphony no. 15 in D Major, op. 35, no. 1
1782 ................................................ Joseph Haydn, Symphony no. 77 in Bb Major
1783 ................................................ Michael Haydn, Symphony in G Major
1783 ................................................ Wolfgang Mozart, Symphony no. 36 in C Major, “Linz”
1785 ................................................ Joseph Haydn, Symphony no. 83 in G Minor
1785 ................................................ Joseph Haydn, Symphony no. 85 in Bb Major
1786 ................................................ Joseph Haydn, Symphony no. 82 in C Major
1788 ................................................ Wolfgang Mozart, Symphony no. 41 in C Major, “Jupiter”
1791 ................................................ Joseph Haydn, Symphony no. 96 in D Major, “Miracle”
1796 ................................................ Joseph Haydn, Symphony no. 104 in D Major
1800 ................................................ Ludwig van Beethoven, Symphony no. 1 in C Major, op. 21
1802 ................................................ Ludwig van Beethoven, Symphony no. 2 in D Major, op. 36
1803 ................................................ Ludwig van Beethoven, Symphony no. 3 in Eb Major, op. 55
1806 ................................................ Ludwig van Beethoven, Symphony no. 4 in Bb Major, op. 60
1808 ................................................ Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67
1808 ................................................ Ludwig van Beethoven, Symphony no. 6 in F Major, op. 68
1812 ................................................ Ludwig van Beethoven, Symphony no. 7 in A Major, op. 92
1813 ................................................ Ludwig van Beethoven, Symphony no. 8 in F Major, op. 93
1816 ................................................ Franz Schubert, Symphony no. 5 in Bb Major, D. 485
1818 ................................................ Franz Schubert, Symphony no. 6 in C Major, D. 589
1822 ................................................ Franz Schubert, Symphony no. 8 in B Minor, D. 759
1824 ................................................ Ludwig van Beethoven, Symphony no. 9 in D Minor, op. 125
1826 ................................................ Franz Schubert, Symphony no. 9 in C Major, D. 944
1830 ................................................ Hector Berlioz, Symphonie fantastique
1833 ................................................ Felix Mendelssohn, Symphony no. 4 in A Major, op. 90, “Italian”
1841 ................................................ Robert Schumann, Symphony in Bb Major, op. 38, “Spring”
1850 ................................................ Robert Schumann, Symphony no. 3 in Eb Major, op. 97, “Rhenish”
1872 ................................................ Peter Tchaikovsky, Symphony no. 2 in C Minor, op. 17, “Little Russian”
1873 ................................................ Nicolai Rimsky Korsakov, Symphony no. 3 in C Major, op. 32
1876 ................................................ Alexander Borodin, Symphony no. 2 in B Minor
1876 ................................................ John Knowles Paine, Symphony no. 1 in C Minor, op. 23
1880 ................................................ Anton Bruckner, Symphony no. 4 in Eb Major, “Romantic”
1883 ................................................ Johannes Brahms, Symphony no. 3 in F Major, op. 90
1885 ................................................ Antonin Dvorak, Symphony no. 7 in D Minor, op. 70
1886 ................................................ Camille Saint-Saens, Symphony no. 3 in C Minor, op. 78, “Organ”
1888 ................................................ César Franck, Symphony in D Minor
1894 ................................................ Gustav Mahler, Symphony no. 2 in C Minor
1895 ................................................ Alexander Glazunov, Symphony no. 5 in Bb Major, op. 55
1897 ................................................ Mily Balakirev, Symphony no. 1 in C Major
1902 ................................................ Charles Ives, Symphony no. 2
1904 ................................................ Charles Ives, Symphony no. 3
1911 ................................................ Edward Elgar, Symphony no. 2 in Eb Major, op. 63
1915 ................................................ Jean Sibelius, Symphony no. 5 in Eb Major, op. 82
1916 ................................................ Charles Ives, Symphony no. 4
1916 ................................................ Carl Nielsen, Symphony no. 4, “The Inextinguishable”
1917 .................................................. Sergei Prokofiev, Symphony no. 1 in C Major, op. 25
1933 .................................................. Aaron Copland, Symphony no. 2, “Short”
1936 .................................................. Samuel Barber, Symphony no. 1
1937 .................................................. Roy Harris, Symphony no. 3
1941 .................................................. William Schuman, Symphony no. 3
1944 .................................................. Sergei Prokofiev, Symphony no. 5 in Bb Major, op. 100
1947 .................................................. Ralph Vaughan Williams, Symphony no. 6 in E Minor
1948 .................................................. Olivier Messiaen, Turangalila Symphony
1953 .................................................. Dmitri Shostakovich, Symphony no. 10 in E Minor, op. 93
Glossary

**Academy**: Public concert in 18th-century Vienna, Austria.

**Adagio**: Slow.

**Allegretto** (It.): Fast but not as fast as allegro.

**Allegro** (It.): Lively, somewhat fast.

**Andante**: Walking speed.

**Andantino**: Slower than walking speed.

**Arpeggio**: Chord broken up into consecutively played notes.

**Augmented**: (1) Major or perfect interval extended by a semi-tone, e.g., augmented sixth: C-A sharp. (2) Notes that are doubled in value; e.g., a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

**Baroque**: Sixteenth- and seventeenth-century artistic style characterized by extreme elaboration. In music, the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

**Bridge**: Musical passage linking one section or theme to another. (See transition.)

**Brook**: Cataloging identification, as for works of Gossec, systematically cataloged by musicologist Barry S. Brook.

**Bryan**: Cataloging identification, as for works by Vanhal, systematically cataloged by musicologist Paul Bryan.

**Cadence**: Short harmonic formulas that close a musical section or movement. The most common formula is dominant–tonic (V–I). (1) A **closed (or perfect) cadence** fully resolves: The dominant is followed by the expected tonic. (2) An **open (or imperfect) cadence** is a temporary point of rest, usually on an unresolved dominant. (3) A **deceptive (or interrupted) cadence** is one in which the dominant resolves to some chord other than the expected tonic.

**Cadenza**: Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player’s skills.

**Chromatic**: Scale in which all the pitches are present. On a keyboard, this translates as moving consecutively from white notes to black notes.

**Classical**: Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

**Coda**: Section of music that brings a sonata-allegro movement to a close.

**Concertmaster**: In early terminology, conductor; in modern terminology, the principal first violinist.

**Consonance**: Stable and resolved interval or chord; a state of musical rest.

**Crescendo**: Getting louder.

**Da capo**: Back to the top or beginning (instruction in a score).

**Development**: Section in a classical sonata-allegro movement in which the main themes are developed.

**Diminished**: Minor or perfect interval that is reduced by one semi-tone; e.g., minor seventh, C-B flat, becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.

**Dissonance**: Unresolved and unstable interval or chord; a state of musical tension.

**Dominant**: Fifth note of a scale and the key of that note; e.g., G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

**Double fugue**: Complex fugue with two subjects, or themes.
**Drone**: Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

**Dynamics**: Degrees of loudness, e.g., *piano* (“quiet”), *forte* (“loud”), indicated in a musical score.

**Empfindsam**: Pre-Classical, mid-18th-century German musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

**Enharmonic**: Notes that are identical in sound but with different spellings depending on the key context, e.g., C sharp and D flat.

**Enlightenment**: Eighteenth-century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

**Eroica**: Sobriquet, literally meaning “heroic,” given to Beethoven’s Symphony No. 3.

**Exposition**: Section in a classical sonata-allegro movement in which the main themes are exposed, or introduced.

**Fermata**: Pause.

**Flat**: Note that has been lowered by one half-tone in pitch; symbolized by ♭.

**Forte** (It.): Loud.

**Fortissimo** (It.): Very loud.

**French overture**: Invented by the French composer Jean-Baptiste Lully, court composer to King Louis XIV. The French overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes; slow, stately tempo; dotted rhythms; and sweeping scales.

**Fugato**: Truncated fugue in which the exposition is not followed by true development.

**Fugue**: Major, complex Baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

**Galant**: Pre-Classical, mid-18th-century Italian musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

**Gesamtkunstwerk**: All-inclusive artwork or art form, containing music, drama, poetry, dance, and so on; term coined by Richard Wagner.

**Heiligenstadt Testament**: Confessional document penned by Beethoven at a time of extreme psychological crisis. In it, he despairs over his realization that he is going deaf but determines to soldier on.

**Hemiola**: Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

**Home key**: Main key of a movement or composition.

**Homophonic**: Musical passage or piece that has one main melody and everything else is accompaniment.

**Interval**: Distance in pitch between two tones, e.g., C-G (upwards) = a fifth.

**Inversion**: Loosely applied to indicate a reversal in direction; e.g., a melody that goes up, goes down in inversion and vice versa. Its strict definitions are as follows: (1) Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave; e.g., C-E-G (played together) becomes E-G-C or E-C-G. (2) Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa; e.g., C-D-E becomes C-B-A.

**K. numbers**: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

**Kapellmeister** (Ger.): Orchestra director/composer.

**Key**: Central tonality, named after the main note of that tonality.

**Largo** (It.): Broad, slow.
**Major/minor key system**: Two essential *modes*, or “pitch palettes,” of European tonal music; *major* is generally perceived as being the brighter sounding of the two, and *minor*, the darker sounding of the two.

**Mannheim School**: Composers, orchestra, and teaching institutions of the court of Mannheim between 1741 and 1778.

**Measure** (abbr. ms.): Metric unit; space between two bar lines.

**Melisma**: Tightly wound, elaborate melodic line.

**Meter**: Rhythmic measure, e.g., triple meter (3/4), in which there are three beats to the bar, or duple meter (2/4), in which there are two beats to the bar.

**Metric modulation**: Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

**Minuet**: Seventeenth- and eighteenth-century graceful and dignified dance in moderately slow three-quarter time.

**Minuet and trio**: Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form, with the first minuet repeated after the trio and each section itself repeated.

**Modal ambiguity**: Harmonic ambiguity, in which the main key is not clearly identified.

**Mode**: Major or minor key (in modern Western usage).

**Modulation**: Change from one key to another.

**Motive**: Short musical phrase that can be used as a building block in compositional development.

**Movement**: Independent section within a larger work.

**Musette**: (1) Bagpipe common in Europe in the 17th and 18th centuries. (2) Piece of music in rustic style with a drone bass.

**Musical form**: Overall formulaic structure of a composition, e.g., sonata form; also the smaller divisions of the overall structure, such as the development section.

**Nationalism**: Incorporation of folk or folk-like music into concert works and operas.

**Ostinato**: Motive that is repeated over and over again.

**Overture**: Music that precedes an opera or play.

**Pedal note**: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

**Pianissimo** (It.): Very quiet.

**Piano** (It.): Soft or quiet.

**Piano trio**: Composition for piano, violin, and cello.

**Pivot modulation**: A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp-minor triad) and F-A-C (F-major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

**Pizzicato** (It.): Very short (plucked) notes.

**Polyphony**: Dominant compositional style of the Pre-Classical era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

**Polyrhythm**: Simultaneous use of contrasting rhythms.

**Polytonality**: Simultaneous use of two or more different keys (major and/or minor) or modes.

**Presto**: Fast.

**Quartet**: (1) Ensemble of four instruments. (2) Piece for four instruments.
Recapitulation: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

Recitative: Operatic convention in which the lines are half-sung, half-spoken.

Retrograde: Backwards.

Retrograde inversion: Backwards and upside down.

Ripieno (It.): Passage played by the whole orchestra as opposed to a passage played by solo instruments (concertante).

Ritardando (It.): Gradually getting slower (abbreviation: ritard).

Ritornello (It.): Refrain.

Romanticism: Nineteenth-century artistic movement that stressed emotion over intellect and celebrated the boundlessness, the fantastic, and the extremes of experience.

Rondo (It.): Musical form in which a principal theme returns—like a refrain—after various contrasting episodes.

Scherzando (It.): In a joking manner.

Scherzo (It.): “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

Semi-tone: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note; also, B-C and E-F.

Sequence: Successive repetitions of a motive at different pitches. A compositional technique for extending melodic ideas.

Sharp: Note that has been raised one half-tone in pitch; symbolized by #.

Sonata-allegro form (also known as sonata form): Most important musical structure of the Classical era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section, and the movement is closed with a coda.

Stringendo (It.): Compressing time; getting faster.

String quartet: (1) Ensemble of four stringed instruments: two violins, viola, and cello. (2) Composition for such an ensemble.

Sturm und Drang (Ger.): “Storm and stress”; late 18th-century literary movement.

Symphony: Large-scale instrumental composition for orchestra, containing several movements. The Viennese Classical symphony usually had four movements.

Symphonic poem: One-movement orchestral composition depicting a story and usually based on literature.

Syncopation: Displacement of the expected accent from a strong beat to a weak beat and vice versa.

Theme and variations: Musical form in which a theme is introduced, then treated to a series of variations on some aspect of that theme.

Tone poem: See symphonic poem.

Tonic: First note of the scale; main key of a composition or musical section.

Transition (or bridge): Musical passage linking two sections.

Triad: Chord consisting of three notes: the root, the third, and the fifth, e.g., C-E-G, the triad of C major.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with another minuet to form a movement in a Classical-era symphony.

Triplet: Three notes occurring in the space of one beat.
**Tritone**: Interval of six semi-tones that produces an extreme dissonance and begs for immediate resolution.

**Tutti** (It.): The whole orchestra plays together.

**Viennese Classical style**: Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

**Voice**: A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.
List of Symphonists

Pre-Classical:
Giovanni Battista Pergolesi (1710–1736)
Giovanni Battista Sammartini (c. 1700–1775)
Franz Xaver Richter (1709–1789)
Ignaz Holzbauer (1711–1783)
Carl Philipp Emanuel Bach (1714–1788)
Georg Christoph Wagenseil (1715–1777)
Jan Vaclav Stamitz (1717–1757)

Classical:
Christian Cannabich (1731–1798)
Joseph Haydn (1732–1809)
François Gossec (1734–1829)
Johann Christian Bach (1735–1782)
Michael Haydn (1737–1806)
Carl Ditters von Dittersdorf (1739–1799)
Jan Ignatius Vanhal (1739–1813)
Luigi Boccherini (1743–1805)
Wolfgang Mozart (1756–1791)
Franz Schubert (1797–1828)

His Own Category:
Ludwig van Beethoven (1770–1827)

Romantic:
Hector Berlioz (1803–1869)
Felix Mendelssohn (1809–1847)
Robert Schumann (1810–1856)
César Franck (1822–1890)
Anton Bruckner (1824–1896)
Alexander Borodin (1833–1887)
Johannes Brahms (1833–1897)
Camille Saint-Saens (1835–1921)
Mily Balakirev (1837–1910)
John Knowles Paine (1839–1906)
Peter Tchaikovsky (1840–1893)
Antonin Dvorak (1841–1904)
Nicolai Rimsky Korsakov (1844–1908)
Edward Elgar (1857–1934)
Gustav Mahler (1860–1911)

20th Century:
Carl Nielsen (1865–1931)
Alexander Glazunov (1865–1936)
Jean Sibelius (1865–1957)
Ralph Vaughn Williams (1872–1958)
Charles Ives (1874–1954)
Sergei Prokofiev (1891–1953)
Roy Harris (1898–1979)
Aaron Copland (1900–1990)
Dmitri Shostakovich (1906–1975)
Olivier Messiaen (1908–1992)
Samuel Barber (1910–1981)
William Schuman (1910–1992)
Annotated Bibliography

Brown, A. Peter. *The Symphonic Repertoire, Volume II*. Bloomington: University of Indiana Press, 2002. This book offers a comprehensive and highly technical exploration of the symphonies of Haydn, Mozart, Beethoven, and Schubert. As such, it is not for the casual reader, but it is an essential source for anyone who is looking for a detailed and scholarly examination of the key symphonic composers of the Classical era.

Downes, Edward. *Guide to Symphonic Music*. New York: Walker and Company, 1981. A huge collection of essays on orchestral works from the 17th century through the mid-20th century, arranged alphabetically by composer. Most of the essays first appeared as program notes for the New York Philharmonic Orchestra, and as such, they are written for the non-specialist. Along with the Steinberg book (see below), this is the indispensable source for general information about the orchestral repertoire.


Steinberg, Michael. *The Symphony: A Listener’s Guide*. Oxford and New York: Oxford University Press, 1995. This book is a collection of program notes written over the years by Michael Steinberg, music critic for the *Boston Globe* and artistic advisor and program note writer for the Boston Symphony, the San Francisco Symphony, and the New York Philharmonic. They are everything program notes should be: packed with information, witty, erudite but never stuffy. Along with the Downes book (above), this is the indispensable source for the symphonic repertoire.
———. *Symphony No. 2*, program note. Columbia LP MS7223.
Symphony No. 2 program note; Columbia CD MK 42407.
Johnson, David. *The Late Symphonies of Mozart*, program note. Columbia LP.


**Web sites**

http://classicalmusic.about.com

http://www.andante.com

http://www.classical.net

http://www.classical.com
Robert Greenberg, Ph.D.
San Francisco Performances

Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay Area since 1978. He received a B.A. in music, magna cum laude, from Princeton University in 1976. His principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, Greenberg received a Ph.D. in music composition, With Distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Greenberg has composed more than 45 works for a wide variety of instrumental and vocal ensembles. Recent performances of his works have taken place in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where his Child's Play for String Quartet was performed at the Concertgebouw of Amsterdam.

Greenberg has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet-the-Composer Grants. Recent commissions have been received from the Koussevitzky Foundation at the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, guitarist David Tanenbaum, the Strata Ensemble, and the XTET ensemble. Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers’ collective/production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

Greenberg has performed, taught, and lectured extensively across North America and Europe. He is currently music historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994, and resident composer and music historian to National Public Radio’s “Weekend All Things Considered.” He has served on the faculties of the University of California at Berkeley, California State University at Hayward, and the San Francisco Conservatory of Music, where he chaired the Department of Music, History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996. He has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years, he was host and lecturer for the symphony’s nationally acclaimed “Discovery Series”), the Lincoln Center for the Performing Arts, the Van Cliburn Foundation, and the Chautauqua Institute. He is a sought-after lecturer for businesses and business schools, speaking at such diverse organizations as the Commonwealth Club of San Francisco and the University of Chicago Graduate School of Business, and has been profiled in various major publications, including the Wall Street Journal, Inc. magazine, and the Times of London.
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The Symphony

Scope:
The symphony is the most important genre of orchestral music. It evolved from certain instrumental practices of early opera—its two essential Baroque precursors were the Italian opera overture and the ripieno concerto. By the 1730s, Italian-style opera overtures had evolved as multi-section sinfonias, substantial enough to be performed independently of the operas they were originally created to precede. The influence of the Italian opera sinfonia was felt in Vienna, Austria, where, during the 1740s, composers began creating self-standing, three-part orchestral works. By the 1760s and 1770s, the Baroque Italian overture had evolved into the Classical-era symphony, the single most important orchestral genre of its time.

In the hands of its greatest practitioners—Joseph Haydn and Wolfgang Mozart—the Classical-era symphony became a transcendent art form. It was a work for a large instrumental ensemble (an orchestra) and consisted of four distinct sections, or movements, each with its own beginning, middle, and end. Generally speaking, the Classical-era symphonic template was the standard for 40 years or more, in thousands of symphonies written across Europe during the mid- to late 18th century—until Beethoven. For the iconoclastic Beethoven, neither the expressive restraint nor the symphonic template of the Classical era stood a chance. As far as the French composer, Claude Debussy, was concerned, the symphony reached its apogee with Beethoven’s Ninth Symphony (1824), and the ensuing 19th-century symphonic repertoire was a mere shadow of Beethoven—an opinion Debussy shared with many of his contemporaries.

Although many 19th-century symphonists were content to compose relatively conservative works based on the Classical-era template, others pushed the genre to the far limits of musical expression, from the autobiographical Symphonie fantastique of Berlioz to the multimedia symphonic extravaganzas of Gustav Mahler. As the symphony progressed across the span of the 20th century, it displayed originality, ambiguity, individuality, and variety, with a healthy number of masterpieces emerging from Moscow to Manhattan, by composers such as Ralph Vaughan Williams, Charles Ives, Dmitri Shostakovich, and Roy Harris.

This course claims three criteria for its selection of composers and symphonies. First, our selection of symphonies will include only major works for orchestra. Second, we will study only works that are entitled “symphony” by their composers. Finally, with a couple of exceptions, we will study symphonies by composers who awarded the symphonic genre a major, if not pre-eminent position in their musical output, and made significant contributions to its development. Along with their compositions, we will also study the lives of these artists.
Lecture Nine
Beethoven

Scope: Beethoven came of age during the era of the French Revolution, and to a great degree was inspired by the personal and political empowerment that the Revolution represented. Over the course of his lifetime, Beethoven reinvented himself as an artist twice, and, in doing so, his musical voice evolved into a highly personal and original style that revolutionized the symphonic genre. This lecture traces that evolution in Beethoven’s nine symphonies and discusses the musical inheritance he left for the Romantic composers who were his successors.

Outline

I. Biographers have noted the progression in Beethoven’s musical achievements from an extension of the Viennese Classical tradition to a wholly personal, original, and profoundly influential musical style. Nowhere is Beethoven’s compositional development and his fabled popularity better illustrated than in his symphonies.

A. For an in-depth discussion of Beethoven’s life and times, please refer to the eight-lecture Teaching Company biography of Beethoven in the “Great Masters” series (which also includes biographies of Haydn and Mozart). An in-depth exploration of Beethoven’s symphonies can be found in The Teaching Company course entitled The Symphonies of Beethoven. In this lecture, we will examine Beethoven’s nine symphonies as a musical diary, each one demonstrating his ongoing development as a composer.

B. As we will learn, Beethoven came to believe in self-expression and originality above all else. Each symphony, especially from the Third onward, was conceived as an entity unto itself, and Beethoven was not disposed to repeat himself stylistically from one piece to the next. Further, although Beethoven used the four-movement symphonic template of Classicism, he used it only to the point where he found it useful. To Beethoven’s way of thinking, originality and expressive content always trumped ritual and tradition.

II. Compared to his string quartets, piano trios, and piano sonatas of the same period, Beethoven’s “First” Symphony (no. 1 in C Major, op. 21 [1800]), is a relatively conservative composition, but we still see his trademark rhythmic drive, as well as his audacious use of harmony and other features that will mark his later work.

A. We turn directly to the first-movement introduction. Note that the introduction begins on a dissonance in the key of F major, which is not the home key of this symphony. The opening of the introduction is, in fact, a series of dominant, or dissonant, chords that resolve upwards, creating a tonal ambiguity that is not resolved until the arrival of theme 1. (Musical selection: Beethoven, Symphony no.1 in C Major, op. 21, movement 1, introduction, opening.)

B. As the movement continues, we discover that these introductory harmonies constitute, in reality, the harmonic underpinning of the first theme. Further, as the movement continues to unfold, we discover that the seemingly insignificant half-step rise represented by each of the resolutions of these introductory dissonances becomes an important thematic, transitional, and developmental aspect of the movement!

C. Did Beethoven expect his audiences to notice all of this on their first hearing of the symphony? Of course not. Beethoven’s conception of the symphony was, from the beginning, preconditioned by Haydn’s late symphonies: that a symphony need not be understood entirely at its first hearing, that subsequent performances were to be expected, and that a symphony was no longer merely an aristocratic amusement but a multifaceted musical statement, that was operatic in its degree of contrast, conflict and resolution.
III. Beethoven’s Second Symphony was composed between late 1801 and late 1802, which was, physically and spiritually, a bad time for the composer.

A. By 1802, Beethoven had come to realize that his progressive hearing loss was probably incurable, and he was terribly depressed, even suicidal. He felt tremendous rage, an overpowering sense of isolation and alienation, frustration, and a sense of victimization. Despite his depression, we do not hear Beethoven’s “personal issues” in his Second Symphony. Instead, we hear a brilliant work in D major, in which a number of the rituals of the Classical symphony begin to crumble under Beethoven’s increasingly self-expressive onslaught.

B. Most notable of these is Beethoven’s treatment of the third-movement minuet and trio. He had little patience for the musical tradition of the minuet, a stately, courtly dance invented in France in the 17th century and overused in the music of the 18th. By his Second Symphony, Beethoven’s destruction of the Classical-era minuet was complete. He called his third movement a “scherzo,” a term meaning, literally, “I’m joking.”

C. In the third-movement scherzo of his Second Symphony, Beethoven creates a micro-miniature theme, consisting of three rising notes, that bounces around the orchestra like a ping-pong ball; each set of three notes is played by a different group of instruments. (Musical selection: Beethoven, Symphony no. 2 in D Major, op. 36, movement 3, minuet, opening.)

D. This is not a Classical minuet; it’s not a minuet at all. It is, to paraphrase Napoleon Bonaparte, “the Revolution already in action,” a musical revolution that will hit with full force in Beethoven’s Symphony no. 3.

IV. In 1803, Beethoven dug himself out of his depression by reinventing himself as a Promethean hero. This bit of self-delusion allowed him to survive, and to create music that he likely would not have imagined otherwise.

A. The inspiration for Beethoven’s heroic reinvention was twofold. The first part was the Greek legend of Prometheus, who stole fire from the gods, gave it to man, and roused the anger of Zeus. In 1801, Beethoven composed a ballet entitled The Creatures of Prometheus; certainly, the heroic Prometheus ideal was in the forefront of his mind in 1802 and 1803. His other inspiration for his personal reinvention was Napoleon Bonaparte who, in 1803, was still perceived by many as the man who would free Europe from the ancient bondage of the monarchies.

B. Beethoven’s Third Symphony, nicknamed “Eroica,” or the “Heroic” Symphony, is autobiographical. The first movement is about a hero—undoubtedly Beethoven himself—who faces extraordinary adversity and, after death-defying struggles, portrayed by terrible dissonances, rhythmic ambiguities, and so forth, triumphs over that adversity.

1. At the heart of the extremely long first movement is its extremely long first theme, which personifies “the hero,” warts and all. Following two explosive Eb-major chords, the theme begins. It is heard initially in the orchestral ‘cellos, the baritone voice of the string section, and is, thus, immediately perceived as being a “male” voice.

2. As the theme progresses through its four component phrases, we hear a good deal of harmonic dissonance and rhythmic ambiguity; this is a theme or, perhaps, a personality with significant issues to be confronted and overcome.

3. The fourth and final phrase of the theme is triumphant and magnificent; from the beginning of the movement, we are aware of a musical character that aspires to the heroic ideal. (Musical selection: Beethoven, Symphony no. 3 in Eb Major, op. 55, movement 1, theme 1.)

V. Of the brilliant and engaging Fourth Symphony, we sample a marvelous moment in the fourth and final movement.

A. As the development is drawing to its conclusion, a solo bassoon bursts in—prematurely—with the scurrying first theme of the recapitulation, dominated, as it is, by 16th notes. The effect is entirely comic; has the bassoon gotten lost, or was it just a bit overenthusiastic?

B. This brief but intensely difficult bassoon solo is one of the most famous in the repertoire, and this moment is typical of a symphony that is filled with energy, joy, and wit. (Musical selection: Beethoven, Symphony no. 4 in Bb Major, op. 60, movement 4, theme 1.)
VI. Beethoven’s Fifth Symphony is an icon of Western culture. Across the span of its four movements, Beethoven tells a tale of musical birth and growth, destruction, regrowth, and ultimately, triumph.

A. This catharsis from destruction to triumph, this struggle between despair and hope, is portrayed across the grand span of the symphony as a struggle between the keys of C minor and C major. During the third-movement scherzo, the key of C major triumphs over C minor, and thus, the fourth movement can begin in a blaze of C-major glory. (Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, theme 1.)

B. The third movement is pivotal. It begins in C minor and features a barking, blaring, and entirely ferocious theme in the same key. (Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 3, theme 1.)

C. This theme, featuring three fast, repeated notes and a fourth, longer note, grows directly out of the opening four notes of the first movement. (Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 1, theme 1.)

D. In the fourth movement, hope and triumph, as represented by C major, have won out over darkness and despair, represented by C minor, and the fourth movement bounces from one glory to the next. (Musical selection: Beethoven, Symphony no. 5 in C Minor, op. 67, movement 4, development conclusion and recapitulation opening.)

1. As the development section draws to its conclusion, a magnificent passage builds toward a huge climax. We await what will undoubtedly be an earth-shattering recapitulation when, instead, quietly ticking violins lead to a ghostly reappearance of the barking, blaring, third-movement theme in C minor!

2. The music is quiet, insidious, malevolent. Is this thematic reappearance real, an indication that we are returning to the “dark side” of C minor, or is it just a dream?

3. Before we can answer that question, the music transitions back to the long awaited and hoped for recapitulation in C major! The third-movement quote was not a harbinger of things to come but merely a memory of distance traversed, a last moment of melancholy before we give ourselves over to the cathartic joy of C major!

4. This sort of thematic quotation from an earlier movement is pure musical storytelling. From an analytic point of view, it has no place in the fourth movement, but expressively, it’s a stroke of genius. With each symphonic step, the symphony becomes, for Beethoven, a more inclusive and expressively wide-ranging genre.

VII. Nowhere is Beethoven’s proclivity toward symphonic “inclusivity” more explicitly apparent than in his Sixth Symphony, the so-called “Pastoral” Symphony.

A. That Beethoven’s Pastoral Symphony is a programmatic piece describing a day in the country has been understood since its premiere in 1808. What’s remarkable about Beethoven’s Sixth is how its composer elevated what was a pedestrian genre of music to a level of high art.

B. The most famous moments in Beethoven’s Sixth are those in which he explicitly evokes some aspect of nature in the orchestra. For example, as the second movement draws to its conclusion, we hear a series of woodwind cadenzas, each imitating a different bird and labeled in the score as follows: Nachtigall (“nightingale,” in the flute); Wachtel (“quail,” in the oboe); and Kuckuck (“cuckoo,” in the clarinet). (Musical selection: Beethoven, Symphony no. 6 in F Major, op. 68, movement 2, coda, part 2.)

C. The birdcalls are delightful but not extraordinary. The great strength of Beethoven’s Sixth rests, instead, in its breathtaking subtlety. For example, the first movement begins with a rustic first theme heard over a bagpipe-like drone. This theme concludes with a simple, rising melodic idea that is repeated, with only slight variations, 13 times in succession. (Musical selection: Beethoven, Symphony no. 6 in F Major, op. 68, movement 1, theme 1.)

D. Later, during the development section of the movement, Beethoven takes this “idea” of varied melodic repetition even further. (Musical selection: Beethoven, Symphony no. 6 in F Major, op. 68, movement 1, development, parts 2–5.)
E. Beethoven entitled this first movement “The cheerful impressions excited by arriving in the country.” His use of varied musical repetition throughout this first movement is a metaphor for what he perceives as the varied repetition of nature.

VIII. Beethoven’s Seventh Symphony, begun in late 1811 and completed in April of 1812, is often referred to as his “dance” symphony.

A. Beethoven designed each movement around a single, powerfully felt rhythmic pattern. (Musical selection: Beethoven, Symphony no. 7 in A Major, op. 92, movement 1.)

C. Richard Wagner described the fourth and final movement of Beethoven’s Seventh as the “apotheosis of the dance.” (Musical selection: Beethoven, Symphony no. 7 in A Major, op. 92, movement 4.)

IX. Beethoven’s Eighth Symphony is, ostensibly, his “homage” to Classicism. Although in its broadest outline, the Eighth may resemble a Classically proportioned symphony, in its details, it is nothing of the sort. In reality, it is filled with the kinds of themes, phrase irregularities, harmonic surprises, rhythmic ambiguities, developmental devices, and slapstick musical humor that mark it as a work of Beethoven’s maturity.

A. As an example, we turn to the second movement, which in a Classical symphony, we would expect to be slow. In Beethoven’s Eighth, the second movement is a moderately fast-paced musical portrait of what was, for Beethoven, a high-tech device: the metronome!

B. The merciless ticking of the metronome is portrayed by staccato winds and horns. A simple theme in the first violins does its best to keep up, but it keeps falling slightly out of rhythm with the ticking winds and horns. Near the end of our excerpt, we “hear”—in the orchestra—the metronome being wound, not once, but twice. (Musical selection: Beethoven, Symphony no. 8 in F Major, op. 93, movement 2.)

C. The metronome portrayed here comes to a bad end. At the close of the movement, it begins to break down, and the orchestra, frustrated past its limits of endurance, does what every musician has fantasized about doing—it smashes the metronome.

X. After the Eighth, Beethoven did not complete his next symphony—the Ninth, which would be his last—for nearly 12 years. In those 11 years between the Eighth and the Ninth, from 1813–1824, Beethoven put himself and everyone around him through hell.

A. After 1815, Beethoven’s music fell out of favor with the Viennese public; his patrons either died or became estranged from him; what was left of his hearing disintegrated; and he became embroiled in a terrible custody battle over his brother’s son. Around 1819–1820, he reinvented himself and began to compose music of transcendent technical and expressive content.

B. The Ninth Symphony is a product of this late period of Beethoven’s compositional life. For all of the gut-wrenching, soul-inspiring music we hear in the first, second, and third movements, it is the fourth movement of the Ninth that changed music history and the collective concept of what constituted a symphony.

C. As we observed in Lecture One, this historical landmark was Beethoven’s inclusion of vocal texts in the fourth-movement finale. Beethoven didn’t just cross the line between instrumental music and vocal music; he obliterated the distinction between the genre of symphony and the vocal genres of opera, cantata, and oratorio. (Musical selection: Beethoven, Symphony no. 9 in D Minor, op. 125, movement 4, first choral climax.)

D. The impact of Beethoven’s Ninth Symphony rippled outward for the next 80 years. Like Haydn before him, Beethoven reinvented the genre.

1. Earlier in his career, Beethoven’s music had shown that existing musical forms, such as sonata form, minuet, and trio, were contextual; that is, one need use those forms only to the point that they serve the expressive context.

2. With his Ninth Symphony, Beethoven said to the next generations of composers that genre was contextual as well; that the expressive needs of the composer must take precedence over any musical tradition, no matter how sacred and time-honored that tradition might be.
E. This message fell gratefully on the ears and minds of the next generation of composers, the so-called Romantics who, using Beethoven as their model, sought an ever freer, more self-expressive approach to composition.
Lecture Ten

Schubert

Scope: Today, of course, Beethoven’s symphonies are rightly perceived as epitomizing the revolutionary spirit and growing middle-class empowerment of the early 19th century, but for his contemporaries, the early 19th century was about the discovery and study of Haydn’s and Mozart’s late symphonies. These contemporaries included, among others, Carl Friedrich Zelter, Jean-Paul Richter, Carl Maria von Weber, Ludwig Spohr, and Franz Peter Schubert, all but one of whom have fallen into obscurity. This lecture looks at Schubert, who managed to strike a balance between Classical lyricism and Beethoven’s revolutionary expression.

Outline

I. Franz Peter Schubert was born in Vienna on January 31, 1797, and died there on November 19, 1828, at the age of 31. Of all the great masters of Viennese Classicism—Haydn, Mozart, and Beethoven—Schubert was the only native Viennese.
   A. Franz Schubert was the beloved pet of his family; a small, plump, and endearingly sweet child. Even fully grown, Schubert was only a little over five feet tall, and as his portraits attest, he never lost his cherubic appearance.
   B. At age 9, Schubert began formal music studies, and at age 11, he was admitted to the Imperial and Royal City College, a first-rate Viennese boarding school. Among those who auditioned him for admission was the music director for the Viennese court, Antonio Salieri, rival of Wolfgang Mozart.
   C. Schubert’s first masterwork was the song “Gretchen am Spinnrade,” which he composed in 1814, when he was 17 years old. By writing songs, he learned to convey literary and expressive meaning with brevity and to exploit his amazing gifts as a melodist. As an example, we listen to the second theme from the first movement of Schubert’s Symphony in B Minor. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, theme 2.)
   D. We cannot discuss Schubert’s creative output in great detail, because he wrote a prodigious amount of music in his short lifetime. (He died of syphilis at age 31.) In the final 16 years of his life, Schubert produced, among other works, 9 symphonies, 10 orchestral overtures, 22 piano sonatas, 6 masses, 17 operas, more than 1,000 works for solo piano and piano four hands, 637 songs, 145 choral works, and 45 chamber works, including 13 string quartets and 1 string quintet.

II. Schubert’s Symphonies nos. 1 through 5 were composed between 1813 and 1816, when he was between 16 and 19 years old. They are Classical symphonies in every sense, clearly influenced by Haydn and Mozart. Despite the fact that Schubert’s First Symphony was composed after Beethoven completed his Eighth, there is scant evidence of Beethoven’s influence in these early symphonies of Schubert.
   A. As an example, we turn to Schubert’s Symphony no. 5 in Bb Major, completed on October 3, 1816.
      1. Scored for one flute, two oboes, two bassoons, two horns, and strings, the symphony was first played by a small orchestra that met and performed at the house of a merchant in Vienna. Following this private reading, Schubert’s Fifth was forgotten and nearly lost, and it wasn’t published until 56 years after his death.
      2. It is a polished and entirely charming work, undoubtedly better than any other Classically styled symphony being written at the same time by composers older and more famous than Schubert.
      3. We’ll listen to the exposition of the first movement, which is characterized by elegant themes and marvelous and unexpected harmonic twists. For our information, the modulating bridge begins 44 seconds into the excerpt, and theme 2 begins 1 minute and 8 seconds into the excerpt. (Musical selection: Schubert, Symphony no. 5 in Bb Major, D. 485, movement 1, exposition.)
   B. Schubert’s next symphony—his Sixth, in C major, completed in February 1818—illuminates his transition away from a purely Classical language and toward one that reflects the growing influence on his music of Gioacchino Rossini and Ludwig van Beethoven.
1. We listen to the most “Beethovenian” movement of Schubert’s Sixth, the third movement, which is not entitled minuet (as Schubert had called the third movements of his Symphonies nos. 1–5) but, instead, scherzo, based on Beethoven’s model.

2. Startling shifts in dynamics, unexpected accents, and thematic material based on short, crackling melodic ideas rather than long and complete tunes betray Beethoven’s influence, yet the grace and humor here are Schubert’s own. (Musical selection: Schubert, Symphony no. 6 in C Major, D. 589, movement 3, exposition.)

III. Schubert’s symphonic output after the Sixth Symphony, which was completed in 1818, presents some numerical confusion.

A. After 1818, Schubert sketched a number of symphonic movements in D major, which ultimately came to nothing. In August of 1821, he began a draft of a symphony in E major. This one, he almost completed, but then, it, too, was abandoned. Many years later, after Schubert had died, this piece was called Schubert’s Symphony no. 7.

B. On October 30, 1822, Schubert began yet another symphony, this one in B minor. He completed the first two movements of this symphony and arranged to have the score for those two movements presented to the Styrian Musical Society of Graz in gratitude for having been elected into the society.

C. Schubert then began composing the third-movement scherzo, sketching the opening 128 measures, of which he orchestrated the first 20 measures. He then left this symphony incomplete, as well, probably because of health problems. We take a brief detour into Schubert’s biography to explain these problems.

D. Across the span of his all-too-short life, Schubert seems to have expressed genuine interest in only two women: the countess Karoline Esterhazy, a tall, gorgeous, intelligent, and rich piano student of Schubert’s, and the soprano Therese Grob, with whom he had fallen in love when he was 18.

1. Maynard Solomon, biographer of both Mozart and Beethoven, offers compelling evidence that Schubert was bisexual, with homosexuality being his dominant sexual orientation. The stigma attached to homosexuality in Biedermeier Vienna would help to explain many of Schubert’s behavioral patterns, his mood swings and depression, and his almost complete dependence on male friends for housing and emotional and financial support.

2. Finances were another significant issue for Schubert. He could not land a job and was a terrible businessman, naïve and inept when dealing with publishers and concert producers. Thus, many of his larger works languished in obscurity until well after his death, resulting in poverty in his lifetime and contributing to his depression and abuse of alcohol and tobacco.

3. Schubert contracted syphilis in late summer or early fall 1822, when he was 25 years old, most likely during one of his pleasure jaunts with his friend Franz von Schober. Von Schober was tall, good-looking, wealthy, and hedonistic. He frequented prostitutes of both sexes and probably fixed Schubert up with whoever gave him syphilis.

4. Unaware that he was infected, just a couple of weeks later, Schubert began composing what would be the first two movements of the Eighth Symphony, the “Unfinished” Symphony in B Minor.

5. The first symptoms of the disease began to manifest themselves in the late fall of 1822 and became pronounced by January of 1823. Schubert stopped working on his B-minor symphony.

6. Schubert was terrified as the syphilis took hold and began to chart its agonizing course. Periods of remission were followed by periods of painful lymphatic swelling, rashes, hair loss, lesions in the mouth and throat, debilitating muscle aches, and so forth. Depression and despair accompanied the periods of relapse. It soon became clear that Schubert’s case was especially virulent and that he was unlikely to live for long.

E. We can understand, then, why Schubert had no heart to return to the B-minor symphony in October or November of 1822: It represented a time of his life that ended abruptly with his fatal diagnosis.

F. The two movements that today represent Schubert’s Unfinished Symphony were discovered in 1865 in Graz and premiered in Vienna on December 17, 1865, 43 years after their composition and 37 years after Schubert’s death.

1. The first of the two movements is a dark and brooding sonata form of considerable length, about 15 minutes. Theme 1 consists of three distinct and memorable elements. The first element is a low, dark, funereal melody played without an introduction by the ‘cellos and double basses. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, opening.)
2. Out of the darkness cast by this opening emerges the second element of theme 1, an element that will soon fall back into the middle ground: quiet, twitching violins supported by pizzicato low string from below. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, opening.)

3. The third element of the theme is a forlorn melody in B minor scored for oboe and clarinet, which seems to float above the twitching violin accompaniment. The theme builds to a climactic cadence in B minor, then simply ends. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, theme 1.)

4. Schubert chose not to provide a modulating bridge. Instead, using a technique called a pivot modulation, he effects the briefest of transitions, and within six measures, he has slowed the action, changed the key, and begun theme 2.
   a. The effect of this sudden change of musical direction comes as a shock, and the lyric beauty of the theme that follows—theme 2, in G major—makes this turn of events that much more dislocating.
   b. Having said that, theme 2 is so innocent and memorable that we momentarily forget the dark musical place from which we so unexpectedly emerged, at least until theme 2 suddenly and unexpectedly stops in midphrase.
   c. Whatever lyric calm this second theme represents, it cannot yet be sustained. Let’s listen from the cadence that concludes theme 1 through the pivot modulation that follows it, theme 2, and its sudden end. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, theme 2.)

5. The darkness and pathos of theme 1 return with a series of vicious, trembling harmonies. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, theme 2.)

6. Then, once again, the music transits back to theme 2, although now the theme is fragmented and presented imitatively, its tone darkened by movement into minor key areas. Theme 2 is still beautiful, but it has lost its veneer of innocence and simplicity; it has been made to “grow up” very quickly—perhaps too quickly. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, theme 2.)

7. Finally, Schubert brings this exposition to its conclusion with a momentary return to theme 2 “as it once was,” a lyric memory of youth and beauty before the crushing onslaught of the development section. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 1, cadence material.)

8. In the second-movement andante con moto (“moderate but with motion”), Schubert again juxtaposes aching lyricism with explosively dramatic music. The movement is structured as a rondo; let’s listen to the principal theme, the “rondo” theme. (Musical selection: Schubert, Symphony no. 8 in B Minor, D. 759, movement 2, opening.)

IV. Schubert himself designated his Symphony no. 9 in C Major grande, meaning “grand” or “large”; it has since become known as “The Great.”
   A. Undoubtedly inspired by the model of Beethoven’s Ninth, which received its premiere in 1824, Schubert’s Ninth typically runs an hour in performance and is scored for a full orchestra, replete with trumpets, trombones, and timpani. Schubert, who had once considered Beethoven an “eccentric,” had, by 1826, been won over entirely by Beethoven’s music.
   B. We turn to the fourth and final movement of this, Schubert’s last symphony. The character of the movement is, according to one critic, “A conflation of the heroic and the frantic” (Brown, 638). At more than 1,150 measures in length, it is also huge and absolutely brilliant!
   C. Schubert’s orchestration is especially remarkable; the independence of the woodwind and brass writing is particularly striking. We hear the exposition of this final movement. For our information, theme 2 begins 1 minute and 47 seconds into this 4-minute exposition! (Musical selection: Schubert, Symphony no. 9 in C Major, D. 944, movement 4, opening.)
   D. This last symphony showcases Schubert’s ability to balance the Classical-era forms and an essentially Classical lyricism with the expanded expressive palette of the 19th century. The message for many composers of the post-Beethoven generation was that one didn’t have to be angry and revolutionary in order to be current.
Lecture Eleven
Berlioz and the Symphonie fantastique

Scope: Hector Berlioz, a late-blooming, anti-academic, self-indulgent radical, was a controversial man and an equally controversial composer. In this lecture, we examine his Symphonie fantastique, an avant-garde autobiographical work that explores the full gamut of emotions associated with love, from ecstasy to despair. The Symphonie fantastique was a puzzle for most of its original listeners, but it served as a spark for a new generation of Romantic radicals, including Liszt and Wagner.

Outline

I. Hector Berlioz’s father, Louis Berlioz, was a well-known and well-to-do doctor, and from the beginning, it was understood that Hector would become a physician. What Hector wanted, however, more than anything else in the world, was to become a composer.
   A. Nevertheless, having graduated from high school, Berlioz was sent to Paris at the age of 18 to study medicine, which he detested. Within two years, he dropped out of medical school and became estranged from his parents. He survived by giving music lessons, singing in choruses, and writing reviews for anyone who would hire him to do so.
   B. He attended the opera, in standing room; took private lessons in composition when he could afford them; and studied scores in the library of the Paris Conservatory. Berlioz longed to be a student at the Conservatory, but his resources didn’t permit it and his first encounter with the director of the Conservatory apparently ended in a ridiculous chase scene around the library.
   C. In early 1826, at the age of 23, Berlioz’s finances forced him to move back to his parents’ home. After a short time, his father agreed to let him return to Paris to study music, but Hector could remain there only if he was successful. According to Berlioz’s memoirs, his mother cursed his decision and his father warned him against becoming a second-rate artist, the likes of whom he considered to be “useless members of society.”
   D. Under these circumstances, Hector Berlioz entered the first year class of the Paris Conservatory in the fall of 1826. For the next four years, he immersed himself in his studies; in the Parisian theaters, concert halls, and opera houses; and in composing and writing reviews; in the process, he proved himself to be one of the greatest late bloomers in the history of Western music.

II. Like Mozart before him, Berlioz was, in his heart, an opera composer. He fed on the emotional extremes and dramatic conflicts of opera, embracing in particular the grand operas of Gluck and the experimental operas of such German Romantics as Carl Maria von Weber.
   A. Berlioz was a radical person in many ways. He lived at the extreme edge of his emotions almost all the time. Today, we would consider Berlioz’s endless outbursts and emotional self-indulgence as the tiresome marks of an adolescent personality, but in the 1820s and 1830s, his affectations were the marks of the artiste. In a 19th-century artistic environment that celebrated individuality, originality, and extremes of expression, Berlioz was the quintessential Romantic artist, and the Symphonie fantastique, the quintessential Romantic symphony.
   B. Despite his operatic predisposition, Berlioz wrote four works that he described as “symphonies”: the Symphonie fantastique (1830), Harold in Italy (1834), Romeo and Juliet (1839), and the Grand Funeral and Triumphal Symphony (1840). The only one of these works that is a symphony by the standards of this course is the first, the Symphonie fantastique. It is also the most influential 19th-century symphony written after Beethoven’s Ninth.
   C. What makes the Symphonie fantastique so important is Berlioz’s success in uniting, within the framework of a “symphony,” virtually all of his personal, musical, and literary priorities as they existed when he composed it: the magnified and intensified emotions and conflicts of the opera house; the explicit narrative storyline of a Shakespearean play; the Faustian concept of man as deeply flawed but worthy of redemption; and perhaps most important, intimate autobiographical confession.
D. Like Beethoven’s Symphony no. 6, the Symphonie fantastique is a program symphony in that it seeks to tell a single story across the span of its multiple movements. However, Berlioz goes far beyond Beethoven’s Sixth in the degree to which he personalizes the expressive content of his symphony and renders explicit the imagery contained in it. The Symphonie fantastique would seem to include within its five movements almost everything Berlioz knew and understood about music and himself at the time he wrote it.

E. The Symphonie fantastique, then, is a frankly bizarre, experimental, all-inclusive piece of over-the-top autobiographical art, composed at a time when bizarre, experimental, inclusive, and over-the-top art was increasingly thought to hold the keys to higher experience and self-knowledge.

F. Three revelations—all experienced between 1827 and 1828—provided Berlioz the grist that he milled into the Symphonie fantastique: his discovery of Shakespeare and his subsequent crush on a Shakespearean actress; his discovery of Beethoven’s symphonies; and his reading of Goethe’s Faust.

1. On September 11, 1827, Berlioz went to the theater to see an English-language play called Hamlet. He had to follow the action from a crudely written synopsis, because he spoke no English, but the events of that evening marked the rest of his life. He fell in love with both the actress playing Ophelia, Harriet Smithson, and the poetry of the play itself.

2. The second revelation occurred in early 1828, when Berlioz read Goethe’s Faust, which had just been published in a French translation. In a letter written later in 1828, Berlioz described Shakespeare and Goethe as “[t]he silent confidants of my suffering; they hold the key to my life.”

3. Finally, on March 9, 1828, just a few weeks after having read Faust and almost six months to the day after having first seen Harriet Smithson as Ophelia in Shakespeare’s Hamlet, Berlioz attended the first public concert of the newly created Conservatory Concert Society, conducted by its founder, François-Antoine Habeneck, who single-handedly introduced and championed Beethoven’s symphonies in France.

4. Many members of the Parisian audience reacted to Beethoven’s music the same way they reacted to Berlioz’s: that is, with amazed incomprehension. Berlioz, though, was thunderstruck. He had always assumed that only opera could express the full gamut of human emotions. Suddenly, he was faced with the evidence that instrumental music had an expressive power that was, for him, even greater than that of vocal music.

III. The event that forged all of these influences into the Symphonie fantastique occurred sometime in early 1830, when Berlioz heard a rumor that Harriet Smithson was having an affair with her manager, which unhinged him completely.

A. The Symphonie fantastique is an autobiographical work, in which Berlioz portrays an artist who is hopelessly in love with a woman who doesn’t care that he exists. We know this because Berlioz himself prepared a program note describing the meaning of each of the five movements and handed it out to his opening-night audience!

B. The five movements of the symphony explore a progression of emotional states, from the roller coaster of passion and depression of the first movement, to denial in the second, to hope and despair in the third.

1. According to Berlioz, the fourth movement depicts the artist’s suicide attempt when he becomes convinced that his love is unappreciated. The dose of narcotic he takes does not kill him but thrusts him into a nightmare, in which he witnesses his own execution. The theme that accompanies the trip to the guillotine is perhaps the most famous Berlioz ever composed. (Musical selection: Berlioz, Symphonie fantastique, movement 4, “Scaffold March” theme [1830].)

2. The fifth movement is even stranger; in it, the artist witnesses his own funeral during the course of a witches’ sabbath.

3. For an in-depth examination of these last two movements, I direct your attention to Lectures Thirty-Five and Thirty-Six of The Teaching Company super course How to Listen to and Understand Great Music.

C. For now, we will examine the first movement of the Symphonie fantastique, entitled “Reveries—Passions.” It’s a strange and wonderful movement that undoubtedly left Berlioz’s audience confused. It is also pure Berlioz, and it exhibits exactly those characteristics that make the fantastique so compelling and original, avant-garde and controversial.
Berlioz’s program notes identify the most important element of the Symphonie fantastique, the element that binds its five movements together and allows the programmatic content of the piece to make sense. This element is the theme that represents the beloved in the artist’s mind, which appears, in some guise, in each of the five movements of the symphony. Let’s hear it as it first appears, as theme 1 of the first-movement sonata form. (Musical selection: Berlioz, Symphonie fantastique, movement 1, idée fixe.)

The tune aches with emotion and passion, ecstatically climbing, higher and higher, until it finally reaches its peak, from where it gradually descends in a series of sigh-like motives. We listen to it again. (Musical selection: Berlioz, Symphonie fantastique, movement 1, idée fixe.)

According to the program notes, the subject of the first movement is “the passage from [a] state of melancholy reverie…to one of frenzied passion.” The first movement begins with a long, almost sniveling introduction, during which Berlioz seeks to invoke the “ache of passions” he describes in his program. We listen to the beginning of the introduction and the wheezing, weakly throbbing winds and strings that set a mood of dismal, pained longing. (Musical selection: Berlioz, Symphonie fantastique, movement 1, introduction, opening.)

This introduction wanders through a series of episodes, until finally, the orchestra converges on a dramatic tremolo, which is followed by an explosive series of “heartbeats,” followed by the first appearance of the idée fixe (“fixed idea”). We listen from the dramatic tremolo through the beginning of theme 1, the idée fixe. (Musical selection: Berlioz, Symphonie fantastique, movement 1, introduction, conclusion.)

Berlioz structures the movement as a sonata form, complete with an exposition repeat. If we try to follow it, we will become lost and confused. However, if we ignore the sonata form—as Berlioz ultimately did—and hear the movement as an expressionistic artwork, with its constant shifts of expressive content and mood, reflecting inner emotional experience, we realize that the movement is not “about” sonata form but, rather, the conscious and unconscious flow of emotions triggered by the beloved image—which was Berlioz’s intent all along!

Let’s hear the remainder of the exposition, the music that follows theme 1. Immediately following the invocation of “her,” the strings launch into a “paroxysm of ecstasy,” as the artist’s hopes soar; only to be followed by a quiet, shy, cautious bit of music, then another “paroxysm of ecstasy,” followed by a brief modulating bridge. Last, in place of a second theme, an alternating episode is heard, as winds invoke theme 1, followed by explosive strings. (Musical selection: Berlioz, Symphonie fantastique, movement 1, exposition, conclusion.)

The development is also rather “idiosyncratic.” It is less about fragmenting, reassembling, and metamorphosing the thematic material over an essentially unstable harmonic underpinning than it is an almost stream-of-consciousness series of musical/emotional responses to theme 1, the fixed idea. Despite the opinions of some scholars and critics, this development is entirely appropriate for the stated expressive goal of the movement.

We conclude our examination of this first movement with the recapitulation and the coda. When theme 1 returns at the beginning of the recapitulation, it is manic with excitement. The mood swings between this passion and quiet doubt, until the last minute of the movement. In the end, we hear theme 1 set as a hymn. Marked religiosamente (“religiously”), the passage is a worshipful paean to the beloved image, as well as a prayer for peace, even sanity. Let’s hear the remainder of the movement from the beginning of the recapitulation. (Musical selection: Berlioz, Symphonie fantastique, movement 1, recapitulation and coda.)

The Symphonie fantastique received its premiere on December 5, 1830, performed by the Conservatory Concert Society. We can well imagine the reaction of the opening-night attendees, who must have been particularly confused about Berlioz’s treatment of the large orchestra he had called for.

Berlioz “played” the orchestra the way other composers “play” the piano or the violin. From the very first, Berlioz “thought” orchestrally, and in an era of great orchestrators, he outdid almost all of them in terms of special effects and experimental daring.

Most composers begin their lives as pianists. They conceive an orchestral work, first, as a piano piece; then, they orchestrate it. Of course, for many of his contemporaries, Berlioz’s orchestration was as incomprehensible as his music.
E. The *Symphonie fantastique*—composed just six years after the premiere of Beethoven’s Ninth Symphony—again redefined the genre of symphony. The radical fringe of the time, represented by Franz Liszt, understood its importance, though many important musicians and critics initially wrote Berlioz off as a crackpot. Now, he is seen as one of the seminal figures of Romanticism, and his *Symphonie fantastique* is viewed as perhaps the most remarkable “First” symphony in the repertoire.
Lecture Twelve
Mendelssohn and Schumann

Scope: The symphonies of Felix Mendelssohn and Robert Schumann reflect Classical tradition, acknowledge Beethoven’s contributions to the genre, and offer a personal, innovative voice. This lecture explores Mendelssohn’s “Italian” Symphony, the epitome of his “conservative Romanticism,” and two of Schumann’s four symphonies. In both artists, we see the necessity, in the 19th century, to reconcile their own work, in some way, with the legacy of Beethoven.

Outline

I. Nineteenth-century composers of symphonies, living and writing after Beethoven, had some tough choices to make.
   A. They could, first of all, try to pick up the musical/expressive gauntlet defined by Beethoven, but almost no one chose that option. Beethoven was an entirely unique “radical Classicist” who pushed the genre so far that he rendered any imitation of his personal musical “style” nearly impossible.
   B. The second choice was to use the expressive model of Beethoven’s symphonies as a point of departure for ever more programmatic works—works that built on but did not compete with Beethoven’s own symphonies, such as Berlioz’s *Symphonie fantastique*.
   C. The third choice was to pretend that Beethoven had never existed, as Schubert did in his Symphonies nos. 1–5 and as Ludvig Spohr, Carl Maria von Weber, and other composers did who are less well known today.
   D. The fourth choice available to those composers of symphonies who followed Beethoven was to take a flexible approach to the Classical symphonic template; acknowledge, not ignore, Beethoven’s innovations; and cultivate a personal expressive voice. Whether a composer chose the radical route, as Berlioz did, or this more conservative route, as Mendelssohn and Schumann did, Beethoven’s contribution to the genre of symphony had to be acknowledged by those composers who followed him.
   E. Our approach for the remainder of our discussion of the 19th-century symphony will focus on composers who chose, somehow, to reconcile their work with the symphonic legacy of Beethoven.

II. Along with Wolfgang Mozart, Felix Mendelssohn (1809–1847) was the greatest child prodigy in the history of Western performing arts.
   A. He was born in Hamburg on February 1, 1809. His grandfather was Moses Mendelssohn, the great Jewish philosopher. His father, Abraham, was a successful banker. Mendelssohn’s mother, Leah, came from Berlin, where her father, Levy Salomon, was the court jeweler. Like Abraham Mendelssohn, Leah Salomon grew up in a well-to-do household in which a premium was placed on education, culture, and assimilation.
   B. When Felix was three years old, the family moved to Berlin; there, his parents supervised his education and fostered what Harold Schonberg called “an atmosphere of grim culture” in the household.
   C. Felix Mendelssohn was an extraordinary prodigy as a pianist, composer, painter, and linguist. Between the ages of 12 and 14, he composed, among other works, 13 symphonies for string orchestra, all of which were performed at the Mendelssohns’ Berlin home.
   D. These symphonies are conservative pieces that explore a wide range of Baroque and Classical styles and techniques, but they are, by no means, “student” works. They were written under the supervision of Felix’s teacher, Carl Friedrich Zelter, the director of the Berlin Singakademie. Zelter put Mendelssohn through a rigorous, Bach-dominated course of musical study.
   E. Mendelssohn’s Symphony no. 1 in C Minor was completed on March 31, 1824, just a month after he turned 15 years old. It capped his education with Zelter, although it should not be considered a mature work. Maturity—and the clear influence of Beethoven—arrived the following year, when Mendelssohn composed his first great masterwork, the Octet in Eb Major, for strings. A year later, at age 17, he composed one of the most enduring and popular orchestral works in the repertoire, the *Overture to a Midsummer Night’s Dream.*
F. All together, Mendelssohn composed four mature symphonies. Two of them are religious works: no. 5, the so-called “Reformation” Symphony, and no. 2, the “Lobgesang,” which Mendelssohn called a “symphony-cantata.” Mendelssohn’s other two symphonies have programmatic titles: no. 3 is known as the “Scotch” and no. 4, the “Italian.” (Note that numbers were assigned to Mendelssohn’s symphonies in the order in which the symphonies were published, not the order in which they were composed.)

G. The pre-eminent symphonic example of Mendelssohn’s “conservative Romanticism” is his Symphony no. 4 in A Major, op. 90, the “Italian.”

1. The symphony was completed on March 13, 1833, and premiered two months later. Mendelssohn began work on the symphony during an extended trip through Italy in 1830–1831, and it is, essentially, an impressionistic work based on the sights, smells, and emotions inspired by this Italian jaunt.

2. The first theme of the first-movement sonata form is one of the most memorable in the repertoire. Chirping winds introduce a buoyant theme in the violins that Mendelssohn almost immediately begins to develop. We hear the theme and the modulating bridge that follows it. ([Musical selection: Mendelssohn, Symphony no. 4 in A Major, op. 90 [Italian], movement 1, theme 1.])

3. Theme 2, graceful and lyric, is initially heard in the clarinets and bassoons. After a series of wonderful episodes inspired by theme 2 and featuring the winds, theme 1 briefly returns and the exposition comes to its conclusion. Let’s hear the remainder of the exposition, beginning with the second theme. ([Musical selection: Mendelssohn, Symphony no. 4 in A Major, op. 90 [Italian], movement 1, theme 2.])

4. The second-movement andante is a quiet and melancholy march, inspired, perhaps, by the religious processions Mendelssohn witnessed during his stay in Italy. We hear the opening theme first in the winds, accompanied by steady, pizzicato low strings. ([Musical selection: Mendelssohn, Symphony no. 4 in A Major, op. 90 [Italian], movement 2, opening.])

5. The third movement is as lyric and lovely—and as “Italian”—a minuet as we’ll ever hear. ([Musical selection: Mendelssohn, Symphony no. 4 in A Major, op. 90 [Italian], movement 3, opening.])

6. The last movement is a bit of a rarity, a minor-mode finale for a major-mode symphony. It is also the most outwardly “Italian” of the four movements, evoking the peasant dance music of southern Italy. Mendelssohn labeled the movement “saltarello,” which is a fast, energized dance of Italian origin. Despite its minor mode, like any good symphonic finale of the Classical era, this one leaves us with a bounce in our steps. ([Musical selection: Mendelssohn, Symphony no. 4 in A Major, op. 90 [Italian], movement 4, opening.])

III. Robert Schumann (1810–1856) was a quintessential artist of his time, a Romantic-era composer who believed utterly that art was a vehicle for personal confession and self-revelation. Like Berlioz, Schumann thought that the future of music was tied to merging music with literature and, in doing so, creating a composite art form, the whole greater than the parts.

A. Schumann’s father, August, was an author, translator, and bookseller who passed on his passion for literature to his son. An avid reader, Schumann began writing poems around the age of 10 and, throughout his teens, fancied himself a genuine poet.

B. Concurrent with the development of the “literary” Schumann was the development of the musical Schumann. At the age of seven, he began piano lessons, and within a year, he had written his first compositions, a set of dances for the piano.

C. According to a boyhood friend, Schumann was convinced that he would become famous. All that remained to be determined was what profession he would distinguish himself in, no small detail considering his early accomplishments as both a writer and a musician.

D. An in-depth examination of the music, life, and times of Robert Schumann can be found in The Teaching Company’s “Great Masters” series. A few brief highlights of his life follow here.
1. As a young man, Schumann was sent to Leipzig to learn the law but began studying with a piano teacher named Friedrick Wieck instead. Within a few months, Schumann started to experience numbness in one of the fingers of his right hand, a condition most likely caused by repetitive stress from practicing exercises at the piano for more than eight hours at a time. Within a couple of years, Schumann’s injured finger was almost unusable.

2. Schumann, who had been composing all the while, shifted his musical emphasis to composition and, between 1830 and 1840, produced a large number of extraordinary and avant-garde compositions for solo piano.

3. At the same time, Schumann fell in love with his former piano teacher’s daughter, the young and beautiful Clara Wieck. In December of 1835, Robert (25 years old) and Clara (16 years old) pledged themselves to each other and began a five-year battle to convince Clara’s father to allow them to be married. In the meantime, Clara began to perform Schumann’s music publicly, even though it confused her and her audiences.

4. Aside from his own compositional ambitions, it was Schumann’s marriage to Clara and her overwhelming confidence in him that gave him the push he needed to write his first mature symphony. He also benefited from the incredibly stimulating environment in Leipzig, one of the major musical centers in Germany. At the center of the city’s musical life stood Felix Mendelssohn, the conductor of Leipzig’s Gewandhaus Orchestra.

5. Under Mendelssohn’s baton, the Gewandhaus became a musical shrine at which the faithful gathered to hear the masterpieces of the past, including Beethoven, Schubert, and Bach. Schumann was awed by Mendelssohn’s intellect and musical talents. Without a doubt, it was Felix Mendelssohn and the Gewandhaus Orchestra, along with Clara, that gave Robert Schumann the impetus to compose his first complete “symphony” in 1841.

IV. When Schumann sat down to write a symphony in 1841, he was faced with the question of how to build on the model of Beethoven’s symphonies and still be original. For Schumann, the answer lay in writing a piece that walked the fine line between absolute and program music, between Classical-era structural integrity and Romantic-era musical storytelling.

A. Schumann sketched his Symphony no. 1 in just four sleepless days and nights, between January 23 and 26, 1841. He called the symphony “Spring,” explaining that it was inspired by a poem of the same name by Adolph Bottger. The horn and trumpet fanfare at the beginning of the symphony is a wordless setting of the last lines of Bottger’s poem:

O turn from this, your present course,
Springtime blossoms in the valley!

O wende, wende deinen Lauf,
Im Tale blüht der Frühling auf!

(Musical selection: Schumann, Symphony in Bb Major, op. 38, movement 1 opening fanfare [1841].)

B. The slow, solemn introduction that follows this opening fanfare leads to a brilliant exposition, consisting of an energized and propulsive first theme, followed by a delicate, lyric, woodwind-dominated second theme. Let’s hear the exposition as it follows the slow introduction. (Musical selection: Schumann, Symphony in Bb Major, op. 38, movement 1, themes 1 and 2.)

C. Compared to Schumann’s earlier works, this is very conservative music. In particular, its programmatic content is much less important than its use of the traditional, Classical-era musical forms, sonata form most notably, forms that Schumann had rarely used before composing the Spring Symphony.

D. The symphony was premiered under the baton of Felix Mendelssohn at the Gewandhaus on March 31, 1841. The concert was a great success, and the premiere of his First Symphony gave Schumann one of the few unadulterated triumphs he would experience during his career. His last such triumph was also a symphony: his third and most famous, the “Rhine” Symphony, or simply, the “Rhenish.”

V. On March 31, 1850, Schumann formally accepted an offer to become the music director for the city of Düsseldorf. When he arrived on September 2, 1850, to take the job, both he and Clara were welcomed warmly.
Schumann, however, was not the equal to the conducting duties he had taken on, and within three years, he was forced to resign his position.

A. Unfortunately, a far worse fate awaited him just a short time later. The victim of tertiary syphilis, he went mad and tried to commit suicide by throwing himself into the Rhine River in February, 1854. He died in an asylum outside of Bonn on July 29, 1856.

B. Schumann had never spent any appreciable time in the Rhineland before his move to Düsseldorf in 1850, but the Rhine River and its surrounding landscape captivated him. His third symphony reflects his fascination with the Rhenish landscape and its history, as well as the optimism he felt during those first heady months in Düsseldorf, when the symphony was composed.

C. The first movement begins with one of Schumann’s greatest themes; its breadth and magnificence are meant to invoke the grandeur of the Rhine itself. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 1, theme 1 [1850].)

D. The second-movement scherzo is an engaging, rough-hewn landler (a rustic German three-step), a movement that Schumann had originally entitled “Morning on the Rhine.” Like the first, this second movement invokes the majestic sweep of the Rhine River. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 2, opening.)

E. The third movement is a charming, delicately scored intermezzo. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 3, opening.)

F. Four weeks after they had arrived in Düsseldorf, Robert and Clara took a trip on the new railway line to Cologne, where they visited the Cathedral of Cologne, the largest Gothic building in northern Europe. Schumann was awed by the cathedral and the majestic ritual he witnessed there. Taken together, the cathedral and its Catholic ritual were the inspiration for the fourth movement of the Rhenish Symphony. Schumann indicated that the movement be played: “In the character of an accompaniment to a solemn processional.”

G. Only now, in this fourth movement, do the trombones begin to play, heightening and intensifying the majesty and dignity of the music. We hear the opening minutes of the magnificent fourth movement of Schumann’s Third Symphony. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 4, opening.)

H. The fifth movement is a dancing and sweeping return to the sunshine and bustle of life on and by the river Rhine. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 5, opening.)
Lecture Thirteen
Franck, Saint-Saëns, and the Symphony in France

Scope: The genre of symphony fell out of favor in France after the Revolution, but it was revitalized in the 1860s–1870s with the work of César Franck and Camille Saint-Saëns. Franck wrote only one symphony, one that stands as a shining example of the balance between Classical structure and Romantic expression that we spoke about in the last lecture. Saint-Saëns was a prodigy for whom music came easily. His work illustrates the 19th-century tendency toward cyclic themes, which offered some structure to symphonies that no longer adhered to Classical-era forms.

Outline

I. For some, the fact that this course does not deal with a single Italian composer of symphonies after Boccherini, who died in 1805, might be perceived as a flaw. But during the 19th century, the musical genius of the Italian nation was devoted almost entirely to opera. The same statement can almost be made of France.

A. We could point to a number of mid-19th-century French symphonic works as evidence of the genre’s continued life and vitality in France, including Charles Gounod’s two symphonies of 1855, Georges Bizet’s Symphony in C of 1855, and other works by some little known composers. For the most part, however, these symphonies existed on the periphery of French musical culture.

B. According to musicologist Ralph P. Locke, France had been “the land of symphonies” in the late 18th century, but with the Revolution and the decline of the aristocracy, this genre fell from popularity. Periodic revivals of the symphony as a genre took place, for example, with the founding of the Société des Concerts du Conservatoire by François-Antoine Habeneck. But with the exception of Berlioz’s *Symphonie fantastique*, Habeneck made almost no effort to promote and perform contemporary French symphonies.

C. Thus, the symphony languished in France until the 1860s and 1870s, when a group of French composers reestablished a tradition of orchestral music in Paris. The leaders of this “new school” of French music were César Franck (1822–1890) and Camille Saint-Saëns (1835–1921).

D. We must also mention Jules Etienne Pasdeloup (1819–1887), the conductor who was responsible for the renaissance of French orchestral music in the late 19th century. In 1871, he founded the National Society of Music, an orchestra that performed the works of Berlioz and German Classical- and Romantic-era composers, and provided an outlet for contemporary French composers, as well.

E. Before we begin with the life and “symphony” of César Franck, let us first trace the musical-genetic line from Berlioz to Franck and, after him, Camille Saint-Saëns.

1. As you recall, Berlioz revolutionized even Beethoven’s revolutionary model, taking program music and Romantic-era self-expression to a new level. Among his few imitators was the influential Hungarian-born pianist and composer Franz Liszt.

2. Liszt, who lived a substantial portion of his life in Paris, wrote two program symphonies, *Faust* and *Dante*. Liszt’s *Faust Symphony*, based on Goethe’s telling of the Faust legend, is by far, the more successful of the two. It was Berlioz who introduced Liszt to Goethe’s *Faust*, and Liszt dedicated the symphony to Berlioz. Through the influence of Franz Liszt and Liszt’s protégé, Richard Wagner, Berlioz’s symphonic legacy was finally felt in France, two generations after the composition of the *Symphonie fantastique*.

3. The two most important, lasting, and influential symphonies written during France’s late 19th-century symphonic renaissance were César Franck’s Symphony in D Minor of 1888 and Camille Saint-Saëns’s Symphony no. 3 in C Minor, op. 78, the so-called “Organ” Symphony, of 1885. Both Franck’s Symphony and Saint-Saëns’s Third owe a lasting debt to Berlioz’s *Symphonie fantastique*. 
II. César Franck (1822–1890) completed his only symphony, the Symphony in D Minor, in 1888, when he was 66 years old, 19 years after Berlioz’s death and just 2 years before his own. His symphony was the culmination of his life as a musician and the capstone of a strange, circuitous career.

A. Franck’s life was a struggle from the beginning. He was a musically precocious child whose childhood was dominated by his father’s ruthless ambition. He was enrolled at the Liege Conservatory at the age of 7; he began performing publicly as a pianist at the age of 12; and later that same year, in 1835, he was taken to Paris to take his place among the greats.

B. He entered the Conservatory in 1837, where he won first prize in both piano (1838) and counterpoint (1840). Later, César’s father, Nicholas-Joseph Franck, decided that his son wasn’t receiving a proper education or his due as a student from the pedants at the Conservatory. In 1842, Nicholas-Joseph withdrew his 19-year-old son from the Conservatory, with the intention of turning him into a touring keyboard virtuoso, a plan that didn’t work out.

C. Despite some early successes, by 1844, when he was 21, César’s career as a performer was already in a tailspin. He had neither the heart nor the physical constitution to be a touring performer. The pressure, the traveling, the tyranny of his father, and his growing rage at not having a life of his own all took their toll. César became ill and made what turned out to be his last public appearance on January 1, 1846. Later that month, he walked out of his parents’ Paris home and never returned.

D. Franck earned his living as a teacher at public and religious schools and by playing the organ at churches in and around Paris. He composed as well, mainly music for organ and for the religious celebrations at the churches where he played. Slowly, Franck began to be recognized, partly as a result of his music but mostly because many of his students grew up to become important players in the French musical scene.

E. In 1871, the now 48-year-old Franck finally got his break: A group of former students brought him to the attention of a man named Alexis de Castillon, who would become the first secretary of the National Society of Music. The society performed a number of Franck’s works in Paris, which led, almost immediately, to Franck being offered the job of professor of organ at the Paris Conservatory.

F. Franck assumed his post at the Paris Conservatory in September of 1873, at the age of 50, and began his second career, the one for which he is known; he embarked on a creative phase that would continue until the end of his life 17 years later.

G. Franck’s compositional style is an eclectic mix of influences: the musical forms of the Classical era; the complex counterpoint of Baroque-era organ music; a predisposition toward rich, often thick instrumental textures (undoubtedly an outgrowth of his experience as an organist); and his natural emotional/expressive leanings as a Romantic artist.

1. We know a good deal about Franck’s priorities because he communicated them constantly to his students, and his students communicated them to the world.

2. Franck believed that the best music combined the compositional genres of the Classical era with the concision and expressive power of Beethoven and the harmonic language of late Romanticism. Such a musical balance is, as we discussed in Lecture Twelve, a difficult one to achieve. Nevertheless, this was Franck’s artistic ideal, and it is well demonstrated in his Symphony in D Minor.

III. The large-scale storyline of the symphony, that is, “conquering adversity” or “victory through struggle,” is a familiar one; we hear it in Beethoven’s Fifth and Ninth and Brahms’s First, as well.

A. As in Beethoven’s Fifth and Ninth, Franck’s symphony opens in a dark, minor key and aspires, ultimately, to an apotheosis in major. Unlike Beethoven’s Fifth and Ninth, however, which begin in minor and only convincingly arrive in major during the last movement, each of the three movements of Franck’s Symphony progresses from minor to major.

B. The first movement starts in D minor and ends in D major; the second movement starts in Bb minor and ends in Bb major; and the third movement starts in D major, goes to D minor, then concludes, triumphantly, in D major. We will base our listening on these “cathartic” changes of mode and the ongoing musical struggle they represent.

C. The first-movement sonata form opens with a brooding theme 1 in D minor, heard first in the low strings, then in the violins. (Musical selection: Franck, Symphony in D Minor, movement 1, theme 1.)

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D. A lengthy transitional passage follows, which is then followed by an explosive, violent, and faster version of theme 1. Then, another slow, lengthy transitional passage is heard, followed by yet another explosive and violent version of theme 1.

E. Clearly, Franck is attempting to cast a dark, tragic pall over the symphony from the beginning, the better to magnify the impact of the catharsis to come. However, the repetitive, almost obsessive use of the same material for the opening six minutes of the movement has suggested to some critics an almost Wagnerian disregard for “real time” at best and a lack of imagination on Franck’s part at worst.

F. Whether or not we accept that criticism, it does take a long time for Franck to get to theme 2. When the F-major theme finally arrives, it is lush and lyrical. (Musical selection: Franck, Symphony in D Minor, movement 1, theme 2, part 1.)

G. The moment we have all been waiting for comes in the second half of theme 2, the so-called “faith motive,” triumphantly played by violins, woodwinds, and trumpets. (Musical selection: Franck, Symphony in D Minor, movement 1, theme 2, part 2.)

1. Franck’s student, the composer Vincent d’Indy, dubbed this marvelous bit of melody the “faith motive,” and it is, indeed, the most memorable thematic element in the symphony. An extended version of the faith motive is heard in the recapitulation. (Musical selection: Franck, Symphony in D Minor, movement 1, recapitulation, theme 2, part 2, “faith motive.”)

2. This “faith motive” “inspires” the movement to fight against the repetitive darkness of theme 1 and D minor; Franck concludes the movement by placing a powerful reprise of theme 1 in D minor back-to-back with a series of blaring D-major chords.

3. This conclusion is ambiguous; we know only that the struggle between minor and major, between darkness and light, has not yet been won by either major or minor and that it will continue in the subsequent movements. We hear the conclusion of the first movement. (Musical selection: Franck, Symphony in D Minor, movement 1, conclusion.)

H. The second movement, the gem of the symphony, begins with quiet, pizzicato strings in Bb minor. (Musical selection: Franck, Symphony in D Minor, movement 2, opening.) It ends with rich, organ-like sonorities in Bb major. (Musical selection: Franck, Symphony in D Minor, movement 2, conclusion.)

I. The third and final movement reflects the symphony’s cyclic nature, meaning that themes from earlier movements now return to be heard again.

1. Of this last movement, Franck wrote: “‘The finale, just as in Beethoven’s Ninth, recalls all the themes, but in my work, they do not make their appearance as mere quotations. I have adopted another plan, and made each of them play an entirely new part in the music’” (Chesky, Annette and Jeffrey, Franck—Symphonic Music of César Franck. Program Note. Chesky CD CD87, 1993.)

2. During the last minute of the finale, the faith motive returns, and as it is repeated, it morphs, note by note, into the main theme of this third movement. That’s what Franck meant when he said that he doesn’t merely quote his earlier themes; rather, he uses them developmentally, to great effect. Let’s hear this last triumphant minute of the symphony. (Musical selection: Franck, Symphony in D Minor, movement 3, conclusion.)

J. Over the years, some critics have voiced the opinion that Franck’s Symphony in D Minor is “emotionally strong but structurally weak.” I would suggest that if there are structural weaknesses in Franck’s symphony, they are perceived as such only if we judge the piece against the Classical-era template. Judged against Berlioz’s Symphonie fantastique, the symphonies of Liszt, and the music dramas of Wagner, we realize that Franck’s treatment of sonata form is not flawed but entirely of its time.

IV. Born in Paris, Camille Saint-Saëns (1835–1921) composed his first music a few days after his third birthday and made his formal concert debut at the age of 10 with a program that included piano concerti by Beethoven and Mozart. He entered the Paris Conservatory in 1848 and created a sensation.
A. Like Felix Mendelssohn, Saint-Saens’s intellectual gifts were equal to his musical gifts. Like Mendelssohn, Saint-Saens’s fluency has been held against him, the logic being that music came so easy for him that he rarely felt the need to indulge in self-criticism. Like Mendelssohn, Saint-Saens has been accused of writing music that is too polished and too technically perfect. However, his intellect and virtuosity also won him patrons, friends, and admirers, including such musicians as Charles Gounod, Gioacchino Rossini, Hector Berlioz, and Franz Liszt.

B. As an adult, Saint-Saens championed the music of Richard Wagner, Franz Liszt (to whom he dedicated his Third Symphony), and Robert Schumann. He was also famous for his performances of J. S. Bach, Mozart, and Handel and helped to reestablish all three composers in the Parisian musical mainstream.

C. We turn to Saint-Saens’s Symphony no. 3, the “Organ” Symphony, so-called because of its organ part.

1. Much has been made of the fact that Saint-Saens’s Symphony no. 3 is written in two movements, but this is a classic red herring. In reality, each of the movements is two-movements-in-one; the first movement is an allegro plus an adagio, played without a pause, and the so-called “second movement” is a scherzo plus a maestoso, again, played without a pause. In reality, then, Saint-Saens’s Third is a four-movement symphony, with only one break, between the second and third movements.

2. Like Franck’s Symphony in D Minor, Saint-Saens’s Third is a “catharsis” or “struggle” symphony, in that it achieves the triumph of the fourth movement only after the rigors of the earlier movements, dominated, as they are, by the minor mode.

3. The principal theme of the first movement is a quivering tune that clearly recalls the opening of the first movement of Schubert’s Unfinished Symphony in B Minor. (Musical selection: Saint-Saens, Symphony no. 3 in C Minor, op. 78 [Organ].)

4. The second movement (or the second half of the first movement) is a lush and gorgeous meditation that opens with the organ and strings. (Musical selection: Saint-Saens, Symphony no. 3 in C Minor, op. 78 [Organ].)

5. The third movement (or the beginning of the second “half” of the symphony) is a rousing scherzo; we hear its opening moments. (Musical selection: Saint-Saens, Symphony no. 3 in C Minor, op. 78 [Organ].)

6. This music winds down to a gentle conclusion, which acts as a perfect setup for the majestic, rippling, triumphal C-major opening of the fourth movement (or the second half of the second movement). (Musical selection: Saint-Saens, Symphony no. 3 in C Minor, op. 78 [Organ].)

D. Like so many 19th-century instrumental compositions, Saint-Saens’s Third is a cyclic work; that is, themes from earlier movements “cycle back” into later movements.

1. We first noted this in Beethoven’s Fifth Symphony, where the blaring, C-minor theme of the third movement makes its ghostly return in the fourth movement. Berlioz’s Symphonie fantastique is also a cyclic work, because the idée fixe—the tune that represents “her”—is heard, in some guise or another, in each movement.

2. Cyclic organization ensured a measure of large-scale coherence and development, from movement to movement, in a Romantic era that could no longer count on the rituals of the Classical era to provide coherence on their own. We have not pointed out the cyclic elements in Saint-Saens’s Third, but if you listen carefully, you will notice a number of connections between the earlier movements and the last.
Lecture Fourteen
Nationalism and the Symphony

Scope: Although Tchaikovsky and Dvorak were very different as men, they both serve as examples of musical nationalism, which emphasized references to a composer’s heritage as another form of Romantic self-expression. In this lecture, we explore the Bohemian nationalist sentiments in Dvorak’s Seventh Symphony and the distinctly Russian elements in Tchaikovsky’s Second Symphony. Both composers represent a new approach to reconciling the Classical-era genre of “symphony” with the melodic and harmonic language of Romanticism.

Outline

I. We turn to two composers who might seem an odd couple to share a lecture, Peter Tchaikovsky (1840–1893) and Antonin Dvorak (1841–1904).

A. We could not possibly have chosen two more different men. Tchaikovsky was a hypersensitive homosexual, terribly unhappy, tortured by his sexual proclivities, and terrified that he would be exposed. Antonin Dvorak, on the other hand, had a long, stable, and happy marriage and eight children, who were the joys of his life.

B. Tchaikovsky grew up in St. Petersburg and had a privileged, upper middle–class upbringing. Dvorak was born and raised in the village of Nelahozeves, a Bohemian backwater, where he was taken out of school and apprenticed as a butcher at the age of 11.

C. Tchaikovsky grew up in Russia, where the genre of symphony played no part at all in national musical life until the mid-19th century. Bohemian composers, such as Dvorak, had been major players in the symphonic tradition since the birth of the genre.

D. For all their differences, Tchaikovsky and Dvorak were cut from the same musical cloth. They were both “conservative Romantics” in that they constrained their Romantic-era expressive impulses in Classical-era forms. They were both master melodists, and they were both nationalist composers, drawing on the music of their respective homelands for substance and inspiration.

E. By the 1850s and 1860s, such musical nationalism had become an essential self-expressive element for many composers living and working outside of the Austrian, German, or Italian mainstream. For such composers, references to the music of their ethnic or national heritage was just another form of self-expression in the age of Romanticism.

F. As much as it was a self-expressive phenomenon, musical nationalism was also a political phenomenon. Before we begin to listen to the symphonies of Tchaikovsky and Dvorak, we take a moment to explore this strange relationship between music and politics.

II. One of the legacies of the Enlightenment in the 18th century was the desire on the part of a growing European middle class for social justice and political freedom in the 19th century.

A. By the turn of the 19th century, Napoleon Bonaparte had come to power, with his dream of creating a “Continental system”—a pan-European community. Napoleon might have been a tyrant, but the administrative and legal reforms he brought to the regions he occupied were a revelation for populations long accustomed to the arbitrary and despotic rule of hereditary monarchies. He destabilized the old order and changed the map of Europe. In doing so, he created the preconditions necessary for the development of national movements across 19th-century Europe.

B. Napoleon’s banishment in 1815 did nothing to quell the spirit of revolution he had so effectively exported across Europe. That simmering spirit came to a boil in 1848, when revolutions broke out across the Continent. Every one of the revolutionary movements was crushed, but this so-called “year of failed revolutions” helped give rise to a musical movement called nationalism. Musical nationalism saw the incorporation of indigenous folk music or folk-like music into the concert works of non-German and non-Austrian composers.
C. Nowhere was musical nationalism cultivated more fervently than in Bohemia, the “conservatory of Europe.” Dominated for centuries by Austria and Germany, a genuine “Czech” national school of composition— informed by the rhythmic power and melodic lilt of Slavic folk music—began to emerge in the 1860s and 1870s.

1. The essential proponents of this new “Czech” music were the Bohemian composers Bedrich Smetana (1824–1884) and Antonin Dvorak. Of the two, Smetana was by far the more radical; he wrote no symphonies, claiming that the genre was an antiquated holdover from the Classical era and one that would be forever associated with the oppression of the Austrian Habsburgs.

2. Dvorak, a less stridently politicized and frankly more capable composer, had no problem with writing symphonies, and he composed nine of them.

D. Musically, Dvorak was a “conservative Romantic.” He managed to reconcile his love for the melodic elegance and formal clarity of Classicism with the harmonic language, emotional content, and nationalistic accent of post-1848 Romanticism, and he managed to please almost everyone.

E. Dvorak developed his style—his vaguely Slavic, Czech “sound”—effortlessly; it was the natural “accent” with which his music spoke. The nationalist elements of his style include his use of characteristic Czech dance rhythms; his tendency to immediately repeat the first motivic idea of a melody before continuing and completing the phrase (which is a stock characteristic of much Czech folk music); and his direct, genuinely “popular” melodic language. All these elements combine to give his music a Bohemian veneer that rides effortlessly atop his Germanic craft and formal structures derived from the Classical era.

F. Dvorak composed nine symphonies, and despite the fame of his Symphony no. 9 in E Minor, the so-called “New World” Symphony, written during his residency in the United States in 1893, his greatest symphony is his Symphony no. 7 in D Minor, composed between December 13, 1884, and March 17, 1885. It was first performed in London on April 22, 1885, where Dvorak enjoyed the same fame and reverence that earlier generations of English music lovers had lavished on Handel, Haydn, and Mendelssohn.

III. The symphony that we, today, call Dvorak’s “Seventh” (Symphony no. 7 in D Minor, op. 70 [1885]) was known as his “Second” until 1955. Of Dvorak’s nine symphonies, only five were published in his lifetime. In 1955, with the appearance of a complete edition of Dvorak’s works, all nine symphonies were accounted for and numbered in their order of composition.

A. Dvorak’s immediate inspiration for his Seventh Symphony was Brahms’s Third, a piece that Dvorak heard in Berlin in January of 1884. Further, Dvorak was inspired by Brahms’s prediction that Dvorak’s next symphony would be quite different from his Sixth. Indeed, Dvorak’s Seventh Symphony is as dark and powerful as his Sixth was brilliant and ingratiating.

B. As we would expect from a Classicist like Dvorak, the first movement of his Seventh is in sonata form. The dark, rumbling, vaguely Slavic-sounding first theme, based on an old Hussite folksong, was conceived at the Prague railway station.

1. An arriving train there held almost 450 anti-Habsburg Czech and Hungarian nationalists who had come to Prague to attend a special event at the National Theater.

2. Their presence in Prague was viewed by both the citizens and the Habsburg government as a provocation, a de facto demand for independence and nationhood, just the sort of event that would stir Dvorak’s nationalist sentiment. Let’s hear the opening of this theme. (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 1, theme 1 opening [1885].)

C. We listen to the long first theme—or theme group, to be accurate—as it unfolds at the beginning of the first movement. Dvorak scholar Michael Beckerman writes: “[A]ll the musical metaphors for battle are there, including the darkened military key [of D Minor], the quasi military fanfares, [and so forth].” We will listen through the modulating bridge and up to theme 2. Be aware of the variety of music exhibited by the theme itself, which rivals Beethoven’s Symphony no. 3 for internal conflict. (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 1, theme 1.)

D. After this terrifically dramatic music, the lyric second theme in Bb major comes as a great relief. Let’s hear the rest of the exposition: theme 2 and the subsequent cadence material, which effects a return to “the dark side.” (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 1, theme 2 and exposition conclusion.)
E. The second movement opens with a chorale-like theme of great elegance and gravity, played by a clarinet and delicately accompanied by other winds and pizzicato strings. (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 2, opening.)

F. The third-movement scherzo is a genuine duel between a Bohemian dance, a furiant—heard on top, in the violins—and a Viennese waltz—heard below, in the bassoons and ‘cellos. One commentator has suggested that this “duet” is a “staged brawl…between the Czech and Viennese impulses in the composer’s artistic personality.” (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 3, scherzo, opening.)

G. The fourth and final movement—in sonata form—is impassioned and tragic. We listen to the conclusion of the symphony. (Musical selection: Dvorak, Symphony no. 7 in D Minor, op. 70, movement 4, conclusion.)

H. Until 1935, 30 years after his death, Dvorak was generally considered, by audiences outside of Czechoslovakia, to be a composer of tertiary importance. Aside from the “New World” Symphony, the Carnival Overture, and his Slavonic Dances, his work had fallen into almost total obscurity.

1. Today, the ease and nationalistic flavor of his melodic language are no longer perceived as evidence of a composer lacking in gravitas but, rather, as the natural exuberance and accent of a Bohemian composer whose music is as lyric and well adjusted as the man who wrote it.

2. Dvorak is not just a great melist; he is also a technically brilliant composer who could, when he chose to, write music of great pathos and depth, such as his Seventh Symphony.

IV. More than anything else, 19th-century Russian composers were concerned with creating an identifiable “Russian” concert music. Having said that, of all the important Russian composers to emerge during the 19th century, none was less dogmatically “nationalistic” than Piotr (Peter) Ilyich Tchaikovsky.

A. An identifiable “Russian nationalist school” of music composition did not begin to evolve until the 1830s and 1840s.

1. Unlike Bohemian music nationalism, which was largely a response to the failed revolutions of 1848, the development of a Russian national “musical school” was not triggered by any particular event.

2. Rather, there was a growing perception in the years after the defeat of Napoleon in 1812 that Russian artistic products were not inferior, but as “legitimate” as anything created in the West.

3. This new sense of pride in things Russian took many forms; among them was the opening of the St. Petersburg Conservatory in 1862, the first Western European–style music education institution in Russia.

B. In 1862, Peter Tchaikovsky was among the first students to enroll at the newly opened Conservatory, and after graduation, he became a professor at the new Moscow Conservatory. Tchaikovsky was a rare compositional combination: a Russian composer well schooled in both the craft of music composition and the Western repertoire.

C. Despite his training, however, Tchaikovsky was still a Russian, and his music—rhythmically, expressively, and melodically—sounds and acts Russian. Although Tchaikovsky never embraced the politicized, dogmatic Russian nationalism of so many of his contemporaries, his music is, nevertheless, quintessentially Russian—from its melodic flavor to its expressive sensibility.

D. For an in-depth investigation of Tchaikovsky and his music, including all six of his symphonies, see The Teaching Company’s “Great Masters” series. For now, we will listen to and discuss Tchaikovsky’s most explicitly Russian symphony, the Symphony no. 2 in C Minor, op. 17 (1872), subtitled “Little Russian.”

V. Tchaikovsky sketched his Second Symphony while vacationing at his sister’s dacha near Kiev during the summer of 1872. The symphony was completed by late November and premiered in Moscow three months later.

A. A friend and colleague of Tchaikovsky’s at the Moscow Conservatory suggested the symphony’s nickname, “Little Russian.” The phrase refers specifically to Ukraine, where Tchaikovsky’s sister’s estate was located, and it also refers to the fact that Tchaikovsky uses four Russian folksongs in the symphony, one in each of the four movements. These folksongs effectively makes Tchaikovsky’s Second a genuinely nationalist folk symphony, the likes of which he never attempted again.
B. For example, the first movement is a sonata form that uses as its first theme a Ukrainian version of a Russian folksong entitled “Down by Mother Volga.” The song was associated with the Cossack rebel Stenka Razin and was a favorite among students. No Russian who heard this opening melody, played by a solo horn, would have failed to recognize it or, with it, Tchaikovsky’s nationalist intent. (Musical selection: Tchaikovsky, Symphony no. 2 in C Minor, op. 17 [Little Russian], movement 1, opening [1872].)

C. The second movement of Tchaikovsky’s Second Symphony is written in rondo form. The main theme is a gentle march. At the center of the movement, in the position of the second contrasting episode, is another Russian folksong, this one entitled “Spun, O my spinner.” Starting quietly, the tune builds in intensity as it is repeated, over and over again, a particularly Russian technique called varied repetition that Tchaikovsky will use again in the fourth and final movement. (Musical selection: Tchaikovsky, Symphony no. 2 in C Minor, op. 17 [Little Russian], movement 2, “C.”)

D. The middle section of the third-movement scherzo uses a theme that sounds like a Russian folksong, though the “experts” have not yet identified it as such. (Musical selection: Tchaikovsky, Symphony no. 2 in C Minor, op. 17 [Little Russian], movement 3, trio.)

E. The fourth and final movement was reportedly Tchaikovsky’s favorite. The movement is based almost entirely on an extremely popular Ukrainian folksong and dance tune called “Let the Crane Soar,” or simply, “The Crane.” (Musical selection: Tchaikovsky, Symphony no. 2 in C Minor, op. 17 [Little Russian], movement 4, theme.)

F. This brief and straightforward version of “The Crane” appears about a minute into the movement, following a grand and magnificent introduction. Following this statement of the theme, it is repeated with slight variations over and over again.

1. This movement of the Second Symphony might be the purest “Russian music” Tchaikovsky ever composed for a symphony, in that the buildup achieved over the span of the movement is not a result of such Western European compositional techniques as contrast and development, but rather, of varied repetition, which is typical of Russian folk music.

2. As the movement progresses, the theme is played by more and more instruments and becomes louder and louder, though it’s still the same tune, heard again and again. (Musical selection: Tchaikovsky, Symphony no. 2 in C Minor, op. 17 [Little Russian], movement 4, opening.)

G. In retrospect, Tchaikovsky was the odd man out in 19th-century Russian music. For the most part, arch-nationalist composers, such as the “Russian Five” (Balakirev, Cui, Borodin, Mussorgsky, and Rimsky-Korsakov), saw Tchaikovsky as a sellout to Western European music. And, of course, many Western European critics dismissed Tchaikovsky as an arch-Russian, whose veneer of “Western sophistication” did little to mask his barbarity.

1. Today, some critics are too concerned with the Classical elements of Tchaikovsky’s symphonic art; they bemoan what is often described as his “clumsy” adherence to the old forms as pedantic and unimaginative.

2. This judgment, however, is too harsh. Witthily or unwittingly, in his symphonies, Tchaikovsky was attempting to do what Dvorak, Brahms, Mendelssohn, Schubert, and other composers of the 19th century were attempting to do: reconcile an 18th-century musical genre with the innovations of Beethoven and the expressive, melodic, and harmonic language of the 19th century.

3. We also read that there are “structural” flaws in Tchaikovsky’s symphonies. From a purely Classical-era point of view, there are indeed structural flaws in the Romantic-era symphonies of Tchaikovsky. But if they are flaws at all—and we noted the same thing apropos of Franck’s Symphony in D Minor—Tchaikovsky’s are the result of a 19th-century composer attempting to shoehorn a Romantic-era expressive impulse into an 18th-century, Classical-era structure, specifically, sonata form.

4. Since the invention of the genre, sonata form had been a defining element of the symphony, and the struggle to use it as a “template,” to “modernize it,” or to do away with it altogether will remain a continuing challenge for symphonic composers through the 20th century.
Lecture Fifteen

Brahms, Bruckner, and the Viennese Symphony

Scope: Brahms and Bruckner may also be an odd pairing, but they were both children of Beethoven; they both held Beethoven’s Ninth Symphony to be: “the unapproachable ideal, the standard against which all music had to be measured.” Bruckner rose from obscurity in middle age and, influenced by Wagner, wrote nine symphonies, all controversial and complex. Brahms was “discovered” at the age of 20 by Robert Schumann but did not complete a symphony until he was 43. When he finally did, it was a masterpiece of synthesis, combining the best elements of the past with the new language of modern music.

Outline

I. Anton Bruckner (1824–1896) was born in the Austrian town of Ansfelden, near Linz.
   A. His father was the town schoolmaster and church organist, and Anton was educated in the churches and monasteries of his native upper Austria. Indeed, the church was his spiritual refuge for his entire life. He once remarked to Gustav Mahler that he (Bruckner) had to finish his tenth symphony before he passed before God; otherwise, God would be disappointed in his use of his gifts.
   B. As an aside, we might note that in the 19th century, nine symphonies seemed to be a mystical number past which no composer was capable of going. Beethoven, Schubert, and Dvorak all died before completing their tenth symphonies, as did Bruckner. Johannes Brahms never worried about his tenth symphony, because he completed his fourth and final symphony in 1855, at the age of 52.
   C. Bruckner, it seems, believed in everything except himself. At 18 years of age, despite his training, talent, and the many musical opportunities available to him in mid-19th-century Austria, he had neither the confidence nor the grit to brave the hazards of a musical career. Instead, he sought out the safety of the same jobs his father held, provincial schoolteacher and part-time organist.
   D. Bruckner lived and worked in total obscurity, taking correspondence courses in harmony and counterpoint with Simon Sechter, a professor at the Vienna Conservatory. Bruckner often worked seven hours a day on the exercises, and even Sechter, who was a notoriously hard taskmaster, was taken aback by Bruckner’s obsessive dedication to his studies.
   E. Sechter demanded that his students, Bruckner included, do no free composing while taking his course. Thus, for six years, from the age of 31 to 37, Bruckner composed nothing. Finally, in 1861, Bruckner finished the course and traveled to Vienna to apply for a certificate that would allow him to teach harmony and counterpoint in music schools.
   F. The climax of Bruckner’s examination in Vienna was his improvisation of an organ fugue based on a theme submitted by the examining committee. After Bruckner had finished, a member of the committee, Joseph Herbeck, conductor of the concerts of the Viennese Friends of Music and a faculty member at the Vienna Conservatory, remarked that Bruckner should have been examining the committee.
   G. Bruckner returned home, where he continued to take correspondence courses in orchestration and musical form. He might have been content to live out his life as a provincial teacher and correspondence student except for an event that occurred in February of 1863, when he was 38 years old: He attended a performance of Richard Wagner’s Tannhäuser and was awed, by both the opera and his own realization that what made it great was that it broke so many of the rules of harmony and counterpoint that he had so studiously mastered!
   H. From that moment on, Bruckner embraced Wagner’s music with a religious fervor. Unfortunately, when he moved to Vienna in 1868, his Wagner-mania was considered impolitic at best. When Bruckner decided to call his Third Symphony the “Wagner” Symphony, the Brahms faction attacked him.
   I. With the inspiration of his new god, Richard Wagner, Bruckner’s extensive musical training finally began to pay off.
      1. In 1866, he completed his Symphony no. 1 in C Minor. It was premiered in Linz in 1868, a year that saw Bruckner’s life change completely.
      2. In 1867, Simon Sechter, Bruckner’s correspondence course teacher, died, and in 1868, to Bruckner’s amazement, he was offered Sechter’s post at the Vienna Conservatory!
3. Filled with misgivings, he accepted the position and moved to Vienna, where he would live out the remaining 28 years of his life.

J. Bruckner cut a strange figure in Vienna. He maintained his simple rural manners but was plagued by compulsions, such as the need to count things. He never had a serious relationship with a woman and probably never had a sexual relationship. Despite his extensive training, he was obsessed with gaining certificates and diplomas and had no confidence in his own musical mastery.

II. Bruckner’s rise from obscurity sounds similar to César Franck’s, but Franck composed only one mature symphony, and Bruckner composed nine of them—all long, dense, complicated, Wagnerian, and controversial.

A. Bruckner’s First was initially rejected by the Vienna Philharmonic Orchestra for its “wildness and daring”; the same organization dismissed Bruckner’s Second as “nonsense.” In 1875, the Philharmonic dismissed the Third as “unplayable” but was forced to perform it when a cabinet minister who was a patron of Bruckner’s intervened. Bruckner conducted the premiere, which was a disaster.

B. It wasn’t until the premiere of his Seventh Symphony, in 1884, when Bruckner was 60 years old, that he began to taste success, although not in Vienna. The Seventh was premiered in Leipzig, at the Gewandhaus, under the baton of the famous Artur Nikisch, who afterwards declared that Bruckner’s work approached that of Beethoven.

C. Not everyone shared Nikisch’s enthusiasm. When the symphony was performed in Vienna, Eduard Hanslick’s review gave voice to critical issues in Bruckner’s music that trouble many listeners to this day. Acknowledging the symphony’s moments of “ingenious inspiration,” Hanslick criticized the work for its “interminable stretches of darkness, leaden boredom, and feverish over-excitement.”

D. Even more than César Franck, Bruckner’s experience as an organist colored his symphonic music. His love for huge, multicolored sonorities came from his experience as an organist, as did his predilection for slow, sometimes plodding, hymn-like sections of music. His rather “leisurely” sense of development was, for some, an object of scorn. Finally, influenced by his great affection for Wagner and the time-scale of Wagner’s music, Bruckner’s symphonies are of a length that would seem, at times, not necessarily justified by their musical materials.

E. The Symphony no. 4 in Eb Major, subtitled “The Romantic,” is an example of Bruckner at his best. It is also an example of the fate of so much of Bruckner’s music.

1. At the time the Fourth was initially completed, in 1874, Bruckner’s friends and students decided that their beloved master’s symphonies were not being acclaimed as they should be because of their length and orchestration. Bruckner, always insecure, allowed these well-meaning but misguided friends to cut and reorchestrate his symphonies.

2. The first published edition of the Fourth Symphony was a massacre; the cuts destroyed the symphony’s formal balance, and almost every measure was reorchestrated in some way.

3. Bruckner contributed to the confusion by constantly revising his own works. For example, he first completed the Fourth in 1874. In 1877-1878, he rewrote entirely the first, second, and fourth movements and discarded and replaced the third-movement scherzo. Then, in 1880, he discarded and replaced the fourth and final movement.

4. This 1880 version is the one usually heard today. It is an excellent but long symphony, running about an hour and a quarter in length.

F. Bruckner’s Fourth begins with his most famous symphonic opening: A quiet tremolo in the strings evokes the dawn beneath a broad and regal theme—the “wake-up call” in the solo horn. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], movement 1, opening.)

1. Despite Bruckner’s programmatic rationale for this opening (the symphony begins at dawn in a medieval city), we should note that this is how most of Bruckner’s symphonies begin: with a quiet tremolo in the strings beneath what the Germans call an Urthema, a “primordial, elemental theme.”

2. This Urthema—which is also the first theme of a sonata-form structure—continues to unwind and build up until theme 2 is heard, itself a typically Brucknerian explosion of magnificence dominated by the brass. Perhaps this second theme is meant to represent “the knights on their proud steeds” described by Bruckner’s program. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], movement 1, theme 2.)
3. This sort of monumental magnificence, to which Bruckner builds and builds again, is a staple of Bruckner’s style, as it was a staple of Wagner’s.

G. The development section of this first movement reaches its climax with a grand and majestic chorale for brass. This is music of genuinely religious impact, a cathedral in sound, timeless and heroic. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], movement 1, development climax.)

H. The second-movement andante of Bruckner’s Fourth is cast in sonata form, as well. We hear the opening of the first theme, scored primarily for ‘cellos. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], movement 2, opening.)

I. Bruckner himself referred to his third-movement scherzo as “hunting” music, and it is. Starting with a rustic, open-fifth drone in the strings, hunting horn–like fanfares build to a huge and typically Brucknerian climax. Note that the principal rhythm here—two eighth notes followed by an eighth-note triplet—was one of Bruckner’s favorite rhythmic profiles, and it characterized the rhythm of theme 2 in the first movement, as well. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], scherzo opening.)

J. The fourth and final movement is a huge, sprawling affair in sonata form, which begins much as the first movement began: An Urthema, played initially by a solo horn, is heard over quietly thrumming strings and a repeated melodic pattern in the second violins. Over the course of the first minute and 20 seconds, the music builds from quiet mystery to explosive drama. (Musical selection: Bruckner Symphony no. 4 in Eb Major [Romantic], movement 4 opening.)

III. Johannes Brahms (1833–1897) managed to synthesize the discipline of the Classical-era symphonic forms and procedures with the expressive drama of Beethoven and the harmonic and melodic language of late Romanticism more convincingly, more artistically, and more effectively than any other 19th-century composer.

A. A composer of impeccable craft and technique—perhaps the most technically complete composer since Beethoven—Brahms created a body of work that was modern, yet still recognized and affirmed his debt to the musical past.

B. Brahms was a thorny and complex man, whose life and personality are described in The Teaching Company’s “Great Masters” biography. In the interest of time, after one brief detour, we’ll move directly on to his symphonies.

C. On September 30, 1853, Johannes Brahms, 20 years old, tiny, slim, blonde-haired, and blue-eyed, showed up at the door of Robert and Clara Schumann’s house in Düsseldorf.

1. Brahms had been on tour with a violinist named Eduard Rimenyi, who had left when Brahms behaved poorly toward the great Franz Liszt in Weimar. Brahms, now in Düsseldorf, was hoping for an audience with the Schumanns.

2. He ended up staying for the next three months. Robert Schumann, absolutely astonished by Brahms’s early piano music, not only saw to its immediate publication but also wrote an article that ran in the influential magazine Neue Zeitschrift für Musik, in which he introduced Brahms as the new German messiah of music.

3. In essence, Schumann told the musical community that Johannes Brahms would one day compose a symphony that would be the worthy successor to Beethoven’s Ninth. Of course, Brahms was terrified by Schumann’s prediction and was unable to complete a symphony for the next 23 years. When his First was finally released, friends and foes alike immediately referred to it as “Beethoven’s Tenth.”

4. For Brahms, the act of completing and releasing the First had a cathartic effect; his three remaining symphonies followed rather quickly: The Second was completed one year later, in 1877; the Third, in 1883; and the Fourth, in 1885. We will focus on Brahms’s Third, which like all four of his symphonies, is a masterpiece of synthesis—the best of the old and new, woven into a deeply moving and admirably compact whole.

IV. Brahms’ Third Symphony is his “heroic” symphony, his own Eroica.

A. The opening of the first movement is one of the most sensational in the symphonic repertoire, a free mix of F major and F minor built atop a titanic rising motive: F–Ab–F, heard first in the upper winds and brass, then, as the magnificent, descending first theme begins in the upper strings, in the bass line. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 1 opening [1883].)
B. Brahms composed most of the Third during the summer of 1883, while he was staying in the resort town of Wiesbaden, within sight of the Rhine River. He was inspired by both the magnificent setting and by the memory of his friend and mentor, Robert Schumann, and the Rhenish Symphony of 1850.

1. Brahms went so far as to base his own magnificent first movement/first theme on Schumann’s first-movement “Rhine” theme. A back-to-back comparison will be most revealing. First, we hear a bit of Schumann’s theme, from the blaring conclusion of the first movement of the Rhenish. (Musical selection: Schumann, Symphony no. 3 in Eb Major, op. 97, movement 1, conclusion [1850].)

2. Now, we listen to Brahms’s swirling and magnificent first theme in its entirety. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 1, theme 1.)

C. Brahms’s first movement plumbs an extraordinary range of expression, from heroic majesty to delicate, intimate lyricism. Throughout the first movement, the rising three-note motive, or motto, that began the movement is a constant presence: here, a foreground melody; there, an accompanimental line; here, a cadential figure; there, a bass line; everywhere, unifying, relating, and organizing the diverse but always interrelated elements of the movement.

D. The second movement is a gorgeous, vaguely rustic movement in C major that opens with a luminous, clarinet-dominated theme, sounding more like a serenade than a symphony. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 2, opening.)

E. The third movement in C minor contrasts with the second movement, featuring an opening theme that is as melodically sophisticated and “urban,” as haunting and melancholy, as the second-movement opening was gentle and rustic. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 3, opening.)

F. The fourth and final movement is one of the most inspired and exciting symphonic movements ever composed.

1. The movement begins quietly and mysteriously in the key of F minor, a key that was implicitly implied, if not explicitly stated, by the rising F–Ab–F motto of the first-movement opening. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 4, opening.)

2. This restrained, almost furtive opening theme, which contains virtually all the basic melodic material Brahms needs to construct the remainder of the movement, gives way to a chorale of great beauty and gravity. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 4, chorale.)

3. This, in turn, gives way to an explosive return of the formerly “mysterious” first theme, which is now followed immediately by the modulating bridge. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 4.)

4. This bridge powers directly into a fabulous second theme, a strutting and wonderful tune played initially by the ‘cellos and horns. We listen through to the conclusion of the exposition. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 4, theme 2.)

5. The glories of this movement continue to build, one upon the next. It ends with a sublime and shimmering coda, during which the opening moments of the first movement return with a serenity and nobility that defies easy description. (Musical selection: Brahms, Symphony no. 3 in F Major, op. 90, movement 4, theme 2.)

G. Brahms’s Third Symphony is Brahms at his best: majestic, passionate, intimate; as always, reconciling the clarity and concision of Classicism with the expressive palette of Romanticism.
Scope: In the late Romantic era, many composers believed that form must follow expressive function and, thus, turned away from the symphony as a genre. Gustav Mahler managed to reconcile the multi-movement symphony of the Classical era and Beethoven, dominated by the sonata form, with the explicit literary and over-the-top expressive content of the period. What’s more, he did so without either sacrificing musical integrity or skimping on emotional content. In this lecture, we take an in-depth look at Mahler’s Second Symphony, a tour-de-force of compositional technique and individual expression.

Outline

I. We cap the 19th century with an investigation of a Gustav Mahler’s Symphony no. 2 in C Minor (“Resurrection”) of 1895, an almost perfect bookend to Beethoven’s Ninth. This symphony picks up the expressive and constructive innovation of Beethoven’s Ninth and brings it to a point that would seem to encompass almost every musical trend and spiritual belief of 19th-century Romanticism.

A. For the most part, Mahler composed only songs and symphonies. He completed nine numbered symphonies, plus the symphonic song-cycle Das Lied von der Erde, (“The Song of the Earth”) and the torso of a tenth symphony, left incomplete at his death. Mahler’s “symphonies” would seem to “embrace everything”; they are philosophical tracts, spiritual musings, and musical reflections on the great unanswered questions of human existence.

B. Mahler was born in a Bohemian village not far from the Austrian border on July 7, 1860. He grew up in a Jewish, German-speaking household that followed a distinctly Austrian cultural orbit. Someone else might have felt enriched by such a varied cultural background, but Mahler was left with a sense of never really “belonging” anywhere. He felt that he was alone in the world, with only his talent, strength, and imagination to sustain him.

C. One of the reasons behind Mahler’s sense of loneliness and alienation was the situation in his household, which scarred the young Mahler’s hypersensitive psyche.

1. Of Bernard and Marie Mahler’s 14 children, 8 died in infancy and childhood, including Mahler’s brother Ernst, who was Gustav’s best friend and died, literally, in his arms, at the age of 14. A surviving sister died of a brain tumor at 26, and a brother committed suicide at 21.

2. Further, Mahler’s father, Bernard, was a tyrannical and brutal man for whom domestic violence was an outlet for his rage and frustration. Mahler’s mother, Marie, was clubfooted, sickly, and wretchedly unhappy.

3. It would seem that Mahler inherited the worst characteristics of both his parents: from his mother, severe hypochondria and an overwhelming sense of victimization and, from his father, a pitiless, tyrannical nature that allowed him to drive those around him mercilessly.

D. After graduating from the Vienna Conservatory, circumstances conspired to “force” Mahler into a career as an opera conductor. He became one of the greatest conductors of his time—brilliant, passionate, electrifying, and utterly terrifying.

E. Details of his life and career can be found in The Teaching Company’s “Great Masters” biography of Mahler. For now, suffice it to say that Gustav Mahler was a deeply troubled man and an extraordinarily gifted composer and conductor who spent his life searching for answers to questions about life and death; the nature of the universe; and the nature of love, God, redemption, and resignation. He was a genuine philosopher, who used the medium of the symphony to explore a realm of ideas that others might write about, preach about, and teach about.

II. Mahler’s earliest compositions were songs for voice and piano, many of which he then arranged for voice and orchestra.

A. These early songs—with texts drawn most notably from a poetic anthology called Des Knaben Wunderhorn, or “The Youth’s Magic Horn”—became a source of material that Mahler used in his symphonies. Mahler’s Symphonies nos. 2, 3, and 4 are often referred to as the “Wunderhorn” Symphonies,
because each one of them contains songs and melodies taken from songs that were set to poems drawn from *Des Knaben Wunderhorn*.

B. The music Mahler composed for his songs became iconographic for him. For example, if a poem about loneliness and resignation inspired Mahler to compose a certain melody, then that melody became symbolic, for Mahler, of loneliness and resignation. For Mahler, that melody, alone, without its words, could be plugged into a symphony to evoke loneliness and resignation. This is what Wagner called a *leitmotif*, a musical idea that represents a person, place, emotion, or thing; Mahler took the concept a step further.

C. Mahler had three great influences. The first of these was Beethoven, particularly Beethoven’s Ninth Symphony, that most perfect symphonic construct that included music and words, instruments and voices, a work that for Mahler, “embraced the world.” The second influence was the music dramas of Richard Wagner, and the third was Berlioz’s *Symphonie fantastique*, the work, along with Beethoven’s Ninth, that showed Mahler how to write a multi-movement program symphony.

III. We will examine Mahler’s Second Symphony, composed between 1888 and 1894, because this symphony best demonstrates Mahler’s debt to Beethoven’s Ninth and to the *Symphonie fantastique*. It is a perfect example of the Mahler symphony as a religious, spiritual, and philosophical tract and the last 19th-century symphony we will examine before we move on to the 20th century.

A. Mahler’s Second was a long time in the making. He composed what eventually became the first movement in 1888 as a self-standing *symphonic poem*, that is, a piece of orchestral program music, and entitled it “Funeral Rites.”

1. Then, after having composed almost nothing for five years, Mahler returned to his “Funeral Rites” during the summer of 1893, determined to turn it into the first movement of a grand symphony. He quickly composed the second and third movements.

2. For the fourth movement, Mahler wanted to follow the model of Beethoven’s Ninth and have a choral finale, but he needed a text, one appropriate to the spirit of death and life explored in the other movements. He searched the Bible, European and Eastern poetry, and Eastern mystical and philosophical texts, but to no avail.

3. Then, on March 29, 1894, at the funeral of the conductor and pianist Hans von Bülow, Mahler heard a setting of Theodor Klopstock’s poetic ode “Resurrection” and knew he’d found his solution.

4. The finale was composed during the summer of 1894, and later that same year, Mahler inserted another movement immediately before the finale, bringing the symphony’s total to five. The “new” movement is the song “Urlicht” (“Primordial Light”), which Mahler had originally composed in 1892 based on a text from *Des Knaben Wunderhorn*.

B. Mahler disliked providing his audiences with written programs that described the storyline of his symphonies, but at the request of King Albert of Saxony, he did so for a performance of the Second that took place in Dresden in 1901. He later revised the program for his bride, Alma, and it is from this revision that we follow the symphony.

IV. Like his Symphonies nos. 5, 6, and 7, Mahler’s Second begins with a funeral march, which serves as the first theme of a massive sonata-form movement with three main themes. According to Mahler’s program: “We are standing beside the coffin of a man beloved.”

A. The movement begins with a violent introduction consisting of a shivering upper-string tremolo and a dark, explosive tune in the low strings that features a series of vicious downward gestures. Death seems real, present, and unavoidable. (*Musical selection*: Mahler, Symphony no. 2 in C Minor, movement 1, introduction.)

B. The first-theme funeral march follows. It represents Mahler’s “man beloved,” and it is angry and defiant in tone. Starting quietly, it builds to a climax, then descends, which is understood as being representative of death. The theme concludes with a stark fanfare, as if to say, “Death is victorious this day.” (*Musical selection*: Mahler, Symphony no. 2, movement 1, theme 1 [funeral march].)

C. Theme 2 follows immediately. It is brief and forlorn in tone and represents the grief of the living. (*Musical selection*: Mahler, Symphony no. 2, movement 1, theme 2.)

D. Suddenly, we hear the last thing we would expect in this gloomy environment: a gentle, ascending, heavenly theme in E major. (*Musical selection*: Mahler, Symphony no. 2, movement 1, theme 3.)
1. The theme emerges as if in a dream, throwing a shaft of light across this dark, funereal landscape. It represents the hope that death is not the end, after all.

2. This third theme will become the “resurrection” theme of the fifth and final movement, although for now, the blissful, dreamlike mood it creates is crushed by an outburst in the brass and strings as the violent introduction begins again. Here, in the first movement, death is the reality, and resurrection will not be achieved without a struggle.

E. Immediately following this reprise of the introduction, an extraordinary thing happens: Inspired by the fleeting vision of heaven represented by theme 3, the soul of the “man beloved,” represented by the opening five notes of the funeral march, becomes emboldened.

1. The reanimated soul is portrayed by a rising fanfare in Eb major, the key of Eroica, the heroic key. This rising “hero’s fanfare” immediately begins to struggle with various downward moving musical elements, which represent death and nothingness.

2. The meaning is clear: For Mahler, this passage represents the soul’s struggle for something beyond death, a struggle for wisdom and revelation, for transfiguration and resurrection. This passage—and the exposition—ends quietly, with the return of the opening funereal march. We listen, from the advent of the “hero’s fanfare” through the end of the exposition. (Musical selection: Mahler, Symphony no. 2, movement 1, “hero’s fanfare” to exposition end.)

F. In his program notes, Mahler describes the ongoing action of this first movement:

For the last time, his battles, his suffering, and his purpose pass before the mind’s eye. And now, at this moment, when we are released from the paltry distractions of everyday life, our hearts are gripped by a voice of awe-inspiring solemnity, which we seldom or never hear above the deafening traffic of mundane affairs. What next? it says. What is life—and what is death? Have we any continuing existence?

G. The movement ends with a terrifying descent, as the coffin of the man beloved is lowered into the grave. (Musical selection: Mahler, Symphony no. 2, movement 1, conclusion.)

H. Mahler continues: “Is it all an empty dream, or has this life of ours, and our death, a meaning? If we are to go on living, we must answer this question.”

V. The second and third movements look back over the life of the man. Of the second movement, Mahler writes: “A blissful moment in his life and a mournful memory of youth and lost innocence.” (Musical selection: Mahler, Symphony no. 2, movement 2, opening theme [A only].)

VI. Mahler continues his description: “The spirit of disbelief and negation has taken possession of him. He despairs of himself and God. The world and life become a witches’ brew; disgust of existence in every form strikes him with an iron fist and drives him to despair.”

A. For this third movement, Mahler turned to a song for voice and piano he had composed in early 1893, “St. Anthony of Padua Preaches to the Fishes.” The comic and ironic text, from Des Knaben Wunderhorn, uses fish as a metaphor for people, depicting the fish as spiritless, gluttonous, stupid, hypocritical, and amoral creatures who swim aimlessly and mindlessly through everyday life. (Musical selection: Mahler, “St. Anthony of Padua Preaches to the Fishes,” first verse, original composition for voice and piano.)

When it’s time for his sermon
Anthony finds the church empty.
He goes to the river
And preaches to the fishes!
They clap with tails that
Gleam in the sunshine.
The carps with roe
Are all gathered here;
Their mouths agape,
They listen intently;
No sermon has ever
Pleased the fish more!
Pointy-nosed pike,
That are always fighting,
Swim up in a hurry,
To hear the saint!
And those visionaries
Who constantly fast:
The cod, I mean,
Appear for the sermon.
No sermon has ever
Pleased the cod as much.

Fine eels and sturgeons
That feast like lords,
Deign to hear,
The sermon!
Even crabs. And turtles,
Usually slowpokes,
Climb up from the bottom,
To hear the talker!
No sermon has ever
Pleased the crabs more!

Big fish and small fish,
Noble and common,
Raise their heads
Like intelligent creatures,
At God’s command,
To listen to the sermon.

The sermon over,
Each one wanders away.
The pikes remain thieves,
The eels, big lovers;
They liked the sermon, but
They don’t change their ways!

The crabs still walk backwards,
The cod are still fat,
The carp are still guzzlers,
The sermon forgotten!
They all liked the sermon, but
They don’t change their ways!

(trans. Maggie Lyons)

B. In Mahler’s mind, the comic, perpetual-motion music he created for this song fit perfectly the expressive message he wanted for the third movement of his Second Symphony: an image of people drifting through their lives, riding mindlessly the currents and eddies of their days, unaware of the terrible inevitability of death and the questions it poses. Mahler created an extended orchestral version of the song for this third movement. (Musical selection: Mahler, Symphony no. 2, movement 3, opening.)

VII. We return to Mahler’s program: “The mourning voice of ingenuous belief sounds in our ears. I am from God and will return to God! God will give me a candle to light my way to the bliss of eternal life.”

A. This fourth movement brings us back to the “present” and back to the presence of death and the questions of redemption and resurrection brought to the fore by death. This fourth movement also brings something new to the symphony, a human voice; with that voice and the words that are sung, the expressive content of the symphony changes from implicit to explicit.
B. As we previously observed, this fourth movement is a song on a text from *Des Knaben Wunderhorn* entitled “*Urlicht*.” The movement is scored for alto or mezzo-soprano and an exquisite, chamber-like orchestral accompaniment.

1. The text describes a strange twilight world between death and rebirth. The first verse reads as follows:

   O Röschen rot!  O rosebud red!
   Der Mensch liegt in grosster Not,  Man lies in greatest need,
   Der Mensch liegt in grosser Pein.  Man lies in greatest pain.
   Ja lieber möcht ich im Himmel sein. I’d much rather be in heaven.

2. The first line of this poem, “O rosebud red,” evokes purity, naïveté, and goodness. The solemn brass and bassoon chorale that immediately follows that first line creates a profound sense of quietude, unlimited space, and religious contemplation. *(Musical selection: Mahler, Symphony no. 2, movement 4, verse 1.)*

C. Mahler introduces the second verse of the poem with traveling music at a walking tempo. “The path” from death to rebirth has been encountered:

   Da kam ich auf einen breiten Weg,  Then I came upon a broad road;
   Da kam ein Englein und wollt’ mich abweisen.  and wanted to turn me away.
   Ach nein? Ich liess mich nicht abweisen.

   Da kam ein Englein und wollt’ mich abweisen.  an angel came
   Abweisen. and wanted to turn me away.
   Ach nein? Ich liess mich nicht abweisen.

   (Musical selection: Mahler, Symphony no. 2, movement 4, verse 1.)

D. That last line, sung with resolve and conviction, leads immediately to the third and climactic verse of the song, which introduces the central dramatic point of the next and last movement, resurrection. The third verse begins with anguish and ends with a profound sense of peace and tranquility:

   Ich bin von Gott und will wieder zu Gott!  I am of God and will return to God!
   Der liebe Gott wird mir ein Lichtlein geben,  Dear God will give me a light,
   Wird leuchten mir in das ewig selig’ Leben!  Will light my way into eternal, blissful life!

   (Musical selection: Mahler, Symphony no. 2, movement 4, verse 3.)

VIII. The virtually perfect sense of peace we feel at the conclusion of the fourth movement is instantly shattered by the gut-wrenching eruption that begins the fifth and final movement. Clearly, redemption and resurrection will not be achieved without struggle.

A. Here, Mahler has created his own version of the “from the chaos” opening that begins the final choral movement of Beethoven’s Ninth Symphony. Mahler writes: “We are again confronted by terrifying questions!” *(Musical selection: Mahler, Symphony no. 2, movement 5, ms. 1–26.)*

B. We continue with Mahler: “A voice is heard crying aloud: ‘The end of all living things is come—the Last Judgment is at hand and the horror of the day of days has broken forth.’ The earth quakes, the graves burst open, and the dead arise and stream on in endless procession.”

C. A grisly, gruesome death march ensues that quotes liberally the melody of the “*Dies irae,*” the Catholic prayer for the dead that describes the Day of Judgment. We listen from the quaking earth and the bursting graves. *(Musical selection: Mahler, Symphony no. 2, movement 5, development, opening.)*

D. From the program notes:

   The great and the little ones of the earth—kings and beggars, righteous and godless—all press on; the cry for mercy and forgiveness strikes fearfully on our ears. The wailing rises higher—our senses desert us; consciousness dies at the approach of the eternal spirit, the ‘Last Trumpet’ is heard—the trumpets of the apocalypse ring out; in the eerie silence that follows, we can just catch the distant, barely audible song of the nightingale, a last tremulous echo of earthly life!

   *(Musical selection: Mahler, Symphony no. 2, movement 5, ms 448–471.)*
E. Next, Mahler writes: “A chorus of saints and heavenly beings softly breaks forth: ‘Thou shalt arise, surely thou shalt arise.’” Their voices emerging as if from the ether, the chorus enters, singing the first words of Theodor Klopstock’s ode, “Resurrection”: “Aufersteh’n, ja aufersteh’n,” “Arise, yea, arise.” (Musical selection: Mahler, Symphony no. 2, movement 5, verse 1.)

F. Through an additional 14 minutes and a total of eight verses (of which only the first two are by Klopstock; the rest are by Mahler), the chorus and orchestra work their way to the breathtaking conclusion of the symphony.

G. Mahler completes his description: “Then appears the glory of God! A wondrous, soft light penetrates us to the heart—all is holy calm! And behold—there is no judgment. There are no sinners, no just. None is great, none is small. There is no punishment and no reward. An overwhelming love lightens our being. We know and are.” The chorus sings:

Aufersteh’n, ja aufersteh’n wirst du, Arisen, yea, arisen you shall be
Mein Herz in einem Nu! My heart in an instant!
Was du geshlagen What you have overcome
Zu Gott wird es dich tragen. Will carry you to God.

(Musical selection: Mahler, Symphony no. 2, movement 5, verse 8, ms. 712–end.)

H. Mahler said of these final moments: “The increasing tension, working up to the final climax, is so tremendous that I don’t know myself, now that it is over, how I ever came to write it” (Cardus).
Timeline of Works

1607................................................ Claudio Monteverdi, overture to Orfeo
1686................................................ Jean-Baptiste Lully, overture to Armide
1721 ................................................ Alessandro Scarlatti, overture to La Griselda
1721 ................................................ Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048
1735 ................................................ Giovanni Battista Pergolesi, overture to L'Olimpiade
1741 ................................................ Jan Vaclav Stamitz, Symphony in A Major
1744 ................................................ Giovanni Battista Sammartini, Symphony no. 32 in F Major
1747 ................................................ Franz Xaver Richter, Symphony in G Major
1753 ................................................ Jan Vaclav Stamitz, Symphony in D Major, op. 3, no. 2
1759 ................................................ Joseph Haydn, Symphony no. 1 in D Major
1762 ................................................ Joseph Haydn, Symphony no. 3 in G Major
1764 ................................................ Wolfgang Mozart, Symphony no. 1 in Eb Major, K. 16
1764 ................................................ Georg Christoph Wagenseil, Symphony in Bb Major, WV 441
1765 ................................................ Johann Christian Bach, Symphony in D Major, op. 3, no. 1
1767 ................................................ Carl Ditters von Dittersdorf, Symphony in C Major, “The Four Ages of Mankind”
1769 ................................................ François Gossec, Symphony in C Major, Brook 85
1771 ................................................ Ignaz Holzbauer, Symphony in D Major, op. 3, no. 4
1771 ................................................ Wolfgang Mozart, Symphony no. 14 in A Major, K. 114
1772 ................................................ Joseph Haydn, Symphony no. 45 in F# Minor, “Farewell”
1773 ................................................ Carl Philipp Emanuel Bach, Symphony no. 6 in E Major
1773 ................................................ Wolfgang Mozart, Symphony in G Minor, K. 183
1777 ................................................ Jan Ignatius Vanhal, Symphony in D Major, Bryan D17
1778 ................................................ Christian Cannabich, Symphony no. 50 in D Minor, op. 10, no. 5
1778 ................................................ Wolfgang Mozart, Symphony no. 31 in D Major
1780 ................................................ Wolfgang Mozart, Symphony no. 34 in D Major
1782 ................................................ Luigi Boccherini, Symphony no. 15 in D Major, op. 35, no. 1
1782 ................................................ Joseph Haydn, Symphony no. 77 in Bb Major
1783 ................................................ Michael Haydn, Symphony in G Major
1783 ................................................ Wolfgang Mozart, Symphony no. 36 in C Major
1785 ................................................ Joseph Haydn, Symphony no. 83 in G Minor
1785 ................................................ Joseph Haydn, Symphony no. 85 in Bb Major
1786 ................................................ Joseph Haydn, Symphony no. 82 in C Major
1788 ................................................ Wolfgang Mozart, Symphony no. 41 in C Major, “Jupiter”
1791 ................................................ Joseph Haydn, Symphony no. 96 in D Major, “Miracle”
1796................................................ Joseph Haydn, Symphony no. 104 in D Major
1800................................................ Ludwig van Beethoven, Symphony no. 1 in C Major, op. 21
1802................................................ Ludwig van Beethoven, Symphony no. 2 in D Major, op. 36
1803 ................................................ Ludwig van Beethoven, Symphony no. 3 in Eb Major, op. 55
1806................................................ Ludwig van Beethoven, Symphony no. 4 in Bb Major, op. 60
1808................................................ Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67
1808................................................ Ludwig van Beethoven, Symphony no. 6 in F Major, op. 68
1812................................................ Ludwig van Beethoven, Symphony no. 7 in A Major, op. 92
1813................................................ Ludwig van Beethoven, Symphony no. 8 in F Major, op. 93
1816................................................ Franz Schubert, Symphony no. 5 in Bb Major, D. 485
1818................................................ Franz Schubert, Symphony no. 6 in C Major, D. 589
1822................................................ Franz Schubert, Symphony no. 8 in B Minor, D. 759
1824................................................ Ludwig van Beethoven, Symphony no. 9 in D Minor, op. 125
1826................................................ Franz Schubert, Symphony no. 9 in C Major, D. 944
1830................................................ Hector Berlioz, *Symphonie fantastique*
1833................................................ Felix Mendelssohn, Symphony no. 4 in A Major, op. 90, “Italian”
1841................................................ Robert Schumann, Symphony in Bb Major, op. 38, “Spring”
1850................................................ Robert Schumann, Symphony no. 3 in Eb Major, op. 97, “Rhenish”
1872................................................ Peter Tchaikovsky, Symphony no. 2 in C Minor, op. 17, “Little Russian”
1873................................................ Nicolai Rimsky Korsakov, Symphony no. 3 in C Major, op. 32
1876................................................ Alexander Borodin, Symphony no. 2 in B Minor
1876................................................ John Knowles Paine, Symphony no. 1 in C Minor, op. 23
1880................................................ Anton Bruckner, Symphony no. 4 in Eb Major, op. “Romantic”
1883................................................ Johannes Brahms, Symphony no. 3 in F Major, op. 90
1885................................................ Antonin Dvorak, Symphony no. 7 in D Minor, op. 70
1886................................................ Camille Saint-Saens, Symphony no. 3 in C Minor, op. 78, “Organ”
1888................................................ César Franck, Symphony in D Minor
1894................................................ Gustav Mahler, Symphony no. 2 in C Minor
1895................................................ Alexander Glazunov, Symphony no. 5 in Bb Major, op. 55
1897................................................ Mily Balakirev, Symphony no. 1 in C Major
1902................................................ Charles Ives, Symphony no. 2
1904................................................ Charles Ives, Symphony no. 3
1911................................................ Edward Elgar, Symphony no. 2 in Eb Major, op. 63
1915................................................ Jean Sibelius, Symphony no. 5 in Eb Major, op. 82
1916................................................ Charles Ives, Symphony no. 4
1916................................................ Carl Nielsen, Symphony no. 4, “The Inextinguishable”
1917 ................................................ Sergei Prokofiev, Symphony no. 1 in C Major, op. 25
1933 ................................................ Aaron Copland, Symphony no. 2, “Short Symphony”
1936 ................................................ Samuel Barber, Symphony no. 1
1937 ................................................ Roy Harris, Symphony no. 3
1941 ................................................ William Schuman, Symphony no. 3
1944 ................................................ Sergei Prokofiev, Symphony no. 5 in Bb Major, op. 100
1947 ................................................ Ralph Vaughn Williams, Symphony no. 6 in E Minor
1948 ................................................ Olivier Messiaen, Turangalila Symphony
1953 .................................................. Dmitri Shostakovich, Symphony no. 10 in E Minor, op. 93
Glossary

**Academy:** Public concert in 18th-century Vienna, Austria.

**Adagio:** Slow.

**Allegretto** (It.): Fast but not as fast as allegro.

**Allegro:** (It.): Lively, somewhat fast.

**Andante:** Walking speed.

**Andantino:** Slower than walking speed.

**Arpeggio:** Chord broken up into consecutively played notes.

**Augmented:** (1) Major or perfect interval extended by a semi-tone, e.g., augmented sixth: C-A sharp. (2) Notes that are doubled in value; e.g., a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

**Baroque:** Sixteenth- and seventeenth-century artistic style characterized by extreme elaboration. In music, the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

**Bridge:** Musical passage linking one section or theme to another. (See transition.)

**Brook:** Cataloging identification, as for works of Gossec, systematically cataloged by musicologist Barry S. Brook.

**Bryan:** Cataloging identification, as for works by Vanhal, systematically cataloged by musicologist Paul Bryan.

**Cadence:** Short harmonic formulas that close a musical section or movement. The most common formula is dominant–tonic (V–I). (1) A **closed** (or **perfect**) **cadence** fully resolves: The dominant is followed by the expected tonic. (2) An **open** (or **imperfect**) **cadence** is a temporary point of rest, usually on an unresolved dominant. (3) A **deceptive** (or **interrupted**) **cadence** is one in which the dominant resolves to some chord other than the expected tonic.

**Cadenza:** Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player’s skills.

**Chromatic:** Scale in which all the pitches are present. On a keyboard, this translates as moving consecutively from white notes to black notes.

**Classical:** Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

**Coda:** Section of music that brings a sonata-allegro movement to a close.

**Concertmaster:** In early terminology, conductor; in modern terminology, the principal first violinist.

**Consonance:** Stable and resolved interval or chord; a state of musical rest.

**Crescendo:** Getting louder.

**Da capo:** Back to the top or beginning (instruction in a score).

**Development:** Section in a classical sonata-allegro movement in which the main themes are developed.

**Diminished:** Minor or perfect interval that is reduced by one semi-tone; e.g., minor seventh, C-B flat, becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.

**Dissonance:** Unresolved and unstable interval or chord; a state of musical tension.

**Dominant:** Fifth note of a scale and the key of that note; e.g., G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

**Double fugue:** Complex fugue with two subjects, or themes.
Drone: Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

Dynamics: Degrees of loudness, e.g., piano (“quiet”), forte (“loud”), indicated in a musical score.

Empfindsam: Pre-Classical, mid-18th-century German musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

Enharmonic: Notes that are identical in sound but with different spellings depending on the key context, e.g., C sharp and D flat.

Enlightenment: Eighteenth-century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

Eroica: Sobriquet, literally meaning “heroic,” given to Beethoven’s Symphony No. 3.

Exposition: Section in a classical sonata-allegro movement in which the main themes are exposed, or introduced.

Fermata: Pause.

Flat: Note that has been lowered by one half-tone in pitch; symbolized by $b$.

Forte (It.): Loud.

Fortissimo (It.): Very loud.

French overture: Invented by the French composer Jean-Baptiste Lully, court composer to King Louis XIV. The French overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes; slow, stately tempo; dotted rhythms; and sweeping scales.

Fugato: Truncated fugue in which the exposition is not followed by true development.

Fugue: Major, complex Baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

Galant: Pre-Classical, mid-18th-century Italian musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

Gesamtkunstwerk: All-inclusive artwork or art form, containing music, drama, poetry, dance, and so on; term coined by Richard Wagner.

Heiligenstadt Testament: Confessional document penned by Beethoven at a time of extreme psychological crisis. In it, he despairs over his realization that he is going deaf but determines to soldier on.

Hemiola: Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

Home key: Main key of a movement or composition.

Homophonic: Musical passage or piece that has one main melody and everything else is accompaniment.

Interval: Distance in pitch between two tones, e.g., C-G (upwards) = a fifth.

Inversion: Loosely applied to indicate a reversal in direction; e.g., a melody that goes up, goes down in inversion and vice versa. Its strict definitions are as follows: (1) Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave; e.g., C-E-G (played together) becomes E-G-C or E-C-G. (2) Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa; e.g., C-D-E becomes C-B-A.

K. numbers: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

Kapellmeister (Ger.): Orchestra director/composer.

Key: Central tonality, named after the main note of that tonality.

Largo (It.): Broad, slow.
**Major/minor key system**: Two essential *modes*, or “pitch palettes,” of European tonal music; *major* is generally perceived as being the brighter sounding of the two, and *minor*, the darker sounding of the two.

**Mannheim School**: Composers, orchestra, and teaching institutions of the court of Mannheim between 1741 and 1778.

**Measure** (abbr. ms.): Metric unit; space between two bar lines.

**Melisma**: Tightly wound, elaborate melodic line.

**Meter**: Rhythmic measure, e.g., triple meter (3/4), in which there are three beats to the bar, or duple meter (2/4), in which there are two beats to the bar.

**Metric modulation**: Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

**Minuet**: Seventeenth- and eighteenth-century graceful and dignified dance in moderately slow three-quarter time.

**Minuet and trio**: Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form, with the first minuet repeated after the trio and each section itself repeated.

**Modal ambiguity**: Harmonic ambiguity, in which the main key is not clearly identified.

**Mode**: Major or minor key (in modern Western usage).

**Modulation**: Change from one key to another.

**Motive**: Short musical phrase that can be used as a building block in compositional development.

**Movement**: Independent section within a larger work.

**Musette**: (1) Bagpipe common in Europe in the 17th and 18th centuries. (2) Piece of music in rustic style with a drone bass.

**Musical form**: Overall formulaic structure of a composition, e.g., sonata form; also the smaller divisions of the overall structure, such as the development section.

**Nationalism**: Incorporation of folk or folk-like music into concert works and operas.

**Ostinato**: Motive that is repeated over and over again.

**Overture**: Music that precedes an opera or play.

**Pedal note**: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

**Pianissimo** (It.): Very quiet.

**Piano** (It.): Soft or quiet.

**Piano trio**: Composition for piano, violin, and cello.

**Pivot modulation**: A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp-minor triad) and F-A-C (F-major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

**Pizzicato** (It.): Very short (plucked) notes.

**Polyphony**: Dominant compositional style of the Pre-Classical era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

**Polyrhythm**: Simultaneous use of contrasting rhythms.

**Polytonality**: Simultaneous use of two or more different keys (major and/or minor) or modes.

**Presto**: Fast.

**Quartet**: (1) Ensemble of four instruments. (2) Piece for four instruments.
Recapitulation: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

Recitative: Operatic convention in which the lines are half-sung, half-spoken.

Retrograde: Backwards.

Retrograde inversion: Backwards and upside down.

Ripieno (It.): Passage played by the whole orchestra as opposed to a passage played by solo instruments (concertante).

Ritardando (It.): Gradually getting slower (abbreviation: ritard).

Ritornello (It.): Refrain.

Romanticism: Nineteenth-century artistic movement that stressed emotion over intellect and celebrated the boundlessness, the fantastic, and the extremes of experience.

Rondo (It.): Musical form in which a principal theme returns—like a refrain—after various contrasting episodes.

Scherzando (It.): In a joking manner.

Scherzo (It.): “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

Semi-tone: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note; also, B-C and E-F.

Sequence: Successive repetitions of a motive at different pitches. A compositional technique for extending melodic ideas.

Sharp: Note that has been raised one half-tone in pitch; symbolized by #.

Sonata-allegro form (also known as sonata form): Most important musical structure of the Classical era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section, and the movement is closed with a coda.

Stringendo (It.): Compressing time; getting faster.

String quartet: (1) Ensemble of four stringed instruments: two violins, viola, and cello. (2) Composition for such an ensemble.

Sturm und Drang (Ger.): “Storm and stress”; late 18th-century literary movement.

Symphony: Large-scale instrumental composition for orchestra, containing several movements. The Viennese Classical symphony usually had four movements.

Symphonic poem: One-movement orchestral composition depicting a story and usually based on literature.

Syncopation: Displacement of the expected accent from a strong beat to a weak beat and vice versa.

Theme and variations: Musical form in which a theme is introduced, then treated to a series of variations on some aspect of that theme.

Tone poem: See symphonic poem.

Tonic: First note of the scale; main key of a composition or musical section.

Transition (or bridge): Musical passage linking two sections.

Triad: Chord consisting of three notes: the root, the third, and the fifth, e.g., C-E-G, the triad of C major.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with another minuet to form a movement in a Classical-era symphony.

Triplet: Three notes occurring in the space of one beat.
**Tritone**: Interval of six semi-tones that produces an extreme dissonance and begs for immediate resolution.

**Tutti** (It.): The whole orchestra plays together.

**Viennese Classical style**: Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

**Voice**: A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.
List of Symphonists

Pre-Classical:
Giovanni Battista Pergolesi (1710–1736)
Giovanni Battista Sammartini (c. 1700–1775)
Franz Xaver Richter (1709–1789)
Ignaz Holzbauer (1711–1783)
Carl Philipp Emanuel Bach (1714–1788)
Georg Christoph Wagenseil (1715–1777)
Jan Vaclav Stamitz (1717–1757)

Classical:
Christian Cannabich (1731–1798)
Joseph Haydn (1732–1809)
François Gossec (1734–1829)
Johann Christian Bach (1735–1782)
Michael Haydn (1737–1806)
Carl Ditters von Dittersdorf (1739–1799)
Jan Ignatius Vanhal (1739–1813)
Luigi Boccherini (1743–1805)
Wolfgang Mozart (1756–1791)
Franz Schubert (1797–1828)

His Own Category:
Ludwig van Beethoven (1770–1827)

Romantic:
Hector Berlioz (1803–1869)
Felix Mendelssohn (1809–1847)
Robert Schumann (1810–1856)
Cesar Franck (1822–1890)
Anton Bruckner (1824–1896)
Alexander Borodin (1833–1887)
Johannes Brahms (1833–1897)
Camille Saint-Saens (1835–1921)
Mily Balakirev (1837–1910)
John Knowles Paine (1839–1906)
Peter Tchaikovsky (1840–1893)
Antonin Dvorak (1841–1904)
Nicolai Rimsky Korsakov (1844–1908)
Edward Elgar (1857–1934)
Gustav Mahler (1860–1911)

20th Century:
Carl Nielsen (1865–1931)
Alexander Glazunov (1865–1936)
Jean Sibelius (1865–1957)
Ralph Vaughn Williams (1872–1958)
Charles Ives (1874–1954)
Sergei Prokofiev (1891–1953)
Roy Harris (1898–1979)
Aaron Copland (1900–1990)
Dmitri Shostakovich (1906–1975)
Olivier Messiaen (1908–1992)
Samuel Barber (1910–1981)
William Schuman (1910–1992)
Annotated Bibliography

Brown, A. Peter. The Symphonic Repertoire, Volume II. Bloomington: University of Indiana Press, 2002. This book offers a comprehensive and highly technical exploration of the symphonies of Haydn, Mozart, Beethoven, and Schubert. As such, it is not for the casual reader, but it is an essential source for anyone who is looking for a detailed and scholarly examination of the key symphonic composers of the Classical era.

Downes, Edward. Guide to Symphonic Music. New York: Walker and Company, 1981. A huge collection of essays on orchestral works from the 17th century through the mid-20th century, arranged alphabetically by composer. Most of the essays first appeared as program notes for the New York Philharmonic Orchestra, and as such, they are written for the non-specialist. Along with the Steinberg book (see below), this is the indispensable source for general information about the orchestral repertoire.


Steinberg, Michael. The Symphony: A Listener’s Guide. Oxford and New York: Oxford University Press, 1995. This book is a collection of program notes written over the years by Michael Steinberg, music critic for the Boston Globe and artistic advisor and program note writer for the Boston Symphony, the San Francisco Symphony, and the New York Philharmonic. They are everything program notes should be: packed with information, witty, erudite but never stuffy. Along with the Downes book (above), this is the indispensable source for the symphonic repertoire.
Full Bibliography

———. *Symphony No. 2*, program note. Columbia LP MS7223.


**Web sites**

http://classicalmusic.about.com

http://www.andante.com

http://www.classical.net

http://www.classical.com
Robert Greenberg, Ph.D.
San Francisco Performances

Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay Area since 1978. He received a B.A. in music, magna cum laude, from Princeton University in 1976. His principal teachers at Princeton were Edward Cone, Daniel Werts, and Carlton Gamer in composition; Claudio Spies and Paul Lansky in analysis; and Jerry Kuderna in piano. In 1984, Greenberg received a Ph.D. in music composition, With Distinction, from the University of California, Berkeley, where his principal teachers were Andrew Imbrie and Olly Wilson in composition and Richard Felciano in analysis.

Greenberg has composed more than 45 works for a wide variety of instrumental and vocal ensembles. Recent performances of his works have taken place in New York, San Francisco, Chicago, Los Angeles, England, Ireland, Greece, Italy, and the Netherlands, where his Child's Play for String Quartet was performed at the Concertgebouw of Amsterdam.

Greenberg has received numerous honors, including three Nicola de Lorenzo Composition Prizes and three Meet-the-Composer Grants. Recent commissions have been received from the Koussevitzky Foundation at the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, guitarist David Tanenbaum, the Strata Ensemble, and the XTET ensemble. Greenberg is a board member and an artistic director of COMPOSERS, INC., a composers’ collective/production organization based in San Francisco. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

Greenberg has performed, taught, and lectured extensively across North America and Europe. He is currently music historian-in-residence with San Francisco Performances, where he has lectured and performed since 1994, and resident composer and music historian to National Public Radio’s “Weekend All Things Considered.” He has served on the faculties of the University of California at Berkeley, California State University at Hayward, and the San Francisco Conservatory of Music, where he chaired the Department of Music, History and Literature from 1989–2001 and served as the Director of the Adult Extension Division from 1991–1996. He has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years, he was host and lecturer for the symphony’s nationally acclaimed “Discovery Series”), the Lincoln Center for the Performing Arts, the Van Cliburn Foundation, and the Chautauqua Institute. He is a sought-after lecturer for businesses and business schools, speaking at such diverse organizations as the Commonwealth Club of San Francisco and the University of Chicago Graduate School of Business, and has been profiled in various major publications, including the Wall Street Journal, Inc. magazine, and the Times of London.
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### Part III

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The Symphony

Scope:
The symphony is the most important genre of orchestral music. It evolved from certain instrumental practices of early opera—its two essential Baroque precursors were the Italian opera overture and the ripieno concerto. By the 1730s, Italian-style opera overtures had evolved as multi-section sinfonias, substantial enough to be performed independently of the operas they were originally created to precede. The influence of the Italian opera sinfonia was felt in Vienna, Austria, where, during the 1740s, composers began creating self-standing, three-part orchestral works. By the 1760s and 1770s, the Baroque Italian overture had evolved into the Classical-era symphony, the single most important orchestral genre of its time.

In the hands of its greatest practitioners—Joseph Haydn and Wolfgang Mozart—the Classical-era symphony became a transcendent art form. It was a work for a large instrumental ensemble (an orchestra) and consisted of four distinct sections, or movements, each with its own beginning, middle, and end. Generally speaking, the Classical-era symphonic template was the standard for 40 years or more, in thousands of symphonies written across Europe during the mid- to late 18th century—until Beethoven. For the iconoclastic Beethoven, neither the expressive restraint nor the symphonic template of the Classical era stood a chance. As far as the French composer, Claude Debussy, was concerned, the symphony reached its apogee with Beethoven’s Ninth Symphony (1824), and the ensuing 19th-century symphonic repertoire was a mere shadow of Beethoven—an opinion Debussy shared with many of his contemporaries.

Although many 19th-century symphonists were content to compose relatively conservative works based on the Classical-era template, others pushed the genre to the far limits of musical expression, from the autobiographical Symphonie fantastique of Berlioz to the multimedia symphonic extravaganzas of Gustav Mahler. As the symphony progressed across the span of the 20th century, it displayed originality, ambiguity, individuality, and variety, with a healthy number of masterpieces emerging from Moscow to Manhattan, by composers such as Ralph Vaughan Williams, Charles Ives, Dmitri Shostakovich, and Roy Harris.

This course claims three criteria for its selection of composers and symphonies. First, our selection of symphonies will include only major works for orchestra. Second, we will study only works that are entitled “symphony” by their composers. Finally, with a couple of exceptions, we will study symphonies by composers who awarded the symphonic genre a major, if not pre-eminent position in their musical output, and made significant contributions to its development. Along with their compositions, we will also study the lives of these artists.
Lecture Seventeen
Nielsen and Sibelius

Scope: Thus far, we have spent most of this course in the “land of the symphony,” central and west-central Europe: Bohemia, Austria, and Germany. The composers of central Europe dominated the genre of symphony for 150 years or more. As we move into the late 19th and early 20th centuries, however, that dominance gives way, and the symphony becomes, increasingly, a global musical phenomenon. The remainder of this survey will take us out of central Europe to France, Russia, England, the United States, and Scandinavia. In this lecture, we explore the work of two Scandinavian composers, Carl Nielsen and Jean Sibelius, which is distinguished, in both, by a strong sense of place.

Outline

I. Scandinavia is a huge area of great physical variety, and this region has produced a significant artistic community that seems out of proportion to its relatively small population. As we’ll see, the Scandinavian environment has had a direct impact on the music created there.

A. Scandinavia consists of the countries of Iceland, Norway, Sweden, Finland, and Denmark.
   1. Iceland is the westernmost European state, an island nation with a total population of around 266,000.
   2. Denmark is the southernmost of the Scandinavian countries, with a current population of 5.2 million people. It shares a 50-mile border with Germany and is more influenced by German art and culture than any other Scandinavian country.
   3. Norway lies northwest of Denmark; it has a current population of approximately 4.5 million people. Despite being 10 times the size of Denmark, Norway remained predominantly Danish (and, therefore, German) in cultural sympathy through the beginning of the 19th century.
   4. Sweden, immediately to the east of Norway, is both the largest and the most populous Scandinavian country. At 173,648 square miles, it’s more than 20,000 square miles larger than California, and with about 8.5 million people, its total population is about the size of the greater Bay Area. Sweden was a great power in the 17th and 18th centuries, but it cultivated no concert music tradition of its own.
   5. Finland, the northeastern-most of the Scandinavian countries, with a current population of about 5.2 million, shares a 400-mile border with Russia. Over the centuries, Finland’s cultural orbit has vacillated between Sweden and Russia, depending on who the occupying power was at any given period.
   6. Altogether, the Scandinavian countries boast a landmass 10 times larger than New York State and a total population about the size of the New York City metropolitan area; needless to say, there is a good deal of empty space in Scandinavia.

B. We can easily list the preeminent Scandinavian composers of symphonies during the late 18th and early 19th centuries: Johan Agrel, Johan Berlin, and Joseph Kraus in the 18th century; the Norwegian Niels Gade, the Danes Johan Hartmann and Johan Svendsen, and the Swedes Adolf Lindblad and Franz Berwald in the 19th century. What all these composers have in common is that their music sounds like their Austrian models.

C. The spirit of nationalism that swept through much of Europe in the years after 1848 swept through Scandinavia as well. Four Scandinavian composers emerged, each of whom is now recognized as the “father” of his respective national tradition: in Norway, Edvard Grieg (1843–1907); in Sweden, Hugo Alfven (1872–1960); in Denmark, Carl Nielsen (1865–1931); and in Finland, Jean Sibelius (1865–1957).

D. The Norwegian Edvard Grieg wrote no symphonies of consequence and will not be discussed in this course. Hugo Alfven wrote five symphonies, but because they have not become part of the international repertoire, we will move past him as well. Carl Nielsen and Jean Sibelius, however, are both major symphonic composers whose symphonies are part of the international repertoire.
II. Carl Nielsen is the central figure in Danish music from the late 19\textsuperscript{th} and early 20\textsuperscript{th} centuries. His music and his writings about music exert a decisive influence over Danish music to this day and have been a source of inspiration for composers across Scandinavia. Among his most important and representative works are his six symphonies.

A. If Nielsen had worked in a major symphonic market, such as Vienna, his symphonies would be celebrated as being among the greatest in the repertoire. But he was born in a small village and worked in Copenhagen, and it wasn’t until the 1950s, when the Danish State Radio Orchestra began touring with and recording his music, that his symphonies truly began to be heard outside of Denmark.

B. Nielsen’s humble beginnings, as the 7\textsuperscript{th} in a family of 12 children born to a housepainter, play a major part in his work. His concept of the “simple original,” or what he also called “expressive simplicity,” is the key to his music.

1. The clarity, concision, and directness of expression Nielsen heard in the straightforward village music of his youth and in the music of Bach, Mozart, and Haydn remained the essential underpinning of all his work.

2. We might think of him as a Danish Brahms, but without the unhappiness. Like Brahms, Nielsen generally disliked the excess that marked so much late Romantic music.

C. Nielsen’s promise as a composer won him a scholarship through the Copenhagen Conservatory, where he studied from 1884–1886, and from which he received a strict, German-style schooling in harmony, counterpoint, and musical form.

1. After graduating, he took various jobs as a violinist while he continued to compose on the side. In 1901, having completed his First Symphony and first opera, entitled Saul and David, he was granted an annual state pension so that he might have more time to compose.

2. His Second Symphony followed in 1902; his Third, in 1911; the Fourth, in 1916; the Fifth, in 1922; and the Sixth, in 1925. Nielsen died six years later, in October of 1931, at the age of 66.

D. We turn to Nielsen’s Symphony no. 4, op. 29, “The Inextinguishable” (1916), his most famous work.

1. The symphony was composed between 1914 and 1916 against the backdrop of the First World War. The vicious, dehumanizing horror of the war profoundly affected Nielsen and prompted him to conceive a symphony that affirmed and celebrated the creative spirit of life.

2. In trying to capture the essence of the “life force” in one word, Nielsen came up with inextinguishable. He attempted to explain what he meant by inextinguishable in a preface appended to the score: “Under this title the composer has endeavored to indicate in one word what music alone is capable of expressing to the full: the elemental will of life.”

E. The four movements of Nielsen’s Fourth Symphony are played without a break. The opening allegro, in sonata form, begins explosively, with a brilliant effusion of rhythms, melodic lines, and harmonic areas. (For a moment, we hear D minor and C major simultaneously, superimposed one atop the other!) The opening is a wonderful musical metaphor for the explosive profusion and elemental force of life. Slowly, the energy dissipates. We listen to this opening, which taken together, constitutes theme 1 of the sonata-form structure. (Musical selection: Nielsen, Symphony no. 4 [The Inextinguishable], movement 1, theme 1.)

F. With the beginning of the bridge, more lyric elements come to the fore, consisting of a series of alternating statements between low strings, medium strings, and winds. (Musical selection: Nielsen, Symphony no. 4 [The Inextinguishable], movement 1, bridge.)

G. Theme 2 now begins. A sweet, rustic melody, heard initially in the winds, betrays, for just a moment, Nielsen’s affection for Dvořák’s music. As the theme proceeds, it develops, creating the impression of something lush and mysterious slowly unwinding or unfolding. (Musical selection: Nielsen, Symphony no. 4 [The Inextinguishable], movement 1, theme 2.)

H. As the exposition draws to its conclusion, the brilliant and exuberant spirit of theme 1 returns, then dissipates, in preparation for the development section. We hear the conclusion of the exposition. (Musical selection: Nielsen, Symphony no. 4 [The Inextinguishable], movement 1, exposition, conclusion.)

I. Obviously, this is not sonata form as we’ve encountered it before, where the delineation between themes, modulating bridges, development sections, recapitulations, and codas is relatively clear.
1. Nielsen’s themes are longer and less clearly articulated than what we generally associate with sonata form in the Classical-era style.

2. Nielsen is subscribing to a process, not following a template. His expressive aim in this movement is to depict the ebb and flow of life itself, interpreted as a continuous progression of musical transformations and developments, a constant unfolding of materials; it’s organized to follow sonata form but not dogmatically so.

J. The second movement (or the second large section of this otherwise continuous symphony) is marked *poco allegretto* (literally, “a little moderately fast”). It’s a charming, woodwind-dominated intermezzo of extraordinary delicacy. (*Musical selection:* Nielsen, Symphony no. 4 [The Inextinguishable], movement 2, opening.)

K. The third and slow movement begins with a broad and dramatic theme for the violins, which are accompanied by pizzicato lower strings and drums in the style of an operatic recitative. (*Musical selection:* Nielsen, Symphony no. 4 [The Inextinguishable], movement 3, opening.)
   1. Originally, Nielsen had intended to seat all the violinists spread across the front of the stage, rather than bunch them together on the left, as has been the standard since the late 19th century.
   2. The effect, particularly at the onset of the third movement, would have had the sound of the violins coming from virtually every direction of the hall, enveloping the listeners.

L. In terms of Nielsen’s avowed purpose to portray the “inextinguishable” force of life, the fourth movement is the most explicitly programmatic in the symphony.
   1. The movement opens with a driving, powerful theme in the strings. This theme represents “life”; its rhythmic drive and power are the “elemental will of life.” The theme wants to run free, and it does so, until a gunshot-like explosion in the timpani brings it up short. (*Musical selection:* Nielsen, Symphony no. 4 [The Inextinguishable], movement 4, opening.)
   2. The four timpani, played by two timpanists and tuned to the extremely dissonant interval of a *tritone*, represent the forces of destruction over which life will triumph. That Nielsen chose the drums to play this role is no accident: Their explosive, canon-like articulation evoked for him the terrible sounds of battle.
   3. The battle between life and destruction is waged across the span of the movement. We listen to the last third of the movement, during which the powers of destruction are vanquished and the “will of life” proves itself victorious. (*Musical selection:* Nielsen, Symphony no. 4 [The Inextinguishable], movement 4, conclusion.)

III. Jean Sibelius (1865–1957) was born a few months after the end of the American Civil War, at a time when Berlioz and Liszt were actively concertizing and Brahms had not yet completed his First Symphony; he died two weeks before the launch of Sputnik I, when the ultramodern music of Babbitt, Stockhausen, and Boulez was all the rage and Romanticism and nationalism were nothing but chapter titles in music history books.

A. Sibelius was born in the small town of Hameenlinna in south-central Finland. He studied violin as a teenager and, for a time, aspired to a career as a violin virtuoso. His family, however, had other plans for him, and in 1885, at the age of 20, he was enrolled as a student of law at the University of Helsinki.

B. Within a year, Sibelius had abandoned any pretense to a legal career and become a serious student of music composition. Two years of study abroad, in Berlin and Vienna, rounded out his education, and he returned to Finland in 1891, at the age of 26. At the time of his return, Finland was in the midst of great political turmoil, which would shape Sibelius’s artistic vision forever.

C. Sibelius was born into an ethnically Swedish family in south-central Finland. It wasn’t until he was 11 years old that Sibelius was enrolled in a Finnish-speaking grammar school, and he didn’t master the Finnish language until he was a young man. Considering that Sibelius was a great Finnish patriot, this might seem odd, but not when we consider the imperial realities of Europe over the centuries.
1. For example, Bedrich Smetana, the so-called “father of Czech music,” was born in Bohemia, then part of the Austrian Empire. Smetana grew up speaking German and only learned to speak Czech as an adult. Gustav Mahler and Sigmund Freud, two other famous native Bohemians, grew up speaking German and considered themselves culturally German; neither of them ever learned to speak Czech, and, ultimately, both of them settled in Vienna, not in Prague. Finland, which had been part of the Swedish Empire since the 13th century, was culturally in orbit around Sweden, just as Bohemia was in orbit around Austria.

2. That situation changed in 1807, when Napoleon Bonaparte and Czar Alexander signed the Treaty of Tilsit, freeing Russia to invade Finland. The following year, Russia did just that, effectively ending the 600-year relationship between Sweden and Finland. Finland became an autonomous duchy of the Russian Empire.

3. For most of the 19th century, the Russians left the Finns alone. However, during the 1870s and 1880s, a Finnish nationalist movement slowly gathered strength, and by the 1890s, the tsarist authorities felt compelled to crush the movement. Censorship and political repression followed. Sibelius returned to this environment in 1891, prepared to do battle for Finnish nationalism and the Finnish language.

D. In 1892, Sibelius composed a huge cantata for chorus and orchestra entitled Kullervo, based on the Finnish national epic Kalevala. Such patriotic works as Karelia and Finlandia followed, which cemented Sibelius’s status as Finland’s leading composer, as well as his reputation as a great Finnish patriot and an artist of international celebrity, someone untouchable by the Russian authorities.

E. Sibelius composed the first of his seven symphonies in 1899, immediately after completing Finlandia. He completed his Seventh Symphony in 1924, and his last major work, the symphonic poem Tapiola, in 1926. After that, we have nothing.

1. It appears that Sibelius composed an Eighth Symphony in 1929, but he destroyed it sometime in the 1930s, apparently terrified that it would diminish the extraordinary international reputation he had at the time. Though Sibelius lived for almost another 30 years, he never composed again.

2. We do not know why Sibelius chose to give up composing; perhaps he lived so long that the world he knew and understood had simply ceased to exist. Time passed him by, and his only defense was to retreat into what became known as the “silence from Järvenpää,” “Järvenpää” being the name of the town outside Helsinki where Sibelius lived.

IV. As an example of Sibelius’s symphonic craft, we turn to his Symphony no. 5 in Eb Major, which was completed just months before Nielsen completed his Fourth.

A. In 1919, Sibelius revised his Fifth, merging what had been the first two movements—a first-movement sonata form and a second-movement scherzo—into a single movement. This “composite” first movement begins with characteristically Sibelian clarity and brevity, with a “daybreak-type opening” consisting of three gently rising horns heard over quietly rolling timpani, followed by a dialogue between the horns and birdlike flutes and oboes. (Musical selection: Sibelius, Symphony no. 5 in Eb Major, op. 82, movement 1, opening.)

B. The “second half” of this first movement (originally, the second movement) begins with the same theme that opened the symphony. Slowly but steadily, the music speeds up, and as it does, it is transformed into a dance. (Musical selection: Sibelius, Symphony no. 5 in Eb Major, op. 82, movement 1 [2], second half, opening.)

C. The second movement in G major has been described as a series of “variations on a five-note rhythm.” It does, indeed, consist of a series of variations on a gentle and elegant theme initially presented by a flute and pizzicato strings.

D. The incredible third and final movement starts in the home key of Eb major with an agitated theme in the strings and winds. The rhythmic energy of this music is shocking after the relative quiet and stasis of the second-movement intermezzo. (Musical selection: Sibelius, Symphony no. 5 in Eb Major, op. 82, movement 3, opening.)
E. Sibelius begins to stack new material on top of the scurrying opening theme. Next comes a magnificent, rocking theme in the horns, a melody that had first been heard as a bass line back in the second movement. On top of that, he adds a woodwind line, as the rocking theme moves into the bass and begins to sound as if it is breathing life into the layers of music above. (Musical selection: Sibelius, Symphony no. 5 in Eb Major, op. 82, movement 3.)

F. The remainder of the movement consists of alternating, juxtaposing, and stacking these various thematic elements, even as they are developed and metamorphosed until, nearing the end, the music becomes blaringly dissonant. Michael Steinberg describes what happens next:

There is an imperious command for silence. Then, four chords and two [orchestral] unisons enforce order, six sharp reports that, as the English writer Harold Truscott puts it, ‘carry without effort the weight of the whole work.’ No matter how often we hear [Sibelius’s] Fifth Symphony, their sound and their timing can never cease to stun. (Steinberg, 601)

(Musical selection: Sibelius, Symphony no. 5 in Eb Major, op. 82, movement 3.)
Scope: In Lecture Fourteen, we discussed the fact that before the mid-19th century, Russia did not have any appreciable symphonic tradition or, indeed, any appreciable concert music tradition. Before that time, concert music in Russia’s urban centers consisted largely of Italian-language opera and Italian and Viennese instrumental music. This situation began to change in the 1830s and 1840s, when a powerful sense of Russian musical nationalism developed. Early Russian nationalist composers turned to folksong, dance, and the Russian language itself for their melodic and rhythmic inspiration. As we noted in an earlier lecture, Tchaikovsky was an “inadvertent” nationalist; in this lecture, we discuss Russian composers of the 19th and early 20th centuries who proudly and purposely cultivated a specifically “Russian” music and whose impact was felt well into the 20th century.

Outline

I. Mikhail Glinka (1804–1857) was the godfather of Russian music. Born to a wealthy, land-owning family, he joined the civil service at the age of 20 and worked in the Ministry of Ways and Communication in St. Petersburg. His private wealth allowed him time to dabble in his hobby of choice, music. In 1828, at the age of 24, he quit his job and moved to Milan for three years, then Berlin for a year, all the while taking music lessons and listening to opera.

A. Glinka was an amateur in the truest sense, a “lover of art” whose passion for music was never blunted by the necessity of having to make a living at it. As a composer, his training was spotty; certainly, by the time he returned to St. Petersburg in 1832 at the age of 28, he was not aware of how much he did not yet know.

1. Glinka got the idea to write an opera based on a Russian theme in the Russian language. Inspired by the nationalist writings of his friends Pushkin and Gogol and working with only a rudimentary knowledge of musical composition, he turned out an opera entitled *A Life for the Czar*, which was premiered in 1836.

2. This was the first opera on a Russian subject and the first to explicitly quote Russian folk music. *A Life for the Czar* and Glinka’s subsequent opera, *Ruslan and Ludmilla* of 1842, sparked a musical revolution in Russia; they became the textbook examples for other composers who wanted their music to be proudly and distinctly Russian.

B. In 1834, at just about the same time he began work on *A Life for the Czar*, Glinka decided to write a symphony. He used two Russian folksongs as themes 1 and 2 of the first-movement sonata form, then abandoned the piece after completing the first movement. Eighteen years later, in 1852, he tried and failed again to write a symphony and quit forever. In his memoirs, he wrote: “Not having the strength to get out of the German rut in the development, I rejected my effort.” (Layton, 262).

C. Glinka actually says two important things in this quote. The first is that he had never properly learned and was unable to master the compositional craft required to write a convincing development section—thematic fragmentation and metamorphosis, polyphonic manipulation, modulation, and so forth. Second, Glinka is saying that he doesn’t want to write a “Germanic-style” development of his themes, that doing so goes against his musical grain.

1. As we are well aware by now, sonata form lies at the heart of the 18th- and 19th-century symphony. And at the heart of sonata form is “the argument,” that is, the development section, with its manipulation, fragmentation, and metamorphosis of previously stated materials.

2. By its nature, a development section represents a process of dissecting and reworking thematic material already presented whole in the exposition. It is a process that grew out of the Germanic predilection for analysis, introspection, argument, and investigation, a process that could not be further from the Russian psyche.

3. The point is that most 19th-century Russian symphonic music is “about” its thematic material, not “about” developing that thematic material.
D. Glinka died in February of 1857 and was all but canonized as the patron saint of Russian music. Among those who believed most fervently in Glinka’s musical sainthood was a 20-year-old pianist and composer living in St. Petersburg named Mili Alekseyevich Balakirev (1837–1910).

1. Balakirev had even less musical training than his hero, but that didn’t stop him from setting himself up in St. Petersburg as a music teacher and critic. Balakirev gathered around himself a group of young musicians who were to become known as the “Russian Five,” the “Mighty Handful,” or the “Moguchay Kuchka” (meaning, literally, “the mighty little heap”).

2. This group of self-taught hobbyists included Cesar Antonovich Cui, an army engineer; Modest Petrovich Mussorgsky, an army ensign and postal worker; Nicolai Rimsky-Korsakov, a naval officer; and Alexander Porfiryevich Borodin, a physician and a chemist.

3. With Balakirev at their head, “The Five” were unabashed Russian nationalists. Their “gods” were the Russian language, Russian folksong, the poet Pushkin, and of course, Mikhail Glinka. Self-taught and proud of it, they made a virtue of their technical ignorance and raised the flag of their dogmatic Russian nationalism (and anti-Germanism!) at every opportunity.

E. Balakirev wrote two symphonies that do not deserve even the slightest presence in the repertoire, but their influence was tremendous, and for that reason, they merit discussion and some listening. He began his First Symphony in 1864 and finally finished it 33 years later, in 1897. He began his Second Symphony in 1900 and finished it in 8 years. We turn to the First Symphony, by far the more influential of the two.

1. The first movement begins with a lengthy introduction that spells out the principal theme. We hear the theme as it appears following the introduction, about three minutes into the movement. (Musical selection: Balakirev, Symphony no. 1 in C Major, movement 1.)

2. We next listen to the second-movement scherzo. (Musical selection: Balakirev, Symphony no. 1 in C Major, movement 2.)

3. The slow third movement is a nocturne with the melodic flavor of a sophisticated folksong. (Musical selection: Balakirev, Symphony no. 1 in C Major, movement 3.)

4. The fourth movement is based on three Russian folksongs, heard almost one after the other. We hear the beginning of the movement, with the first of these three folksongs. (Musical selection: Balakirev, Symphony no. 1 in C Major, movement 4.)

5. So far, we have a monothematic first movement in which Balakirev abandons any pretense to sonata form, a movement characterized, instead, by thematic repetition, variation, and extension. The other three movements feature even less “development” than the first, consisting almost entirely of alternating folk and folk-like melodies.

6. This lack of sonata form, however, represents the nature of Balakirev’s enduring influence. His message was: “Be yourself, be Russian, be proud, and celebrate Russian cultural values without fear.”

II. Alexander Porfiryevich Borodin (1833–1887) was a big man and, by every account, a wonderful person. He returned to St. Petersburg from medical school in Germany and was immediately given a faculty position at the Academy of Medicine. He once said, “Science is my work and music is my fun.”

A. In late 1862, immediately after Borodin had joined Balakirev’s group, Balakirev decided that Borodin should compose a symphony. Given that Borodin knew nothing about large-scale composition or orchestration, Balakirev sent him home with scores of Beethoven’s and Schumann’s symphonies and told him to look them over and compose one of his own.

1. Incredibly, Borodin managed to turn out a symphony of sorts, a testament to the power of determination, talent, and Balakirev’s measure-by-measure oversight.

2. Even with the example of his first, we would never anticipate that Borodin’s Second Symphony would be a genuine masterwork, yet it had all hallmarks of such music: great breadth of conception, wonderful and memorable themes, a superb and advanced harmonic palette, and dramatic contrasts, all swept along with a palpably physical rhythmic power.

B. Borodin began his Second Symphony almost immediately after the premiere of the First, in 1869, and finished it 1876. Along with his opera, Prince Igor, it is one of Borodin’s finest compositions. We hear the opening two minutes—what amounts to the exposition—of the brilliant fourth and final movement. (Musical selection: Borodin, Symphony no. 2 in B Minor, movement 4.)
C. Borodin began a Third Symphony but completed only the first two movements before he died of a heart attack on February 27, 1887, at the age of 53. In 1906, Sir Henry Hadow wrote of Borodin: “No [composer] has ever claimed immortality with so slender an offering.”

1. This appraisal still stands. Borodin’s best music, including his opera, *Prince Igor*; his orchestral tone poem, *In the Steppes of Central Asia*; his second string quartet; and his Second Symphony are a slender offering indeed, but they are superb works, and the Second Symphony deserves our attention.

2. The consensus today is that, excepting Mussorgsky, Borodin was the most gifted of The Five. He was also, in terms of his profession outside of music, the most successful of The Five, and his career as a doctor, chemist, and professor precluded him from creating the body of work that might have made him a mainstay of the repertoire.

III. Of all the members of The Five, only Nicolai Rimsky-Korsakov (1844–1908) managed to make a career as a composer. In doing so, he became one of the most influential composers in the history of Russian music.

A. Rimsky-Korsakov came from a family of distinguished naval and military officers, and there was never any question that he would follow in their footsteps, despite his love for music.

B. Sometime in 1861, Rimsky-Korsakov, a 17-year-old cadet at the Naval Institute in St. Petersburg, decided to write a symphony.

1. Given that he knew next to nothing about music theory, he sought out Balakirev, who as we are now aware, hardly knew anything more than Rimsky. It made no difference; Rimsky-Korsakov, enthralled to be in the company of a “known” composer, did what Balakirev told him to do, which was to continue working on the symphony during Rimsky’s two-and-a-half year cruise on the clipper *Almaz*.

2. On his return to St. Petersburg, Rimsky-Korsakov became the fifth member of The Five. Under Balakirev’s direction, he turned out a number of serviceable works, including his Second Symphony, subtitled “Antar,” the symphonic poem *Sadko*, and the opera *The Maid of Pskov*. This output was pretty impressive for someone who knew nothing about the craft of musical composition, which became painfully clear when Rimsky-Korsakov was invited to join the faculty of the St. Petersburg Conservatory as a professor of practical composition and instrumentation.

3. Somehow, the new professor, studying day and night, managed to stay a week ahead of his students. Eventually, Rimsky learned his craft, and as if to prove to himself that he had mastered the art of counterpoint, he composed his third and final symphony, in which, according to the composer himself, “I tried to cram into it as much counterpoint as possible!”

C. Written in the unusual meter of 5/4 (an uneven, asymmetrical meter that is more characteristic of Eastern European music than Western), the second movement of the symphony bubbles over with energy and life. We listen to its opening two minutes. (Musical selection: Rimsky-Korsakov, Symphony no. 3 in C Major, op. 32, movement 2 [1873; revised 1886].)

D. Rimsky-Korsakov’s appointment at the St. Petersburg Conservatory went a long way toward breaking up The Five. Modest Mussorgsky, in particular, was furious about it, believing that Rimsky-Korsakov had sold out to the German enemy to compose fugues and sonatas.

E. For both Rimsky-Korsakov and the history of music, however, his move to the Conservatory was about the best thing that could have happened.

1. By being forced to teach theory and orchestration, Rimsky-Korsakov finally learned the subjects himself.

2. His position also allowed him to bridge the gap between the nationalist music and dogma of The Five and the traditional Western European musical establishment. He became an influential teacher, taking the nationalist message of The Five to the next generation of Russian composers, who were, unlike The Five, properly trained. Among Rimsky-Korsakov’s students were: Igor Stravinsky, Sergei Prokofiev, and Alexander Glazunov, who himself became an important mentor of Dmitri Shostakovich.
IV. A prodigious talent, Alexander Glazunov (1865–1936) was often referred to as the “Mendelssohn of Russian music.”

A. Glazunov completed his First Symphony when he was 16; his First String Quartet (of seven) was completed at age 17. In 1899, he was appointed professor at the St. Petersburg Conservatory and, in 1905, at the age of 40, was appointed director of the Conservatory, a post he held for 25 years.

B. Today, Glazunov is recognized as the composer who reconciled 19th-century Russian musical nationalism with the craft and developmental techniques of German compositional style.

C. As an example of Glazunov’s symphonic style, we turn to his Symphony no. 5 in Bb Major, op. 55, of 1895. We hear the conclusion of its ringing, chirping, and altogether wonderful second-movement scherzo. (Musical selection: Alexander Glazunov, Symphony no. 5 in Bb Major, op. 55, movement 2.)

V. Of the many other composers of pre-Revolution Russian symphonies and post-Revolution Soviet symphonies, we have time for only the briefest mention.

A. Such composers as Mikhail Ippolitov-Ivanov, Reinhold Gliere, Sergei Lyapunov, Anton Arensky, Vasily Kalinnikov, Sergei Taneyev, and Alexander Scriabin all composed symphonies, none of which have entered into the international repertoire.

B. A more familiar name is Sergei Rachmaninoff (1873–1943) who, despite having written three symphonies, is justifiably much more famous as a composer of piano concerti.

C. Less well known but much more influential as a symphonist was Nikolai Myaskovsky, whose 27 symphonies, written between 1908 and 1950, spanned from the reign of Czar Nicholas II almost through to the end of Stalin’s life.

D. We can continue to name other mid-20th-century Soviet composers of symphonies, from Maximilian Steinberg and Vladimir Shcherbachov to Dmitri Kabelevsky and Aram Khachaturian, but their symphonies have not entered the international repertoire. Two masters of the mid-20th-century Soviet symphony eclipsed their contemporaries in much the same way that Haydn and Mozart eclipsed theirs in the late 18th century. We refer to Sergei Prokofiev and Dmitri Shostakovich. Lecture Twenty-Four is devoted to Shostakovich and his Symphony no. 10, and here, we briefly highlight the work of Prokofiev.

VI. Not counting two student works, Sergei Sergeyevich Prokofiev (1891–1953) composed seven symphonies between 1917 and 1952. To this day, Prokofiev’s most popular symphony is his First Symphony in D Major, op. 25, the so-called “Classical” Symphony.

A. At the time he composed it, in 1916–1917, Prokofiev was already known as a steel-fisted modernist and anti-Romantic, a “musical Cubist and Futurist”; thus, a Classically proportioned First Symphony was the last thing the musical community expected.

B. Prokofiev’s First is a wonderful example of what would soon come to be called Neo-Classicism: the “New Classicism,” in which Classical-era formal and melodic structures were layered like veneer over harmonic materials and orchestral techniques that were otherwise very much of the 20th century. In the hands of a master like Prokofiev, the results can be delightful: wry, humorous, ironic, and engaging. As an example, we hear the exposition section that opens the first movement. (Musical selection: Prokofiev, Symphony no. 1 in C Major, op. 25, movement 1, exposition.)

C. Prokofiev was born in Ukraine and entered the St. Petersburg Conservatory in 1904, at the age of 13. A brilliant pianist, he treated the piano like a percussion instrument, and he transferred his explosive, percussive vision of the piano to the orchestra, as well. When the Revolution came to Russia in 1917, the 26-year-old Prokofiev sailed for the United States by way of Japan.

D. Prokofiev left the United States in 1923 and moved to Paris, which remained his base of operations for 13 years. During the late 1920s and early 1930s, Prokofiev was invited to concertize a number of times in the Soviet Union. The success of these tours convinced the naïve Prokofiev to return to Russia. In 1936, he renounced his “émigré” status, moved to Moscow, and became a Soviet citizen.

E. Prokofiev initially had success in the Soviet Union, but he was censured by the Soviet government in 1948 and died a frightened, broken man on March 5, 1953, about one hour before Joseph Stalin died.
F. We close with the opening of the second-movement scherzo of Prokofiev’s Symphony no. 5, composed in 1944 and perhaps the most successful of all the pieces he wrote after his return to the Soviet Union. (Musical selection: Prokofiev, Symphony no. 5 in Bb Major, op. 100, movement 2.)

G. That bit of scherzo from the Fifth Symphony sounds like the “old” Prokofiev: the wry, idiosyncratic humorist, the composer he was before he returned to the Soviet Union and, for the sake of survival, wrote music that satisfied the Soviet state. We’ll discuss this issue of music and “the state” at greater length when we return to the Soviet Union and Shostakovich’s Symphony no. 10 in Lecture Twenty-Four.
Scope: America did not develop a concert music infrastructure until the 19th century, or an indigenous concert music tradition until the early 20th century. With Charles Ives, America could finally claim a distinctly American composer, one who acknowledged and represented the diversity of the nation in his music. Ives freely used quotations from the popular music of his youth and technical experimentation to create a musical language all his own.

Outline

I. America did not develop an indigenous concert music tradition until the beginning of the 20th century.
   A. There are any number of reasons for this, chief among them are economics and machismo. At the heart of the “American dream” is the concept of economic Darwinism, that is, survival of the economic fittest. In a freely competitive, merit-oriented marketplace, survival goes to those enterprises that can turn a profit and create something of value.
   B. The arts exist uncomfortably in an environment where intrinsic value is measured in dollars and cents. Further, although a painting or a book can have intrinsic value, what “value” does a piece of concert music have? Concert music “exists” only in the air. What is the hard value of a symphony or string quartet? How do we measure its intrinsic worth?
   C. In 18th- and 19th-century America, in a developing nation where success was measured by financial advancement and security, composers of concert music ranked exceedingly low on the social scale. In his book Music in the United States: A Historical Introduction, H. Wiley Hitchcock notes that music was considered “the most intangible and ‘useless’ [of] the arts,” and it was left as the province of women or “immigrant ‘professors’” (45–46).
   D. More than any other single group, it was the Germans who created what is now the American concert music infrastructure.
      1. Massive crop failures in the 1840s, the failed revolutions of 1848, and the California gold rush of 1849 brought huge numbers of German-speaking immigrants to the United States in the mid-19th century. These immigrants brought with them their musical tastes and habits, and it was largely through their efforts and influence that German-style musical education institutions, concert halls, and performing organizations were born and funded.
      2. Between 1860 and 1900, the American musical infrastructure virtually came into existence. Education institutions were founded, including the Peabody Conservatory in 1860 and the Institute of Musical Art (later renamed the Juilliard School) in 1904. Concert halls were built, including Carnegie Hall in 1891 and Boston’s Symphony Hall in 1900. By the first decades of the 20th century, the Boston Symphony Orchestra, the Philadelphia Orchestra, and the New York Philharmonic rivaled any orchestra in Europe.
      3. The “American” musical infrastructure exhibited a built-in German bias from the beginning. For example, the first full professor of music at any American university was the American-born composer John Knowles Paine (1839–1906), who studied in Berlin before returning to teach at Harvard. Paine was a famous composer in his day and a highly influential teacher, whose music has a distinctly German sound. (Musical selection: Paine, Symphony no. 1 in C Minor, op. 23, movement 1, opening [1876].)
   E. Building a musical infrastructure was only half the battle. If an “indigenous” concert music tradition was to evolve in the United States, American composers also had to develop an awareness that their music must celebrate the American experience and reflect the diversity of the nation. Today, we recognize that an American music is only “American,” if, like American society itself, it somehow synthesizes diverse musical elements into a whole greater than its parts.
      1. Jazz, for example, is a quintessentially “American” music: a synthesis of West African rhythmic constructs and microtonal scales with European instruments and harmonic practice.
2. In other words, if the soul of American society is its rich ethnic and racial diversity, then no one racial or ethnic tradition can, by itself, create a genuine American music. The first American-born composer of genius to intellectually and musically recognize this fact was a Connecticut Yankee, Charles Edward Ives.

II. Charles Ives (1874–1954) was born and raised in Danbury, Connecticut, where he lived the perfect New England childhood.

A. Aside from the New England environment of his youth, which he memorialized in his music, the great formative influence of Ives’s life was his father, George Edward Ives, a Civil War veteran and a cornet player of some talent.
1. George Ives was Danbury’s bandmaster and its music teacher. He conducted the local theater orchestras and was music director at the Methodist Church. He was also something of a rebel, being the only one of four siblings not to follow his father into a respectable job in business.
2. George’s rebellious streak played itself out in his music and made a significant impression on his son Charlie. George was one of those individuals for whom the phrase “Yankee ingenuity” was coined; he was constantly building all sorts of musical inventions and creating musical exercises for his children.
3. George also imparted a traditional music curriculum to his children. According to one of Charles’s biographers: “George Ives repudiated conformity, but he believed in discipline. [His] main departures from the academic standards were—one—that sound was a world of infinite possibilities to be explored and—two—that music was to be most valued when related to human events.” (Gilbert Chase, America’s Music from the Pilgrim’s to the Present, 3rd ed., p. 430. Urbana and Chicago: University of Illinois Press.)

B. Ives’s own music is a unique synthesis of his classical training, his love for American music of every kind, the New England of his childhood, experimentation, and his abject belief that music was the common language that bound together all humanity in all places at all times.

C. Ives’s attitudes toward music were formed early, and they were bound to cause problems when he came in contact with the German-educated pedants that dominated the American musical scene at the end of the 19th century. At Yale, Ives studied composition with Professor Horatio Parker, who had studied in Munich. Ives later said that Parker was “governed too much by the German rule” to allow Ives to try out any of his father’s experimental ideas.

D. Ives also worked with Parker on a symphony as a sort of “undergraduate thesis,” a work now known as his “First” Symphony. Later, Ives chose not to revise his First Symphony because during its original composition, Parker had forced him to make changes in it that he didn’t want to make. In the end, he had a technically polished, perfectly “nice” symphony that he saw as a bundle of compromises, more Parker’s than his own, a monument to the futility of trying to please anyone but himself.

III. Ives graduated from Yale in 1898; took a weekend job as church organist and choir director in Bloomfield, New Jersey; and went to work as a clerk in the actuarial department of the Mutual Life Insurance Company. He also composed in every spare minute he had; his Symphony no. 2, composed between 1900 and 1902, is a product of this period.

A. We turn to the recapitulation and coda of the fifth and final movement of Ives’s Second, because the central issue surrounding the symphony is best demonstrated in its last minutes.
1. That “issue” involves Ives’s use of quotations, which are not momentary references to his musical heroes, but direct, often substantial quotations woven together to create a genuine American quilt. The musical references fly by, like momentary impressions seen from the window of a speeding train; together, they create an extraordinary sense of time and place.
2. We will hear the following: an energetic, almost Dvorak-like theme 1, followed by a bit of “Camptown Races” in the brass; a delicate version of theme 1 in the winds, followed by a Yankee drum-and-fife corps, with “Camptown Races” in the trombones, followed by a bit of “Turkey in the Straw”; a modulating bridge that uses material from themes 1 and 2, “Camptown Races,” and other tunes, all of which coalesce into the patriotic march “Columbia, the Gem of the Ocean” in the brass; a buildup, a pause, a quiet transition in the strings…and then, theme 2.
3. Gentle and folk-like, theme 2 is punctuated by a brief bit of the song “Far, Far Away,” heard in the oboe. Another bridge-like passage follows, combining almost everything we’ve heard so far; a snare drum then calls everyone to order; reveille is sounded in the trumpets, and a glorious, triumphant version of “Columbia, the Gem of the Ocean” blazes forth, followed by one last reveille call! (Musical selection: Ives, Symphony no. 2, movement 5, recapitulation and coda.)

4. Charles Ives developed a truly American artistic tenet based on pluralism, inclusivity, and the absolute necessity for diversity in an artist’s outlook.

5. Ives’s belief in the interrelation of all things was based on his Methodist spirituality and the New England Transcendental belief of the great uniting “over-soul” of the universe. For this reason, Ives freely juxtaposed different sorts of music as his imagination saw fit. The necessity of cultivating and celebrating musical diversity was seen by Ives as an essentially American principle.

B. The reason Ives was free to put his beliefs into his music and write what he wanted to write was that he made his living in the insurance business, not as a musician. Ives was a liberal idealist, and he viewed insurance as a great social equalizer that offered financial security for the “common person” decades before the creation of Social Security. Ives went on to make a fortune as a principal partner at Mutual Life.

C. He composed compulsively and continuously, but he refused to copyright his music, claiming that all music belonged to all people. He also refused to take royalties for his published works and donated the money to charity. He used his wealth to help other composers and musical enterprises; indeed, Ives’s generosity kept many musicians and musical organizations in business through the Depression.

D. Ives rarely sought out performances. As a result, his musical impact on his own generation of composers was almost nonexistent. It took decades for the world to discover Ives’s music. His Second Symphony, for example, largely completed by 1902, when Ives was 28 years old, didn’t receive its premiere until 1951, when he was 77 years old. Ives didn’t attend the premiere but listened to it on the maid’s radio in his kitchen when it was broadcast a few days later.

E. Ives’s refusal to be a professional musician and his reserve about having his music performed may also reflect an attitude symptomatic of America at the time; that is, that “real men are not professional musicians.” Ives could not bring himself to be “merely” a professional composer, answering only to his own imagination, his main purpose in life to wallow in artistic self-indulgence.

F. As was most of his generation, Ives was also virulently homophobic and terrified that his musical interests would be interpreted as a sign of effeminacy. Ives’s cultivation of startling, often violent dissonance can be traced, partially, to his desire to shock the genteel and, in his mind, “effeminate” concert music community. We listen, once again, to the amazing conclusion of the Second Symphony. (Musical selection: Ives, Symphony no. 2, movement 5, conclusion.)

IV. Ives composed very little after the mid-1920s, when a series of heart attacks left him a coronary invalid. He lived until 1954, long enough to witness the belated success of his music.

A. Ives’s third symphony was begun in 1902, first completed in 1904, and further revised in 1909. It received its premiere in 1946, 37 years later, under the baton of Lou Harrison in Carnegie Chamber Music Hall. The following year, it was awarded the Pulitzer Prize in Music.

B. The symphony, called by Ives The Camp Meeting, is a three-movement work based on the revival meetings he attended as a boy in the Connecticut countryside.

1. Each movement is an extended polyphonic fantasy based on the popular tunes and hymns he remembered from his youth. It is a gorgeous and, for Ives, a conservative work; one in which, true to form, the various quotations are subsumed into a deeply moving and lyric whole.

2. The power and purity of Ives’s childhood memories—the New England summer, his father, and the communal religious ecstasy of the occasion—create a symphony that is profoundly spiritual.

3. We hear the opening two and a half minutes of the first movement, subtitled “Old Folks Gatherin’,” based largely on Lowell Mason’s hymn “Azmon” and Charles Converse’s hymn “What a Friend We Have in Jesus.” (Musical selection: Ives, Symphony no. 3, movement 1 opening.)

V. The “cumulative” buildup we heard in the first movement of the Third Symphony characterizes Ives’s fourth and last symphony to an overwhelming degree, although the musical language of the Fourth is very different
from that of the Third.

A. Ives began his Fourth Symphony in either 1909 or 1910 and finished it in 1916. It was first performed on April 26, 1965, at Carnegie Hall, by the American Symphony Orchestra, Leopold Stokowski conducting.

B. Ives’s Fourth is his crowning symphonic achievement; in it, he uses every device in his incredible compositional bag of tricks, treating this Fourth Symphony as a sort of personal retrospective. We turn, in closing, to the fourth and final movement. Slow in tempo, grand and somber in mood, the fourth movement is based almost entirely on the hymn “Nearer My God to Thee.”

C. The movement begins with a percussion ostinato, a repeated rhythmic pattern, that continues throughout at a tempo different from the rest of the orchestra. It represents “the constant,” whatever we choose the constant to be. It is a constant against which the other musics are layered, musics that represent both the sacred and secular spirit that Ives perceived in humankind. (Musical selection: Ives, Symphony no. 4, movement 4, opening.)

D. Certainly, Ives was an astonishing innovator: His use of polytonality, polyrhythm, atonality, quotations, and musical collage, along with his assumption that any sound was potentially “musical” were all far ahead of his time. Indeed, Ives’s innovations had to be reinvented by others in the 1950s and 1960s, when the larger musical community was prepared to deal with them. Ultimately, however, Ives’s music is not about his technical innovations but, rather, his unique expressive voice and the power of that voice.
Lecture Twenty
Aaron Copland and Samuel Barber

Scope: The American concert music tradition began to emerge in the 1920s, and the American spirit of the time was captured in the work of Aaron Copland. Copland studied in France but returned to the United States with a spare and angular compositional style that was heavily influenced by jazz. Other American composers followed Copland, notably Samuel Barber, who is most well known for his Adagio for Strings. Barber wrote only two symphonies, but his work elevated the art form in America to a new level of beauty, design, and elegance.

Outline

I. An identifiably “American” concert music finally emerged in the 1920s, brought on by four changes in society.
   A. First, by the 1920s, the frontier expansion that had consumed so much of the creative energy of 19th-century America was complete. From coast to coast, particularly in the rapidly expanding urban centers, people could begin to focus on quality of life and quality of culture.
   B. Also by the 1920s, the music education institutions of the United States were turning out significant numbers of instrumentalists, singers, and composers who had been born in the United States and worked here.
   C. Third, the sinking of the Lusitania in 1915 resulted in a rejection of all things German and Austrian by both the American public and the professional music community. This rejection became almost universal when the United States entered the First World War against Germany and Austria in 1917.
   D. Finally, the emergence of American concert music was spurred by the isolationist attitude of the 1920s, during which time the American nation turned inward and began to shed its cultural inferiority complex. In the process, the public and professional musical community alike began to recognize and even embrace such quintessentially American musics as blues, ragtime, and jazz and the incredibly rich regional musical heritage of America, from folksong to Tex-Mex, from bluegrass to zydecko.
   E. No composer better epitomized the new “pan-American” musical spirit of the 1920s–1940s than Aaron Copland. For the American public and professional community alike, Copland remains the most representative “American” composer of the 20th century.

II. Aaron Copland (1900–1990) was in Brooklyn, New York, the son of Polish/Lithuanian Jewish immigrants. His father, Morris, was a successful merchant, and Aaron, the pet of the family, grew up comfortably ensconced in the middle class.
   A. Charles Ives and Aaron Copland could not have come from more opposite backgrounds, yet they had much more in common than not. They both grew up in large, loving, and religious households. Both Ives and Copland had strong father figures, who believed in America and the value of hard work.
   B. Unlike Charles Ives, Aaron Copland was not a musical prodigy. He was a talented piano player whose love of music befuddled his family. What made Copland special was the initiative he took in his own music education. He found his own piano teachers, arranged for his own lessons, and took correspondence courses in harmony and theory; in early 1917, a few months after his 16th birthday, he began taking harmony, counterpoint, and composition lessons with Rubin Goldmark. Copland studied with Goldmark for four years and received a solid grounding in the basics of music composition and theory.
   C. In 1921, Copland left for Europe to study music, but instead of going to Vienna or Berlin or Hamburg, as had previous generations of aspiring American composers, he ended up in Fontainebleau, just outside of Paris, at the New School of Music for Americans, as a student of Nadia Boulanger.
      1. It was said that Nadia Boulanger taught music theory and composition to so many Americans that by the 1940s, every American town had two things: a five-and-ten-cent store and a former student of Nadia Boulanger.
      2. As an educator, Boulanger was just as familiar with the music of Mussorgsky and Stravinsky as she was that of the dead Germans, and she was fascinated by the experimental trends of the time.
3. Through Boulanger, Copland got to meet the artistic movers and shakers of Paris, including Stravinsky, Ravel, Prokofiev, Francois Poulenc, Darius Milhaud, Diaghilev, Picasso, Hemingway, Gertrude Stein, and James Joyce.

D. Copland returned to the United States in 1924 with a compositional technique profoundly influenced by the Parisian scene, particularly Igor Stravinsky, and a burning desire to be “as recognizably American as Mussorgsky and Stravinsky were Russian.”

E. Aaron Copland wrote three symphonies. The first was composed immediately after he returned to the United States, at the request of Boulanger, who had been invited to appear as an organ soloist at the Boston Symphony Orchestra. Boulanger insisted that her star student, Copland, write a piece for her to perform with the orchestra; the result was Copland’s First Symphony, the “Organ” Symphony.

F. Copland’s compositional style was firmly in place by 1927 and is characterized by a spare, angular, open sound and a rhythmic impulse influenced equally by the asymmetrical rhythms of Igor Stravinsky and the explosive polyrhythms of jazz. The dual rhythmic influences of Stravinsky and jazz are joined wonderfully in Copland’s Symphony no. 2, the so-called “Short Symphony,” of 1933.

G. Most listeners are familiar with the “populist” Aaron Copland, who composed such works as Appalachian Spring, Fanfare for the Common Man, and the grandiose Third Symphony of 1946. The other Aaron Copland is uncompromising, abstract, and “modernist,” the composer of the Variations for Piano in 1930; the Fantasy for Piano in 1957; the orchestral works Connotations and Inscape in 1962 and 1967, respectively; and the “Short Symphony” in 1933; among other works. Many believe that this Aaron Copland is a much more interesting and original composer than the populist one.

H. We take our cue for the first movement from Copland’s own alternative title for the piece: The Bounding Line; it is a movement conceived as a single, leaping, uninterrupted melody line. As we listen, be aware of the following three points:

1. For the most part, at any given moment, we will hear only one pitch at a time and almost never more than two at a time. This texture is spare, tidy, and “thrifty.”

2. Also note the explosive manner in which the notes are articulated and the unpredictable, “herky-jerky” rhythmic profile of these explosive articulations. This rhythmic asymmetry is a product of the combined influence of Stravinsky and jazz on Copland’s compositional language.

3. Finally, Copland makes no attempt to work within the confines of any existing form. This music develops as it goes, following its own interior logic. It is also music of tremendous charm, filled with life; music that is both playful and frantic; and music that is identifiably “American.” (Musical selection: Copland, Symphony no. 2 [Short Symphony], movement 1, opening [1933].)

I. One reason this music is as supple and light as it is has to do with Copland’s orchestration. The piece is scored for a full wind section, including a rarely heard bass oboe, an instrument called a heckelphone. The brass section consists of four horns and two trumpets only; there are no trombones or tubas to weigh the piece down. There is a full string section but, in lieu of any percussion, a piano.

J. The second movement is achingly beautiful and utterly original. We’ll hear the first of the movement’s three parts. (Musical selection: Copland, Symphony no. 2 [Short], movement 2, part 1.)

K. The third and final movement melds together the sprightly rhythmic profile of the first movement with the thematic material and denser harmonic structure of the second. It is an entirely thrilling movement, one that anticipates Copland’s orchestral work El Salon Mexico, composed between 1933 and 1936. (Musical selection: Copland, Symphony no. 2 [Short Symphony], movement 3, opening.)

III. Fast on the heels of Aaron Copland, a bevy of American symphonists emerged in the 1930s and 1940s, composers whose music spanned a wide variety of styles and who were, in their own ways, each identifiable American.

A. For the remainder of this lecture and the entirety of the next, we will discuss three of these composers: Samuel Barber, Roy Harris, and William Schuman. Before we begin with Samuel Barber, however, the following is a short list of mid-century American symphonists and Dr. Greenberg’s favorites among the symphonies of each of them.
B. Howard Hanson (1896–1981) was born in Wahoo, Nebraska, and was a genuine Romantic. He wrote seven symphonies between 1922 and 1977 and was the first president of the Eastman School of Music. Dr. Greenberg recommends his Second Symphony of 1930, subtitled “The Romantic,” in particular the second movement, which John Williams adapted for his music for the bicycle chase scene in the movie E.T.

C. Walter Piston (1894–1976) was a professor of composition at Harvard, the author of textbooks on harmony and orchestration, and the composer of eight symphonies. His music combines great clarity and workmanship with a marvelous melodic sensibility, a genuinely American rhythmic energy, and an utter lack of pretension. Dr. Greenberg recommends Piston’s Sixth Symphony of 1955.

D. Roger Sessions (1896–1985) was a professor of music composition at Princeton University and the University of California at Berkeley and a legend as both a teacher and a composer. He wrote nine symphonies, complex works of extraordinary craft and expressive power. For those prepared to do battle with a great but challenging piece of music, Dr. Greenberg recommends Sessions’s Fourth of 1958.

E. Henry Cowell (1897–1965) composed 21 symphonies. He was an experimenter and teacher; as a music publisher and conductor, he was a great friend to other composers and the man responsible for bringing the music of Charles Ives to the attention of the world. His Symphony no. 11 of 1954, entitled The Seven Rituals of Music, is a compendium of the musical styles and techniques he spent a lifetime developing.

F. Peter Mennin (1923–1983) was the composer of nine symphonies and president of the Peabody Conservatory in Baltimore and of the Juilliard School from 1962 until his death in 1983. His music is filled with energy and edge, very “New York” in its power and intensity. His Seventh Symphony of 1963 is one of Dr. Greenberg’s favorites.

G. David Diamond (b. 1915) has composed 11 symphonies that are marked by extraordinary refinement, craftsmanship, and expressive power. Dr. Greenberg suggests Diamond’s Fourth Symphony of 1945 as a starting place.

H. Vincent Persichetti (1915–1987) composed nine symphonies; Dr. Greenberg recommends his Symphony no. 5 (Symphony for Strings) of 1954.

I. Alan Hovhaness (1911–2000) composed 67 numbered symphonies, many of them colored by his Armenian heritage and his fascination with Eastern mysticism. The piece that put him on the symphonic map is his Symphony no. 2, subtitled “Mysterious Mountain.”

IV. Samuel Osborne Barber (1910–1981) was born in West Chester, Pennsylvania, the son of a well-known doctor and a mother with a passionate interest in music.

A. Barber wrote his first piece at age 7 and tried writing his first opera at 10. When he was 14, he was among the first students to enter the new Curtis Institute of Music in Philadelphia, where he studied voice, piano, composition, and conducting with the great Fritz Reiner.

B. Barber composed only two symphonies, the first while he was in residence at the American Academy in Rome. Barber was 26 years old when it was premiered in Rome in May of 1936. The piece was awarded a Pulitzer Traveling Scholarship in 1936; because Barber had also won the Pulitzer Scholarship in 1935, he became the first composer to win the award in back-to-back years.

C. Barber’s Second Symphony was composed in 1944 when he was a corporal in the Army Air Force; it was commissioned by and dedicated to the U.S. Army Air Force. Barber was never satisfied with it. In 1964, he extracted a single movement from the symphony and entitled it “Night Flight.” Four years later, in 1968, 24 years after its composition, he withdrew the entire symphony and destroyed his manuscript score. Nevertheless, recordings are available.

D. We return to Barber’s Symphony no. 1, op. 9, of 1936, revised in 1943. Although the four sections of the symphony are played without a break, they trace the familiar pattern of the traditional symphonic template: a first-movement allegro in sonata form, a second-movement scherzo, a third-movement andante, and a somewhat faster and dramatic fourth movement that sums up and extends what has gone before it.

1. The four continuous sections of Barber’s First are unified by a single thematic idea, a motto theme, that’s heard at the very beginning of the first movement. (Musical selection: Barber, Symphony no. 1, motto theme, opening.)
2. As the development section approaches its climax, this motto theme is heard three times in the brass. (Musical selection: Barber, Symphony no. 1, motto theme, development.)

E. As the development section comes to its shattering, drum-dominated climax, instead of the expected return to the motto theme at the beginning of what we expect will be the recapitulation, we hear, instead, the motto theme in an entirely different guise, as the opening of the scherzo. Thus, the run-on sections here are actually bridged over; the motto theme acts both as a recapitulatory statement of the sonata form and an opening thematic statement of the scherzo.

1. First, we hear the motto theme as it initiates the scherzo, quick, chipper, and full of repeated notes. (Musical selection: Barber, Symphony no. 1, scherzo, opening.)

2. Next, we hear the connection between the truncated sonata form and the scherzo. We listen from the statement of the motto theme in the development section of sonata form through the first third or so of the scherzo. (Musical selection: Barber, Symphony no. 1, motto theme, development through scherzo opening.)

F. The andante is Barber at his lyric best: music of great beauty and expressive power. The music begins quietly, with an aria-like theme played by a solo oboe accompanied by muted strings, building to an amazing climax. We will listen to the entire andante so that we might hear it as a single magnificent melodic line powered, ultimately, by a single huge crescendo. (Musical selection: Barber, Symphony no. 1, andante.)

G. The fourth and final section is a passacaglia, meaning that the theme heard at the very beginning in the ‘cellos and basses is repeated over and over, while the music heard above that theme is ever changing. The passacaglia theme—the opening melody heard in the ‘cellos and basses on which the entire movement is based—is another version of the motto theme heard at the beginning of the symphony.

1. By way of review, we listen to the motto theme as it first appeared at the beginning of the symphony, followed immediately by the passacaglia theme at the beginning of the fourth section. (Musical selections: Barber, Symphony no. 1, section 1, motto theme, and section 4, passacaglia theme.)

2. This passacaglia—and the symphony—concludes with blaring brass reiterating the motto theme, followed by a forceful ending. (Musical selection: Barber, Symphony no. 1, movement 4, conclusion.)
Lecture Twenty-One
Roy Harris and William Schuman

Scope: During the heyday of the American symphony, the 1930s–1950s, Roy Harris and William Schuman were considered the preeminent symphonic composers of their time, and they remain among the most important symphonists of the 20th century. Harris wrote 15 symphonies, and his work, like that of Ives, makes use of distinctly American sounds, including folksongs and hymns, combined with a rustic musical voice. Schuman composed 10 symphonies; we will examine his Third, which embodies the optimistic and aggressive spirit of America during this period.

Outline

I. The life of Roy Harris (1898–1979) reads almost like a storybook.
   A. “Leroy” Harris was born in a log cabin on Abraham Lincoln’s birthday in Lincoln County, Oklahoma. He grew up on a hardscrabble farm, the child of genuine pioneers.
      1. In 1904, when Harris was 6 years old, the family moved to California, where Harris’s father, Elmer, bought a small piece of grazing pasture just east of Pasadena and started a farm.
      2. The country changed dramatically over the next few years, as the orange groves and ranch lands of Los Angeles County were swallowed up by growth and development, but the simple pioneer environment in which Harris came of age was the foundation of his artistic makeup.
      3. Like Charles Ives, Roy Harris was profoundly influenced by the folksongs and patriotic anthems he heard and sang while he was growing up, and like Ives, Harris associated that music with the physical environment of his childhood, in his case, the open spaces of the American West.
   B. Harris’s musical education was nothing out of the ordinary. He took piano lessons as a child and played clarinet in the Covina Public High School band. Because his interest in music was considered effeminate by his peers, he tried out for football. While playing, he broke his nose and arm and injured one of his fingers, thus ending his chances of becoming a pianist.
   C. During the First World War, Harris served in the heavy artillery. After being discharged, he spent a year bumming around the country. He returned to southern California and got a job driving a truck for a local dairy.
      1. Harris also began attending concerts of the Los Angeles Philharmonic; because he couldn’t afford to buy tickets, he got in as an usher. His interest in music rekindled, Harris took some private lessons, then applied and was accepted at the University of California at Berkeley, where in his mid-20s, he finally began his formal training in music.
      2. He stayed at Berkeley for two years, then returned to Los Angeles for private study with Arthur Farwell, a local composer, and his career began to take shape.
      3. Harris composed a piece for orchestra entitled Andante. The piece fell into the hands of Howard Hanson, who agreed to perform it in Rochester, New York, where he conducted the orchestra and directed the Eastman School of Music. Hanson invited Harris to come out for the performance, and Harris scraped together the train fare for what was supposed to be a two-week trip. He didn’t return to California for five years.
   D. While in New York, Harris was offered a residency at the Macdowell artists’ colony. There, he met Aaron Copland, recently returned from France and already a rising star, who told Harris that he should study with Nadia Boulanger at Fontainebleau.
      1. Almost immediately, Harris managed to secure the first of two Guggenheim grants that made it possible for him to travel to Paris to study with Boulanger.
      2. At first, Harris engaged in a kind of independent study with Boulanger, exploring Beethoven’s string quartets on his own. They were the revelation that changed his artistic life.
      3. Ultimately, Harris stayed in France for four years and was exposed to the culture there. Boulanger understood that it was best to stay out of Harris’s way, to remain in the background, from where she directed his education without stifling his enthusiasm or personal initiative. Harris—gregarious, enthusiastic, and filled with energy—was one of those people who had to learn things on his own, through a process of self-discovery and trial and error.
E. The music Harris wrote while in Paris betrayed a certain rusticity that never entirely left his musical voice. As Harris learned how to compose, he cultivated this rusticity as an essential element of his compositional style.

1. Compositionally, Harris was what we might call a highly sophisticated primitive. He was a composer who always sought the “broad stroke,” the most direct expressive path, and the most brilliant coloration he could create.

2. His “primitivism,” based on American folksong, fiddling, and Protestant hymns, honed and polished in Fontainebleau and Paris, made his music quintessentially American for a generation in search of an American “sound.”

3. As we listen to Harris’s Symphony no. 3, his greatest and most famous symphony, we will define and describe just those elements of Harris’s style that make his music seem so American.

F. Having returned to the United States from France and with his music in increasing demand, Harris’s success was just around the corner. His First Symphony, composed in 1933, was commissioned by Serge Koussevitzky and the Boston Symphony Orchestra. Harris’s Second Symphony, of 1935, was also commissioned and premiered by the Boston Symphony Orchestra, as was the Third Symphony of 1937, which received its premiere on February 24, 1939.

II. Harris’s Symphony no. 3 is a one-movement work consisting of five continuous parts that outline a history of music, from its Gregorian chant–like opening through its tragic, Romantic conclusion.

A. Part 1 opens with a long, unaccompanied melody, reminiscent of a plain chant, in the ‘cellos, that evokes the wide open spaces of the American countryside. (Musical selection: Harris, Symphony no. 3, part 1, opening.)

B. The violas now join the ‘cellos in playing the “chant” tune in parallel fourths and fifths, evoking the music—called parallel organum—of the 9th and 10th centuries C.E. (Musical selection: Harris, Symphony no. 3, part 1, continued.)

C. More instruments now join in, thickening and intensifying the purposely “primitive” counterpoint until, with the entry of the French horns, the richly lyric part 2 begins. Here, the harmonic and melodic language has “progressed” to include major and minor elements, and this section is filled with “major-then-minor” harmonic shifts that are an essential part of Harris’s mature compositional language. (Musical selection: Harris, Symphony no. 3, part 2, opening.)

D. Part 3 exhibits another step forward in the “musical evolution” that marks the symphony. About one-third of the way through, the music coalesces into a strikingly beautiful passage, as shimmering, muted string arpeggios outline shifting harmonies, while solo wind instruments float above, playing varied fragments of the opening “chant” melody. (Musical selection: Harris, Symphony no. 3, part 3.)

E. This section builds in intensity and reaches its climax with the beginning of part 4, entitled “Fugue.” It’s a rather unconventional and very much American fugue; its theme has the short melodic phrases and foot-stomping rhythmic power of a barn dance! (Musical selection: Harris, Symphony no. 3, part 4 [Fugue], opening.)

F. The fugue builds to a brilliant climax, which leads directly into part 5. Part 5 begins as a dialogue among blaring brass, explosive timpani, and sustained strings. We listen from the last moments of the fugue, which are scored for brass, winds, and timpani only. Part 5 “officially” begins with the entrance of the strings. It is a terrific passage, which eventually gives way to a bold but tragic march, initiated by the timpani. (Musical selection: Harris, Symphony no. 3, part 4, conclusion and part 5, opening.)

G. The symphony concludes about two minutes later, monumentally, magnificently, and tragically, recalling the opening chant theme in the brass. (Musical selection: Harris, Symphony no. 3, part 5, conclusion.)

H. This music is powerful but also concise; like the quintessential American hero—the “strong, silent type”—this is bold, stark, frankly masculine music that says what it needs to say with a minimum of fuss. Harris’s penchant for simple melodic and harmonic intervals—fourths and fifths—imbues his music with both an open sound and a certain “primitive simplicity,” but underlying this simplicity is great emotional depth and expressive sophistication.

I. Serge Koussevitzky’s believed that Harris’s Third represented a level of symphonic accomplishment that was new to the American scene, and this belief was shared by many of his contemporaries. During the
1941–1942 concert season alone, Harris’s Third was performed by 33 orchestras in just the United States, a record for a contemporary work that stands to this day.

III. William Howard Schuman (1910–1992) was born in New York City, on the upper West Side, and grew up happily in a middle-class household.

A. When he was 12 years old, he learned to play the violin, mostly by ear, in order to play in the school band. Through his teens, his interest was in popular music; he organized his high school’s dance band and wrote melodies for more than 200 songs, but he was, for all intents and purposes, a musical illiterate.

B. After high school graduation, Schuman enrolled at the School of Commerce at New York University, which he attended for two years. Pestered by his mother, he allowed himself to be dragged to Carnegie Hall, where he heard Arturo Toscanini conduct the New York Philharmonic in a program of music by Robert Schumann, Richard Wagner, and Zoltan Kodaly. Bill Schuman was enthralled and, within days, had taken up the study of harmony to become a composer.

C. According to Schuman, for the next five years he “ate, slept, and lived” at Carnegie Hall and Town Hall, typically attending both matinee and evening concerts on the same day. In 1933, Schuman enrolled at Teachers College at Columbia University, where he received his B.S. in 1935 and M.A. in 1937. In 1936, while Schuman was attending Columbia, he heard a performance of Roy Harris’s Symphony no. 1 and was stunned.

D. To his huge surprise and delight, Schuman discovered that Harris was teaching at the Juilliard School, which was, at the time, just across the street from Columbia University. Schuman wasted no time in seeking Harris out, and for the next two years, from 1936–1938, he studied privately with Harris. Harris’s direct, extroverted, muscular style of composition found an eager disciple in Schuman.

IV. For all of his fine music, the core of Schuman’s output is his orchestral music, of which his 10 symphonies hold pride of place.

A. With Harris’s guidance, Schuman wrote his Second Symphony in 1937, which then came to the attention of Aaron Copland. In an article in the influential journal Modern Music, Copland called Schuman “the musical discovery of the year.” Copland also contacted his friend Serge Koussevitzky about Schuman. The result was a series of performances and commissions from Koussevitzky and the Boston Symphony Orchestra, capped by the commission and premiere of Schuman’s Symphony no. 3 of 1941, dedicated to Serge Koussevitzky.

B. Schuman’s Third Symphony is cast in two movements, each of which is divided into two parts. The titles of the two movements indicate that, structurally, Schuman’s Third pays homage to the Baroque era: Movement one is entitled “Passacaglia and Fugue,” and movement two is entitled “Chorale and Toccata.”

1. A passacaglia is a Baroque variations procedure in which a bass line is presented and repeated, as the material above that bass line changes constantly. The first iteration of the bass line—the passacaglia theme—is referred to as the theme, and each reiteration, with the changing materials above, is called a variation.

2. Schuman’s passacaglia is usual in two ways. First, the theme is initially presented not by the basses and ‘cellos but by the violas, which makes it sound like a genuine “tune,” not just a bass line. As we listen to it, be aware of Schuman’s typical melodic style, in which the passacaglia theme, though pensive and lyric, is filled with leaps and wide-open melodic spaces. (Musical selection: Schuman, Symphony no. 3, movement 1, passacaglia theme.)

3. The second reason that Schuman’s passacaglia is unusual is that each successive entry of the theme is stated a half-step higher than the last, imbuing the music with a sense of rising tension that is “sensed” if not consciously “heard.” We listen from the beginning to the theme and the first five variations. Note how the texture thickens as each variation adds a new melodic line. (Musical selection: Schuman, Symphony no. 3, movement 1, passacaglia theme and first five variations.)

4. This is powerful and expansive music. About halfway through the passacaglia, we hear a variation for brass alone. The block-like brass writing here is typical of the mature Schuman. (Musical selection: Schuman, Symphony no. 3, movement 1, passacaglia, brass variation.)

C. The fugue almost spills out of the conclusion of the passacaglia. The fugue subject—initially played by four horns and pizzicato violas and ‘cellos—is terse and spiky and offers a perfect contrast to the broad
passacaglia theme that went before it. (Musical selection: Schuman, Symphony no. 3, movement 1, fugue subject.)

D. Like the passacaglia, the fugue builds in intensity, as more and more instrumental lines are layered, one atop the other. The conclusion of the fugue—and of this huge first movement—is fabulous: raucous, brilliant, blaring, and energized. (Musical selection: Schuman, Symphony no. 3, movement 1, fugue conclusion.)

E. The second-movement “chorale” opens with a gentle, undulating prelude scored for violas and ‘cellos. (Musical selection: Schuman, Symphony no. 3, movement 2, opening.)

F. About a minute later, a solo trumpet, then a solo flute, enter; each sings a typically Schuman melody of extraordinary beauty and breadth. (Musical selection: Schuman, Symphony no. 3, movement 2, chorale, trumpet entry.)

G. The chorale eventually gives way to a very low Bb, played by the bassoon and a contrabassoon, which indicates that the final section—the toccata—has begun. A snare drum taps out the rhythm of the toccata’s main theme, which is then played by a solo bass-clarinet. The theme is an incredibly virtuosic tour-de-force for the bass clarinet. (Musical selection: Schuman, Symphony no. 3, movement 2, toccata, opening.)

H. As we would expect, the symphony ends with a bang! (Musical selection: Schuman, Symphony no. 3, movement 2, conclusion.)

I. Schuman was not just a great composer, but a great educator and arts administrator, as well.
   1. He virtually created the music program at Sarah Lawrence College, where he taught from 1935–1945. He was president of the Juilliard School from 1945–1962, then became the first president of Lincoln Center, from 1962–1969. He formed the Juilliard String Quartet, which became the model for quartets-in-residence throughout the world. He founded the Lincoln Center Student Program, the Lincoln Center Chamber Music Society, and many other performance programs.
   2. Somehow, he also found time to compose. His Third Symphony received the first New York Critics’ Circle Award, in 1941, and he was awarded the first Pulitzer Prize given in musical composition, in 1943. Schuman was awarded a second Pulitzer in 1985 for his lifetime achievements in composition, teaching, and administration.
Lecture Twenty-Two
The 20th-Century British Symphony

Scope: Even more than America, Britain was dominated by German musical influences, producing not a single major compositional figure of its own between 1700 and 1850. That situation changed with Edward Elgar, whose work mirrored the Victorian elegance, Edwardian propriety and nobility, and an exuberance that mirrored the British Empire itself at its peak. Following Elgar, Ralph Vaughn Williams wrote symphonies that offer a different picture of Britain, one that makes substantial use of native British folk influences. In doing so, Vaughan Williams almost single-handedly re-established an English vernacular and, along with Elgar, established a genuinely English symphonic tradition.

Outline

I. With some exceptions, England produced few major compositional figures until the birth of Edward William Elgar.
   A. The late 1500s and early 1600s saw a brilliant group of composers working in London, including William Byrd, Orlando Gibbons, Thomas Morley, John Dowland, John Wilbye, and Thomas Weelkes. The English Baroque reached its zenith with the music of Henry Purcell, whose opera, Dido and Aeneas (1689) is still considered one of the great masterworks of the 17th century. From that point until the birth of Elgar in 1857, however, England’s musical output was unremarkable.
   B. This is not to say that England didn’t have an appetite for new music, but that appetite was fed, for the most part, by German composers.
      1. The English appetite for German music began with the arrival of the Saxon-born, Italian-trained George Frederick Handel in London in 1711. Handel lived and composed in England until his death in 1759, and his music was revered to the extent that native English music ceased to be cultivated.
      2. A hundred years later, at a time when English literature was flourishing, the German-born Felix Mendelssohn became the musical hero to another generation of English audiences.
      3. England became known in Germany as “Das Land ohne Musik,” “the country without music,” although what the Germans meant was that England was “the country without composers.” Nineteenth-century England did indeed produce some native-born composers, such as William Bennett, Charles Hubert Parry, Alexander Mackenzie, Charles Stanford, and Arthur Sullivan, but there were no major compositional figures in England until the appearance of Elgar.

II. Edward William Elgar (1857–1934) was born in Broadheath, in the southwest of Manchester, the fourth of seven children of Anne Greening and William Henry Elgar.
   A. Elgar’s father was a competent organist and violinist who made his living as a piano tuner. Despite the musical environment in which he grew up, Elgar was almost entirely self-taught as a musician, having had only a few lessons on the violin and virtually no training as a composer. Nevertheless, he began writing music at around the age of 10, and after working briefly in a lawyer’s office, he decided at the age of 16 to make a career in music.
   B. At first, he was just another provincial hack, fiddling away in theaters and taverns and writing forgettable salon compositions for the amusement of “the ladies.” His working life, however, became his classroom. He held down a number of jobs, including organist at St. George’s Church in Worcester, director of the Worcester Instrumental Society, and conductor of the Worcester Philharmonic. He also played bassoon in a wind quintet, established a studio as a violin teacher, and from 1879–1884, conducted the staff orchestra at the county lunatic asylum at Powick. All the while, Elgar composed music of every sort.
   C. In 1890, recently married and burning with ambition, the 32-year-old Elgar and his bride moved to London. Without realizing it, Elgar had everything going against him. He was a self-taught provincial trying to make a career in what was, at the time, the most cosmopolitan city in the world. He had no academic degrees, and he arrived without recommendations or connections. Almost predictably, Elgar failed miserably; he felt himself degraded and returned to the English Midlands, depressed and humiliated.
   D. Back in Worcestershire, embittered by his experience in London, Elgar continued to compose and conduct, and slowly his reputation grew. In 1899, at the age of 42, he completed the orchestral work that would
make him famous: the *Variations on an Original Theme*, op. 36, a piece of music known today as the *Enigma Variations*.

E. Elgar’s Symphony no. 1 in Ab Major was completed in 1908, and his Symphony no. 2 in Eb Major, completed in 1911, was premiered in London that same year. The following year, Elgar and his wife moved back to London, arriving, this time, in triumph. Elgar was made Master of the King’s Music; he was knighted and made First Baronet of Broadheath; he was commissioned to write the coronation music for King Edward VII; he was awarded no less than 10 honorary degrees by universities; and among his many awards, he received the Gold Medal of the Royal Philharmonic Society in 1925.

III. Elgar’s Second Symphony, based on materials sketched as early as 1903–1904, was begun in 1909 and completed on February 28, 1911. Elgar dedicated the symphony to the memory of King Edward VII, who had died on May 6, 1910, during its composition.

A. The first of its four movements opens with a grand and spacious theme that is typical of Elgar’s mature music: He wrote in a big way; his phrases are long; he called for a gigantic orchestra and filled his scores with a tremendous amount of orchestrational detail. (*Musical selection*: Elgar, Symphony no. 2 in Eb Major, op. 63, movement 1, opening, theme 1.)

B. In his second movement, Elgar pays tribute to Beethoven’s own Eb symphony, the *Eroica*. Like Beethoven’s Third, Elgar’s Second features a second-movement dirge, one associated by the public with the death of the king. (*Musical selection*: Elgar, Symphony no. 2 in Eb Major, op. 63, movement 2, opening.)

C. The third-movement scherzo is a brilliant tour-de-force of rhythmic energy and orchestration. We will listen to the very beginning and the very end of this movement. (*Musical selection*: Elgar, Symphony no. 2 in Eb Major, op. 63, movement 3, opening and conclusion.)

D. Like the first movement, the fourth movement opens with a long and spacious theme, played by the brass. (*Musical selection*: Elgar, Symphony no. 2 in Eb Major, op. 63, movement 4, opening.)

E. While Elgar’s First Symphony of 1908 was a triumph, his Second was not. It was a bit too long and complicated for listeners at first, but ultimately, the English music-loving public embraced Elgar’s Second.

F. Elgar’s reputation changed dramatically between the time he completed his Second Symphony in 1911 and his death 23 years later, in 1934.

1. Incredibly popular at the time he composed his Second Symphony, he watched in horror as he became a musical dinosaur in his own lifetime. During the period of modernism, he was viewed as a throwback to the Edwardian era.

2. Elgar’s music has, rightfully, come a long way back since the mid-20th century. It is not explicitly “nationalistic” music, although it is implicitly of its time and place. It displays a Victorian elegance, an Edwardian propriety and nobility, and a broadness and exuberance of conception that mirrors the British Empire itself at the time of its greatest breadth.

IV. Ralph Vaughn Williams (1872–1958) was an English composer of symphonies who looked to the folk heritage of England for musical inspiration.

A. Vaughn Williams had all the musical and educational opportunities that Edward Elgar did not. He came from a well-to-do family, and as a child, he studied the violin, piano, and organ. In 1890, he embarked on an 11-year stint in academia, studying at the Royal College of Music, Trinity College at Cambridge, and in Berlin.

B. Academically, Vaughn Williams was as pedigreed as they come, but the turning point of his life didn’t occur until after he got his doctorate, when he joined the English Folk Music Society. Along with his good friend, the composer Gustav Holst, Vaughn Williams traveled the English countryside, collecting native folk music in as pure a state as it could be found.

C. Vaughn Williams immersed himself in the folk music he collected; its spirit entered his heart and mind and became the essential substance of his musical language. Ultimately, Vaughn Williams became a rabid musical nationalist, and he rejected the German musical influence that had been so pervasive in English music since at least the time of Handel, 200 years earlier.
V. Altogether, Ralph Vaughan Williams wrote nine symphonies, although he didn’t begin numbering them until the Fourth. Many of Vaughan Williams’s symphonies bear programmatic titles, and two of them, the First and the Seventh, are scored for vocal soloists and chorus and could just as easily be called *oratorios* as symphonies.

A. The following is a chronological list of Vaughan Williams’s symphonies:

- Symphony no. 1 (1909) is known as *A Sea Symphony*.
- Symphony no. 2 (1913) is known as *A London Symphony*.
- Symphony no. 3 (1921) is known as the *Pastoral Symphony*.
- Symphonies nos. 4, 5, and 6 (1934, 1943, and 1947, respectively) have no programmatic titles and were, thus, numbered.
- Symphony no. 7 (1952) is known as *Sinfonia Antartica*.
- Symphonies nos. 8 and 9 (1955 and 1957, respectively) also have no programmatic titles.

B. We turn to Vaughan Williams’s Symphony no. 6 in E Minor. The symphony was begun in 1944, completed in 1947, and premiered in 1948 by the BBC Symphony Orchestra.

1. The dates of this symphony are significant. Vaughan Williams began the symphony in 1944, during the second-to-last year of the Second World War, and completed it three years later, in 1947, at a time when a Third World War appeared increasingly likely.

2. I’ve chosen this symphony because it is the first work we have encountered in this course that reflects the experience of World War II, the birth of the atomic age, and the terrible fears that another war, one between the Communist East and the Democratic West, was inevitable.

C. Vaughan Williams’s Sixth is a compelling, powerful, often anguished work, and it was perceived as being all the more so by audiences who were accustomed to his generally more cheerful expressive palette. The first movement begins explosively; it is not difficult to hear the massed brass and the explosive attacks and rolls in the bass drum as a reference to war. *(Musical selection: Vaughan Williams, Symphony no. 6 in E Minor, movement 1, opening.)*

D. Vaughan Williams introduces a pastoral episode in D major, influenced by English folksong, during the development section and recapitulates this pastoral music near the close of the movement. These two episodes are as close to “the old, familiar” Vaughan Williams as we will hear in the Sixth Symphony. We hear the closing version of this pastoral music, followed by one last iteration of the dramatic and explosive opening theme. *(Musical selection: Vaughan Williams, Symphony no. 6 in E Minor, movement 1, conclusion.)*

E. We should not expect any slow, lyric relief in the second movement. Labeled “*moderato*,” it is as dark and funereal in tone as anything Vaughan Williams ever wrote. The movement is in three parts; we listen to the beginning of the third part, where an obsessive, nagging rhythm, reminiscent of a funeral march and consisting of three notes—short–short–long—works the orchestra into a state of rage and despair. *(Musical selection: Vaughan Williams, Symphony no. 6 in E Minor, movement 2, part 3, opening.)*

F. A bitter, ironic, Shostakovich-like third-movement scherzo follows. *(Musical selection: Vaughan Williams, Symphony no. 6 in E Minor, movement 3, opening.)*

G. The music of the fourth movement, entitled simply “Epilogue,” is so unexpected that it takes the listener’s breath away. During its almost 10-minute length, the movement never rises above a *pianissimo*. In 1948, at the time of the symphony’s premiere, the quiet desolation of this final movement was interpreted by many as being a depiction of a world laid to waste by nuclear war. *(Musical selection: Vaughan Williams, Symphony no. 6 in E Minor, movement 4, opening.)*

H. Vaughan Williams’s Sixth Symphony is, in many ways, atypical of his overall output. Its four-movement design is more Classical than much of his mature music, and the relatively few episodes of folk-like material, in favor of the relatively modern, post-Romantic idiom that characterizes the piece, are also unusual in his mature music. If anything, the Sixth shows that Vaughan Williams could quite comfortably go beyond his Tudor England–inspired musical language and write a first-class postwar symphony.

I. Through the strength of his example, Vaughan Williams almost single-handedly reestablished an English musical vernacular. Along with Edward Elgar, he also established, almost from scratch, a genuine English symphonic tradition.
Lecture Twenty-Three
Olivier Messiaen and Turangalila!

Scope: Olivier Messiaen’s *Turangalila Symphony* is a magnificent achievement; it is among the first masterworks of the postwar era and among the first of Messiaen’s storied career. The *Turangalila Symphony* is completely different from any other piece of music by any other composer. Like his Gallic predecessors, Hector Berlioz and Claude Debussy, Messiaen was a true original, whose music and teaching continue to exert an incredible degree of influence. In this lecture, we take an in-depth look at the *Turangalila Symphony*, which is meant to encompass the movement and rhythm of the universe and finds joy in the cycle of life and death.

Outline

I. Olivier Messiaen, born on December 10, 1908, was 36 years old when the war in Europe ended in May of 1945. As they had been for so many of his fellow French citizens, the previous five years had been difficult and extremely dangerous for Messiaen.

   A. Messiaen joined the French army when war broke out in 1939 and was taken prisoner in 1940. He spent the next two years in Stalag VIII in Gorlitz, in Silesia. Messiaen was freed and repatriated in 1942. He returned to Paris, where he was appointed professor of harmony at the Paris Conservatory.

   B. On top of his duties at the Conservatory, Messiaen began teaching private composition classes in 1943 at the home of a friend. Among the students who attended these private classes was the pianist Yvonne Loriod, who would eventually become Messiaen’s wife and play a pivotal role in the creation of the *Turangalila Symphony*, and a young Pierre Boulez, who is one of the most important musicians of the 20th and early 21st centuries.

   C. On April 1, 1945, about eight months after the liberation of Paris and a month before the end of the war in Europe, Messiaen, still working in relative obscurity, premiered a work for orchestra and chorus entitled *Three Small Liturgies of the Divine Presence*. The piece unleashed a storm of controversy and attention.

   D. A short time after the premiere of *Three Small Liturgies of the Divine Presence*, Serge Koussevitzky contacted Messiaen and commissioned him to write a symphony of any length, using any instrumentation he pleased, to be delivered whenever he finished it.

   E. Messiaen dedicated more than two years of his life to writing this symphony. It was a summation of virtually everything he loved and believed in at that time: Eastern religions and a personal, pantheistic spirituality; Gregorian chant; birdsong; ancient Greek scales; and ancient Hindu rhythmic constructs. The result was a 10-movement symphony, running 1 hour and 15 minutes, for orchestra, piano, and an early electronic keyboard instrument called an ondes martenot.

   F. Messiaen called his sprawling, unique work the *Turangalila Symphony*. The title is derived from two Sanskrit words: *turanga* and *lila*. *Turanga* means “time” and, by extension, “movement” and “rhythm,” activities marked by physical movement that take place in time. *Lila* means, literally, “play,” “sport,” or “amusement” in terms of divine activity in the cosmos, such as the act of creation. It can also mean transcendent “love” and “joy.”

   G. That dazzling and abandoned joy is perfectly expressed in the fifth of the symphony’s 10 movements. The fifth movement, a scherzo, is entitled “Joy of the Blood of the Stars,” and it brings the first half of the symphony to its close. It is a brilliant, visceral, and perfect representation of what Messiaen means by the word-construction *Turangalila*. We listen to the first two minutes of this movement. Messiaen creates here an overpowering sense of euphoric, energized abandon. (*Musical selection: Messiaen, Turangalila Symphony*, movement 5 [“Joy of the Blood of the Stars”], opening.)

   H. The *Turangalila Symphony* was premiered by the Boston Symphony Orchestra on December 2, 1949, under the baton of Serge Koussevitzky’s 31-year-old protégé, Leonard Bernstein. In the program note he prepared for the premiere, Messiaen wrote that the symphony embodies love such as “is symbolized by Tristan and Isolde.”
1. The *Turangalila Symphony* was the second of three works by Messiaen inspired by the legend of Tristan and Isolde. The first is a song-cycle entitled *Harawi*, for soprano and piano, composed in 1945, and the third is a work entitled *Cinq rechants* (“Five Songs Sung Again”), for small chorus, composed in 1950.

2. Unlike its companions, the *Turangalila Symphony* is an entirely instrumental piece; its only “words” are the descriptive titles of each of the 10 movements, which suggest how the movements may be related to the legend of Tristan and Isolde.

3. Soon after his symphony’s incredibly successful premiere, Messiaen began to regret his program note, the titles he had given to each movement, and even the title he had given to the entire work. His regrets were the result of the endless questions and “interpretations” of what the symphony was “really” about. Messiaen later claimed that he had chosen the title for the symphony merely because he liked the sound of the word.

II. *Turangalila* remains Messiaen’s only symphony, and it is a work that capped his early compositional efforts.

   A. Messiaen was born in Avignon, France, on December 10, 1908. His mother, Cécile Sauvage, was a well-respected poet, and his father, Pierre Messiaen, taught English. Among Pierre Messiaen’s accomplishments was having translated the complete works of Shakespeare into French.

   B. In such a highly cultured household, Olivier’s musical precocity was recognized early and carefully cultivated. He began composing at the age of 7. When he was 10, his harmony teacher gave Olivier a score of Claude Debussy’s only opera, *Pelleas and Melisande*, which was, for Messiaen, a revelation. Debussy’s extraordinary and original treatment of harmony, tonality, and rhythm inspired Messiaen to even greater tonal and rhythmic freedom in his own works. If any single composer can be said to be the successor of Debussy in terms of both musical syntax and sheer originality, it would have to be Messiaen.

   C. The year after he received the score of *Pelleas and Melisande*, the 11-year-old Messiaen entered the Paris Conservatory. His tenure there was marked by one amazing success after another. In 1926, at the age of 18, he won first prize in harmony, counterpoint, and fugue. In 1928, he won first prize in piano accompaniment. In 1929, he won first prize in music history. And in 1930, the year he graduated, he won the prize he most coveted, first prize in composition.

   D. Immediately after graduating, Messiaen was appointed organist at La Trinité in Paris, a post he held for 40 years. In 1936, at the age of 28, he joined the faculty of the Ecole Normale de Musique in Paris, and in 1939, he joined the French army after Germany invaded Poland and France subsequently declared war on Germany.

III. Messiaen organized the 10 movements of the *Turangalila Symphony* around a number of “cyclic” themes, that is, themes that cycle back from movement to movement.

   A. The two most important of these cyclic themes are polar opposites. The first, what we will call the *earth theme*, is heavy, monumental, and craggy in character. This earth theme represents the corporeal, that which is real and solid, permanent and unchanging. When we first hear this theme, about 30 seconds into the first movement, it is played by trombones and tuba. We listen to the first two iterations of this earth theme. (*Musical selection*: Messiaen, *Turangalila Symphony*, movement 1 [Introduction], earth theme.)

   B. We now listen from the beginning of the first movement, which Messiaen calls simply “Introduction.” The movement begins dramatically and with a sense of great anticipation, anticipation that is well satisfied by the appearance of the earth theme about 30 seconds in. (*Musical selection*: Messiaen, *Turangalila Symphony*, movement 1 [Introduction], opening.)

   C. The second of the cyclic themes presented in the first movement could not be more different from the first. In his program note, Messiaen refers to this theme as the “flower” theme, because of its gentle, supple, curving contour. We hear this second theme, which makes its first appearance about two and a half minutes into the first movement. (*Musical section*: Messiaen, *Turangalila Symphony*, movement 1 [Introduction], spirit theme.)

   D. As the flowers evoked by Messiaen’s program note grow from the earth, so this second theme grows out of the earth theme. We will refer to this second theme as the *spirit theme*, because for Messiaen, it represents the ineffable, the beautiful, that which changes and metamorphoses, the life cycle of death and rebirth. We listen to it again. (*Musical selection*: Messiaen, *Turangalila Symphony*, movement 1 [Introduction], spirit theme.)
E. What we have called the earth theme has also been referred to in the literature as the *masculine* or *phallic theme*, and what we are calling the spirit theme has also been referred to as the *feminine* or *blossom theme*. Whatever we choose to call them, these two themes represent the complementary opposites of the universe.

F. The meeting of these two themes occurs at the beginning of the second half of the symphony—during the beginning of the sixth movement—when the harmonic elements of the earth theme are mated and merged with the melodic element of the spirit theme.

1. The offspring of the two is a long, slow melody that represents idealized love, a theme that will be heard cyclically during the second half of the symphony.

2. We listen to this idealized love theme as it appears at the beginning of the sixth movement, which is entitled “Garden of Love’s Sleep.” The theme, shimmering and otherworldly, is played by an electronic keyboard instrument called an *ondes martenot*, accompanied by strings and decorated by the piano and percussion instruments. *(Musical selection: Messiaen, Turangalila Symphony, movement 6 [Garden of Love’s Sleep].)*

G. The *ondes martenot* was invented by a Parisian pianist and composer named Maurice Martenot and was first heard publicly in 1928.

1. It resembles a small electric organ with a big speaker attached to it, and the keyboard is played using the right hand, while the left hand controls the various dials and slides that modify its tone color and volume.

2. During the late 1920s and 1930s, the *ondes martenot* was perceived by many as “an instrument of the future,” and many of France’s leading composers wrote music for it.

3. Along with the *theremin*, the *ondes martenot* was the most popular electronic instrument developed before the synthesizer, and Messiaen uses it with superb effect in the *Turangalila Symphony*.

IV. We return to the first movement of the *Turangalila Symphony*, entitled “Introduction.”

A. The first half of this first movement is “about” the introduction of the earth and spirit themes. After a brief piano cadenza, the second half of the movement is given over to an amazing passage in which four different rhythmic patterns are superimposed one atop the other. Using Hindu rhythmic patterns called *tala*, Messiaen creates an incredibly energized passage characterized by constantly shifting rhythmic relationships, as different rhythmic patterns go in and out of phase with each other. *(Musical selection: Messiaen, *Turangalila Symphony*, movement 1 [Introduction]).*

B. During the course of the second movement, entitled “Love Song I,” explosive passages of music characterized by superimposed rhythmic patterns alternate with calm, static, and extremely lyric passages. Like Hector Berlioz in the first movement of the *Symphonie fantastique*, Messiaen is depicting the emotional extremes of love: intense pleasure and intense pain, clarity and disorientation. We hear the opening of the movement. *(Musical selection: Messiaen, *Turangalila Symphony*, movement 2 [Love Song I]).*

C. The third movement is entitled “Turangalila I.” It opens with a ghostly solo for clarinet, accompanied by the *ondes martenot*. *(Musical selection: Messiaen, *Turangalila Symphony*, movement 3 [Turangalila I]).*

D. Messiaen entitled the fourth movement “Love Song II.” It is, like so much of the symphony, a tour-de-force of layering and superimposition.

1. The movement begins, simply enough, as a duet between a piccolo and a bassoon, accompanied by a ringing *ondes martenot*. Soon enough, a woodblock enters, followed by low pizzicato strings and a rustling piano, with each new part characterized by its own melodic material and its own rhythmic profile.

2. By the time the opening section of the movement comes to its conclusion, the texture consists of five distinctly different, yet amazingly unified parts. *(Musical selection: Messiaen, *Turangalila Symphony*, movement 4 [Love Song II]).*

E. The fifth movement, entitled “Joy of the Blood of the Stars,” brings the first half of the symphony to its conclusion. Movement six, “Garden of Love’s Sleep,” begins with the gorgeous and dreamlike idealized love theme that is itself a product of the “mating” of the earth theme and the spirit theme. This sixth movement is the symphony’s adagio. It is a magical movement, with its lush harmonies and birdsongs heard in the piano based on the actual songs of the nightingale, blackbird, and garden warbler.
F. The seventh movement, entitled “Turangalila II,” is the shortest of the symphony. It features a bristling, birdsong-dominated piano part; it’s as if the quiet and relaxed nightingale, blackbird, and garden warbler of the previous movement have all been transformed into much more animated creatures. We hear the piano solo that initiates this seventh movement. (Musical selection: Messiaen, Turangalila Symphony, movement 7, opening [Turangalila II].)

G. The eighth movement is the longest of the symphony. Entitled “Development of Love,” this movement is exactly what it says it is—a huge development section, during which all of the major themes heard thus far in the symphony appear.
   1. The ongoing developmental process that occurs during this eighth movement is interrupted three times by increasingly longer and more ecstatic versions of the idealized love theme.
   2. Messiaen refers to these moments as the “explosions” of the love theme, and their appearance marks the climax of the symphony. We listen to the third and last of these “explosions” and the gradual subsidence that follows. (Musical selection: Messiaen, Turangalila Symphony, movement 8, Development of Love.)

H. The ninth movement, entitled “Turangalila III,” is a brief series of variations on the earth theme. The tenth movement, entitled simply “Finale,” is the only one of the movements written in sonata form.
   1. The spirit of this final movement is joyful and dancing, a return to the frenetic mood of the fifth movement. Messiaen indicates that this finale should be performed “very fast, and with great joy.”
   2. We listen to the recapitulation and conclusion of the movement and the symphony. Please note, about 1 minute and 22 seconds into the excerpt, we will hear the idealized love theme, which has, in this movement, been used as theme 2 of the sonata form. (Musical selection: Messiaen, Turangalila Symphony, movement 10 [Finale].)
Lecture Twenty-Four

Dmitri Shostakovich and His Tenth Symphony

Scope: It is entirely appropriate that we conclude this survey with Dmitri Shostakovich. What Haydn was for the 18th century, what Beethoven was for the 19th century, so Shostakovich was for the 20th—the preeminent composer of symphonies in his century. Like Haydn and Beethoven before him, Shostakovich wrote symphonies throughout his compositional career and wrote a large enough number of symphonies to constitute a major body of work. Like Haydn and Beethoven, Shostakovich’s symphonies constitute a virtual diary of his life and evolving compositional style. And like Haydn and Beethoven, Shostakovich’s symphonies are a true and unapologetic mirror of his times and his environment. We can only wonder which composers history will choose as representative of our time, but we can be sure that the symphonic genre will play a major role in helping to make that determination.

Outline

I. To understand the life and music of Dmitri Shostakovich (1906–1975), we must take a clear, honest, and unemotional view of the events that shaped him.

A. Shostakovich was the greatest composer produced by the Soviet Union. Propaganda of the time tells us that he was a model for the superior Soviet way of life and a hero of the Soviet Union. In reality, Shostakovich was abused, deceived, manipulated, and frightened by his government to a degree that threatened his sanity. That Shostakovich survived without being imprisoned or “liquidated” is a miracle. He survived because he was considered by the authorities to be a yurodivyy, a “village idiot” or “holy fool”; by Russian tradition, one of the chosen few allowed to speak out.

B. After Shostakovich’s death in August of 1975 and his subsequent “posthumous rehabilitation,” the Soviet authorities declared him to be “Soviet Russia’s most loyal musical son.” Again, in reality, the “public” Shostakovich said and did what he was told. He joined the Communist party when Khrushchev told him to do so in 1960, at the age of 54; he sat on official state committees and attended their meetings religiously; and he allowed his name to be signed to anti-Western rants and editorials.

C. Very few people outside the Soviet Union were clever enough to see the truth about Shostakovich. One of those people was the composer Nicholas Nabokov, an émigré to the United States and a cousin of the writer Vladimir Nabokov, who met Shostakovich in New York in 1949 and made some extraordinary observations at the time.

1. In 1948, Shostakovich was officially censured and nearly purged by the Soviet authorities, despite the fact that just seven years before, he had been proclaimed “a hero of the Soviet people” for having stayed in Leningrad during the siege and composed his Symphony no. 7, the so-called “Leningrad” Symphony.

2. At the time, Stalin had decided to bring to heel those members of the military and government, as well as artists and intellectuals, who had become emboldened by contact with the West during the war and by the Soviet victory over the Nazis. Thus, Shostakovich was fired from his teaching jobs at the Moscow and Leningrad Conservatories and his music was banned. He waited at night, awake and terrified, to be arrested. This “threat of arrest” had happened once before to Shostakovich, in 1936–1937, and he knew the taste of fear. As he had in 1936–1937, Shostakovich also considered suicide in 1948.

3. Then, in late February 1949, Stalin called Shostakovich and “asked” him to travel to the United States as a member of the Soviet delegation to the Congress of Peace and Culture. Shostakovich replied that the trip might seem odd, given that his works were freely played in America but had been forbidden in the Soviet Union. Stalin ordered that the ban on Shostakovich’s music be lifted, and in March of 1949, the composer left for the United States during the iciest days of the Cold War.

4. During the trip, hostile, strident, anti-Western, anti-American speeches were read—in English, by interpreters—while Shostakovich looked on in misery; gullible Westerners believed that these speeches were written by Shostakovich himself.

5. Nicholas Nabokov, however, knew that the remarks attributed to Shostakovich had been written in the standard style of Soviet propaganda, and he saw clearly that Shostakovich was being punished—he
was publicly humiliated by having to express his gratitude to the Communist Party for helping him recognize flaws in his work!

II. We take a brief detour from this period in Shostakovich’s life—the years 1948–1953, which saw the gestation and composition of the Tenth Symphony—to discuss the book that exposed the truth behind the carefully crafted, Soviet version of “Shostakovich” and ignited a debate about the composer and his music that goes on to this day.

A. The book, entitled *Testimony: The Memoirs of Dmitri Shostakovich*, consists of a series of interviews that Shostakovich gave near the end of his life. Sick and embittered, he poured out his heart and soul, his hostility and hatred toward the Soviet regime, and discussed the true meaning of his music.

1. The interviews—conducted at Shostakovich’s flat by a young Soviet musicologist named Solomon Volkov—were transcribed; Shostakovich signed the transcripts; and they were smuggled out of the Soviet Union with the promise that they would not be published until after the composer’s death.

2. Shostakovich died in 1975; when the Soviet government learned of the existence of the interviews, it did everything possible to prevent publication, but the memoirs were published by Harper and Row, in New York in 1979.

3. The Soviet government decried the book as another example of the West defaming a Soviet hero. The last thing the Soviets wanted in 1979 was to have Shostakovich—so recently rehabilitated—reconstructed as a closet dissident.

4. In the United States, Volkov was vilified and accused of having fabricated portions of the memoir; of using Shostakovich’s words to push his own personal agenda; and of trying to make money off the memory of a revered composer. The debate between “pro-Testimony” and “con-Testimony” writers and academics raged on.

B. In 1991 came the fall of the Soviet Union and, with it, the truth. We learned that what actually went on in the Soviet Union was much worse than what we in the West had thought possible.

C. Should we now believe *Testimony*? The answer is yes. Shostakovich’s friends and associates—speaking freely in interviews since 1991 or speaking from the grave in newly discovered and translated material—tell us repeatedly that the words and stories in *Testimony* are Shostakovich’s own. In the post-Soviet world, as the truth comes out, the dark tales contained in *Testimony* are now being corroborated. Finally, the Shostakovich we meet in *Testimony*—furious, embittered, humorous, and blackly ironic—is seen as a man who squares with his music.

III. Shostakovich, unlike many of his contemporaries, neither wept nor celebrated when he heard about Stalin’s death on March 5, 1953, but he did arrange for the release and premiere of the many masterworks he had composed and hidden since 1948.

A. A veritable flood of “new” Shostakovich works was heard in the months after Stalin’s death, including the Fourth String Quartet, the Fifth String Quartet, the Violin Concerto No. 1, and the song cycle *From Jewish Poetry*. The big premiere of this post-Stalin period, however, was that of the Symphony no. 10 in E Minor, op. 93, composed during the summer after Stalin’s death.

B. Shostakovich’s Tenth immediately became the most talked-about and influential piece of music in the Eastern Block. In those heady days after the death of Stalin, a period known as the “Thaw,” Shostakovich’s Tenth became a model for what the “new,” post-Stalin Soviet music might aspire to be: a more personally expressive, less explicitly programmatic work, one that both engaged and challenged its listeners.

C. Structurally, Shostakovich was very much a Classicist: We will observe in his music the now quite familiar Classical-era formal structures of sonata form, scherzo, and rondo. Harmonically, Shostakovich never abandoned traditional tonality, and his melodic language grows directly out of 19th-century Russian nationalism. If all of this would seem to indicate that Shostakovich was a musical conservative, we must remember that he had to walk a fine line between the doctrine of Soviet Socialist Musical Realism, that is, to compose music accessible to the Soviet masses, and his own compositional muse.

IV. The first of the four movements of Shostakovich’s Tenth is epic in terms of both expressive content and length, running around 25 minutes in performance. Structurally, it is a gigantic sonata form with three distinct themes.

A. The movement opens with a familiar “Russian” device: massed low strings, the deep, masculine, “Russian” voice of the bass singer. Familiar as this device may be, it is nowhere used to better effect than here,
imbuing this opening with tremendous gravity and a hint of the tragic. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 1, opening, theme 1.)

B. This magnificent and contemplative music now gives way to an exquisitely melancholy theme initially played by a clarinet. This constitutes the second of the three thematic elements that make up the exposition. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 1, theme 2.)

C. This “second theme” music builds to a huge climax, which is then followed by a reprise of the clarinet theme. Finally, six minutes into the movement, the third and final thematic element is heard: a slightly nervous, slightly dancing theme initially heard in a solo flute accompanied by pizzicato strings. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 1, theme 3.)

D. Not one of this movement’s three principal themes is magnificent, heroic, or otherwise dramatic when it makes its first appearance. In fact, the impression we get during this first movement has been described as “the quality of absence—of emptiness.” Yes, the thematic ideas develop, but in their primal state, they are all quiet, melancholy, restrained; the anticipated “bombast” of a typical symphonic first movement is replaced with introspection and uneasy quiet, a perfect metaphor for the mood in the Soviet Union after the death of the “leader and teacher.”

V. The second movement cannot be said to have a mood of introspection or uneasy quiet. It is a raw, brutal, and vicious piece of music—Shostakovich’s famous musical portrait of Stalin. It starts fortissimo and, from there, features 50 crescendos and only 2 decrescendos! (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 2, entirety.)

VI. Throughout both the third and fourth movements, Shostakovich repeatedly uses a particular melodic idea consisting of four pitches.

A. These pitches, D–Eb–C–B, are quite significant, in that they constitute Shostakovich’s musical signature: D–S–C–H. In German, the pitch names are D–S(Eb)–C–H(B)—D S C  H, as in D. Shostakovich.

B. This musical signature is first heard about 1 minute and 10 seconds into the third movement. When it first appears, it is rather shrilly played by winds and accompanied by a triangle. This is cartoon-like music, a herky-jerky puppet’s dance, and it is a clear statement on Shostakovich’s part. He often said that “we are all marionettes.” That he would portray himself—with his own musical signature—in the guise of a puppet is typical of his cynical, ironic sense of humor. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 3, D–S–C–H appearance.)

VII. The fourth movement begins with a slow introduction that itself begins with a pensive melody for ‘cellos and double basses, a clear reference to the beginning of the first movement of the symphony. (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 4, introduction, opening.)

A. When this long and bleak introduction finally ends, the fast, chipper and upbeat music that follows it seems ridiculously incongruous, as if Shostakovich is saying, “Smile! Smile! We’re supposed to be happy! The leader and teacher says so! Smile!” (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 4, introduction, opening.)

B. Given the spirit of the first three movements of this symphony, the mock gaiety of this movement becomes more and more forced, until the music metamorphoses into something very dark; the “smile” disappears, and the frenzied viciousness of the second movement returns, followed by a huge and howling appearance of the D–S–C–H motive. It is as if Shostakovich is saying to us, “I have danced the dance and smiled the smile, and now Stalin is dead and I will do it no longer!” (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 4.)

C. The final minutes of the symphony are deeply moving. The “smile” is gone; the music becomes lyric and introspective, punctuated throughout by the D–S–C–H motive. Finally, the fast, upbeat music returns, but it seems less incongruous, as if perhaps, now, there is a genuine reason to smile. Certainly, the celebratory conclusion of the movement would seem to reinforce that interpretation; the reiterated D–S–C–H motive heard among blaring brass is a clear and personal statement: “I am here; I am alive; and I can still write!” (Musical selection: Shostakovich, Symphony no. 10 in E Minor, op. 93, movement 4, conclusion.)

D. It was just this sort of movement that confused Western commentators for years. Thanks to Testimony and the work of such scholars as David Fanning, we now understand that irony is the key to understanding Shostakovich’s music.
E. A few months after the premiere of the Tenth, Shostakovich wrote a truly absurd apology for the symphony that helped him “play it safe” with the authorities. He gave the official critics the negative comments they required and, at the same time, distracted them from thinking too deeply about the “true” meaning of the symphony. Nonetheless, Shostakovich’s Tenth became an instant classic, and the composer emerged from his censure with his reputation enhanced. The sheer quality of his Tenth Symphony was a testament to Shostakovich’s incredible artistic integrity and imagination.
Timeline of Works

1607................................. Claudio Monteverdi, overture to *Orfeo*
1686................................. Jean-Baptiste Lully, overture to *Armide*
1721................................. Alessandro Scarlatti, overture to *La Griselda*
1721................................. Johann Sebastian Bach, Brandenburg Concerto no. 3 in G Major, BWV 1048
1735................................. Giovanni Battista Pergolesi, overture to *L’Olimpiade*
1741................................. Jan Vaclav Stamitz, Symphony in A Major
1744................................. Giovanni Battista Sammartini, Symphony no. 32 in F Major
1747................................. Franz Xaver Richter, Symphony in G Major
1753................................. Jan Vaclav Stamitz, Symphony in D Major, op. 3, no. 2
1759................................. Joseph Haydn, Symphony no. 1 in D Major
1762................................. Joseph Haydn, Symphony no. 3 in G Major
1764................................. Wolfgang Mozart, Symphony no. 1 in Eb Major, K. 16
1764................................. Georg Christoph Wagenseil, Symphony in Bb Major, WV 441
1765................................. Johann Christian Bach, Symphony in D Major, op. 3, no. 1
1767................................. Carl Ditters von Dittersdorf, Symphony in C Major, “The Four Ages of Mankind”
1769................................. François Gossec, Symphony in C Major, Brook 85
1771................................. Ignaz Holzbauer, Symphony in D Major, op. 3, no. 4
1771................................. Wolfgang Mozart, Symphony no. 14 in A Major, K. 114
1772................................. Joseph Haydn, Symphony no. 45 in F# Minor, “Farewell”
1773................................. Carl Philipp Emanuel Bach, Symphony no. 6 in E Major
1773................................. Wolfgang Mozart, Symphony in G Minor, K. 183
1777................................. Jan Ignatius Vanhal, Symphony in D Major, Bryan D17
1778................................. Christian Cannabich, Symphony no. 50 in D Minor, op. 10, no. 5
1778................................. Wolfgang Mozart, Symphony no. 31 in D Major
1780................................. Wolfgang Mozart, Symphony no. 34 in D Major
1782................................. Luigi Boccherini, Symphony no. 15 in D Major, op. 35, no. 1
1782................................. Joseph Haydn, Symphony no. 77 in Bb Major
1783................................. Michael Haydn, Symphony in G Major
1783................................. Wolfgang Mozart, Symphony no. 36 in C Major
1785................................. Joseph Haydn, Symphony no. 83 in G Minor
1785................................. Joseph Haydn, Symphony no. 85 in Bb Major
1786................................. Joseph Haydn, Symphony no. 82 in C Major
1788................................. Wolfgang Mozart, Symphony no. 41 in C Major, “Jupiter”
1791................................. Joseph Haydn, Symphony no. 96 in D Major, “Miracle”
1796 ................................................ Joseph Haydn, Symphony no. 104 in D Major
1800 ................................................ Ludwig van Beethoven, Symphony no. 1 in C Major, op. 21
1802 ................................................ Ludwig van Beethoven, Symphony no. 2 in D Major, op. 36
1803 ................................................ Ludwig van Beethoven, Symphony no. 3 in Eb Major, op. 55
1806 ................................................ Ludwig van Beethoven, Symphony no. 4 in Bb Major, op. 60
1808 ................................................ Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67
1808 ................................................ Ludwig van Beethoven, Symphony no. 6 in F Major, op. 68
1812 ................................................ Ludwig van Beethoven, Symphony no. 7 in A Major, op. 92
1813 ................................................ Ludwig van Beethoven, Symphony no. 8 in F Major, op. 93
1816 ................................................ Franz Schubert, Symphony no. 5 in Bb Major, D. 485
1818 ................................................ Franz Schubert, Symphony no. 6 in C Major, D. 589
1822 ................................................ Franz Schubert, Symphony no. 8 in B Minor, D. 759
1824 ................................................ Ludwig van Beethoven, Symphony no. 9 in D Minor, op. 125
1826 ................................................ Franz Schubert, Symphony no. 9 in C Major, D. 944
1830 ................................................ Hector Berlioz, Symphonie fantastique
1833 ................................................ Felix Mendelssohn, Symphony no. 4 in A Major, op. 90, “Italian”
1841 ................................................ Robert Schumann, Symphony in Bb Major, op. 38, “Spring”
1850 ................................................ Robert Schumann, Symphony no. 3 in Eb Major, op. 97, “Rhenish”
1872 ................................................ Peter Tchaikovsky, Symphony no. 2 in C Minor, op. 17, “Little Russian”
1873 ................................................ Nicolai Rimsky Korsakov, Symphony no. 3 in C Major, op. 32
1876 ................................................ Alexander Borodin, Symphony no. 2 in B Minor
1876 ................................................ John Knowles Paine, Symphony no. 1 in C Minor, op. 23
1880 ................................................ Anton Bruckner, Symphony no. 4 in Eb Major, “Romantic”
1883 ................................................ Johannes Brahms, Symphony no. 3 in F Major, op. 90
1885 ................................................ Antonin Dvorak, Symphony no. 7 in D Minor, op. 70
1886 ................................................ Camille Saint-Saëns, Symphony no. 3 in C Minor, op. 78, “Organ”
1888 ................................................ César Franck, Symphony in D Minor
1894 ................................................ Gustav Mahler, Symphony no. 2 in C Minor
1895 ................................................ Alexander Glazunov, Symphony no. 5 in Bb Major, op. 55
1897 ................................................ Mily Balakirev, Symphony no. 1 in C Major
1902 ................................................ Charles Ives, Symphony no. 2
1904 ................................................ Charles Ives, Symphony no. 3
1911 ................................................ Edward Elgar, Symphony no. 2 in Eb Major, op. 63
1915 ................................................ Jean Sibelius, Symphony no. 5 in Eb Major, op. 82
1916 ................................................ Charles Ives, Symphony no. 4
1916 ................................................ Carl Nielsen, Symphony no. 4, “The Inextinguishable”
1917................................................ Sergei Prokofiev, Symphony no. 1 in C Major, op. 25
1933................................................ Aaron Copland, Symphony no. 2, “Short Symphony”
1936................................................ Samuel Barber, Symphony no. 1
1937................................................ Roy Harris, Symphony no. 3
1941................................................ William Schuman, Symphony no. 3
1944................................................ Sergei Prokofiev, Symphony no. 5 in Bb Major, op. 100
1947................................................ Ralph Vaughan Williams, Symphony no. 6 in E Minor
1948................................................ Olivier Messiaen, Turangalila Symphony
1953................................................... Dmitri Shostakovich, Symphony no. 10 in E Minor, op. 93
Glossary

**Academy**: Public concert in 18th-century Vienna, Austria.

**Adagio**: Slow.

**Allegretto** (It.): Fast but not as fast as allegro.

**Allegro** (It.): Lively, somewhat fast.

**Andante**: Walking speed.

**Andantino**: Slower than walking speed.

**Arpeggio**: Chord broken up into consecutively played notes.

**Augmented**: (1) Major or perfect interval extended by a semi-tone, e.g., augmented sixth: C-A sharp. (2) Notes that are doubled in value; e.g., a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

**Baroque**: Sixteenth- and seventeenth-century artistic style characterized by extreme elaboration. In music, the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

**Bridge**: Musical passage linking one section or theme to another. (See transition.)

**Brook**: Cataloging identification, as for works of Gossec, systematically cataloged by musicologist Barry S. Brook.

**Bryan**: Cataloging identification, as for works by Vanhal, systematically cataloged by musicologist Paul Bryan.

**Cadence**: Short harmonic formulas that close a musical section or movement. The most common formula is dominant–tonic (V–I). (1) A closed (or perfect) cadence fully resolves: The dominant is followed by the expected tonic. (2) An open (or imperfect) cadence is a temporary point of rest, usually on an unresolved dominant. (3) A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

**Cadenza**: Passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player’s skills.

**Chromatic**: Scale in which all the pitches are present. On a keyboard, this translates as moving consecutively from white notes to black notes.

**Classical**: Designation given to works of art of the 17th and 18th centuries, characterized by clear lines and balanced form.

**Coda**: Section of music that brings a sonata-allegro movement to a close.

**Concertmaster**: In early terminology, conductor; in modern terminology, the principal first violinist.

**Consonance**: Stable and resolved interval or chord; a state of musical rest.

**Crescendo**: Getting louder.

**Da capo**: Back to the top or beginning (instruction in a score).

**Development**: Section in a classical sonata-allegro movement in which the main themes are developed.

**Diminished**: Minor or perfect interval that is reduced by one semi-tone; e.g., minor seventh, C-B flat, becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.

**Dissonance**: Unresolved and unstable interval or chord; a state of musical tension.

**Dominant**: Fifth note of a scale and the key of that note; e.g., G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

**Double fugue**: Complex fugue with two subjects, or themes.
**Drone**: Note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

**Dynamics**: Degrees of loudness, e.g., *piano* (“quiet”), *forte* (“loud”), indicated in a musical score.

**Empfindsam**: Pre-Classical, mid-18th-century German musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

**Enharmonic**: Notes that are identical in sound but with different spellings depending on the key context, e.g., C sharp and D flat.

**Enlightenment**: Eighteenth-century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

**Eroica**: Sobriquet, literally meaning “heroic,” given to Beethoven’s Symphony No. 3.

**Exposition**: Section in a classical sonata-allegro movement in which the main themes are exposed, or introduced.

**Fermata**: Pause.

**Flat**: Note that has been lowered by one half-tone in pitch; symbolized by $\flat$.

**Forte** (It.): Loud.

**Fortissimo** (It.): Very loud.

**French overture**: Invented by the French composer Jean-Baptiste Lully, court composer to King Louis XIV. The French overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes; slow, stately tempo; dotted rhythms; and sweeping scales.

**Fugato**: Truncated fugue in which the exposition is not followed by true development.

**Fugue**: Major, complex Baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

**Galant**: Pre-Classical, mid-18th-century Italian musical style, characterized by melodic tunefulness, simplicity of utterance, and directness of expression.

**Gesamtkunstwerk**: All-inclusive artwork or art form, containing music, drama, poetry, dance, and so on; term coined by Richard Wagner.

**Heiligenstadt Testament**: Confessional document penned by Beethoven at a time of extreme psychological crisis. In it, he despairs over his realization that he is going deaf but determines to soldier on.

**Hemiola**: Temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

**Home key**: Main key of a movement or composition.

**Homophonic**: Musical passage or piece that has one main melody and everything else is accompaniment.

**Interval**: Distance in pitch between two tones, e.g., C-G (upwards) = a fifth.

**Inversion**: Loosely applied to indicate a reversal in direction; e.g., a melody that goes up, goes down in inversion and vice versa. Its strict definitions are as follows: (1) Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave; e.g., C-E-G (played together) becomes E-G-C or E-C-G. (2) Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa; e.g., C-D-E becomes C-B-A.

**K. numbers**: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

**Kapellmeister** (Ger.): Orchestra director/composer.

**Key**: Central tonality, named after the main note of that tonality.

**Largo** (It.): Broad, slow.
Major/minor key system: Two essential modes, or “pitch palettes,” of European tonal music; major is generally perceived as being the brighter sounding of the two, and minor, the darker sounding of the two.

Mannheim School: Composers, orchestra, and teaching institutions of the court of Mannheim between 1741 and 1778.

Measure (abbr. ms.): Metric unit; space between two bar lines.

Melisma: Tightly wound, elaborate melodic line.

Meter: Rhythmic measure, e.g., triple meter (3/4), in which there are three beats to the bar, or duple meter (2/4), in which there are two beats to the bar.

Metric modulation: Main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

Minuet: Seventeenth- and eighteenth-century graceful and dignified dance in moderately slow three-quarter time.

Minuet and trio: Form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form, with the first minuet repeated after the trio and each section itself repeated.

Modal ambiguity: Harmonic ambiguity, in which the main key is not clearly identified.

Mode: Major or minor key (in modern Western usage).

Modulation: Change from one key to another.

Motive: Short musical phrase that can be used as a building block in compositional development.

Movement: Independent section within a larger work.

Musette: (1) Bagpipe common in Europe in the 17th and 18th centuries. (2) Piece of music in rustic style with a drone bass.

Musical form: Overall formulaic structure of a composition, e.g., sonata form; also the smaller divisions of the overall structure, such as the development section.

Nationalism: Incorporation of folk or folk-like music into concert works and operas.

Ostinato: Motive that is repeated over and over again.

Overture: Music that precedes an opera or play.

Pedal note: Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

Pianissimo (It.): Very quiet.

Piano (It.): Soft or quiet.

Piano trio: Composition for piano, violin, and cello.

Pivot modulation: A tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp-minor triad) and F-A-C (F-major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

Pizzicato (It.): Very short (plucked) notes.

Polyphony: Dominant compositional style of the Pre-Classical era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

Polyrhythm: Simultaneous use of contrasting rhythms.

Polytonality: Simultaneous use of two or more different keys (major and/or minor) or modes.

Presto: Fast.

Quartet: (1) Ensemble of four instruments. (2) Piece for four instruments.
Recapitulation: Section following the development in a sonata-allegro movement, in which the main themes return in their original form.

Recitative: Operatic convention in which the lines are half-sung, half-spoken.

Retrograde: Backwards.

Retrograde inversion: Backwards and upside down.

Ripieno (It.): Passage played by the whole orchestra as opposed to a passage played by solo instruments (concertante).

Ritardando (It.): Gradually getting slower (abbreviation: ritard).

Ritornello (It.): Refrain.

Romanticism: Nineteenth-century artistic movement that stressed emotion over intellect and celebrated the boundlessness, the fantastic, and the extremes of experience.

Rondo (It.): Musical form in which a principal theme returns—like a refrain—after various contrasting episodes.

Scherzando (It.): In a joking manner.

Scherzo (It.): “Joke”; name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

Semi-tone: Smallest interval in Western music; on the keyboard, the distance between a black note and a white note; also, B-C and E-F.

Sequence: Successive repetitions of a motive at different pitches. A compositional technique for extending melodic ideas.

Sharp: Note that has been raised one half-tone in pitch; symbolized by #.

Sonata-allegro form (also known as sonata form): Most important musical structure of the Classical era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section, and the movement is closed with a coda.

Stringendo (It.): Compressing time; getting faster.

String quartet: (1) Ensemble of four stringed instruments: two violins, viola, and cello. (2) Composition for such an ensemble.

Sturm und Drang (Ger.): “Storm and stress”; late 18th-century literary movement.

Symphony: Large-scale instrumental composition for orchestra, containing several movements. The Viennese Classical symphony usually had four movements.

Symphonic poem: One-movement orchestral composition depicting a story and usually based on literature.

Syncopation: Displacement of the expected accent from a strong beat to a weak beat and vice versa.

Theme and variations: Musical form in which a theme is introduced, then treated to a series of variations on some aspect of that theme.

Tone poem: See symphonic poem.

Tonic: First note of the scale; main key of a composition or musical section.

Transition (or bridge): Musical passage linking two sections.

Triad: Chord consisting of three notes: the root, the third, and the fifth, e.g., C-E-G, the triad of C major.

Trio: (1) Ensemble of three instruments. (2) Composition for three instruments. (3) Type of minuet, frequently rustic in nature and paired with another minuet to form a movement in a Classical-era symphony.

Triplet: Three notes occurring in the space of one beat.
**Tritone**: Interval of six semi-tones that produces an extreme dissonance and begs for immediate resolution.

**Tutti (It.)**: The whole orchestra plays together.

**Viennese Classical style**: Style that dominated European music in the late 18th century. It is characterized by clarity of melodies, harmonies, and rhythms and balanced, proportional musical structures.

**Voice**: A pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor, and bass.
List of Symphonists

Pre-Classical:
Giovanni Battista Pergolesi (1710–1736)
Giovanni Battista Sammartini (c.1700–1775)
Franz Xaver Richter (1709–1789)
Ignaz Holzbauer (1711–1783)
Carl Philipp Emanuel Bach (1714–1788)
Georg Christoph Wagenseil (1715–1777)
Jan Vaclav Stamitz (1717–1757)

Classical:
Christian Cannabich (1731–1798)
Joseph Haydn (1732–1809)
François Gossec (1734–1829)
Johann Christian Bach (1735–1782)
Michael Haydn (1737–1806)
Carl Ditters von Dittersdorf (1739–1799)
Jan Ignatius Vanhal (1739–1813)
Luigi Boccherini (1743–1805)
Wolfgang Mozart (1756–1791)
Franz Schubert (1797–1828)

His Own Category:
Ludwig van Beethoven (1770–1827)

Romantic:
Hector Berlioz (1803–1869)
Felix Mendelssohn (1809–1847)
Robert Schumann (1810–1856)
César Franck (1822–1890)
Anton Bruckner (1824–1896)
Alexander Borodin (1833–1887)
Johannes Brahms (1833–1897)
Camille Saint-Saens (1835–1921)
Mily Balakirev (1837–1910)
John Knowles Paine (1839–1906)
Peter Tchaikovsky (1840–1893)
Antonin Dvorak (1841–1904)
Nicolai Rimsky Korsakov (1844–1908)
Edward Elgar (1857–1934)
Gustav Mahler (1860–1911)

20th Century:
Carl Nielsen (1865–1931)
Alexander Glazunov (1865–1936)
Jean Sibelius (1865–1957)
Ralph Vaughan Williams (1872–1958)
Charles Ives (1874–1954)
Sergei Prokofiev (1891–1953)
Roy Harris (1898–1979)
Aaron Copland (1900–1990)
Dmitri Shostakovich (1906–1975)
Olivier Messiaen (1908–1992)
Samuel Barber (1910–1981)
William Schuman (1910–1992)
Annotated Bibliography

Brown, A. Peter. *The Symphonic Repertoire, Volume II*. Bloomington: University of Indiana Press, 2002. This book offers a comprehensive and highly technical exploration of the symphonies of Haydn, Mozart, Beethoven, and Schubert. As such, it is not for the casual reader, but it is an essential source for anyone who is looking for a detailed and scholarly examination of the key symphonic composers of the Classical era.

Downes, Edward. *Guide to Symphonic Music*. New York: Walker and Company, 1981. A huge collection of essays on orchestral works from the 17th century through the mid-20th century, arranged alphabetically by composer. Most of the essays first appeared as program notes for the New York Philharmonic Orchestra, and as such, they are written for the non-specialist. Along with the Steinberg book (see below), this is the indispensable source for general information about the orchestral repertoire.


Steinberg, Michael. *The Symphony: A Listener’s Guide*. Oxford and New York: Oxford University Press, 1995. This book is a collection of program notes written over the years by Michael Steinberg, music critic for the *Boston Globe* and artistic advisor and program note writer for the Boston Symphony, the San Francisco Symphony, and the New York Philharmonic. They are everything program notes should be: packed with information, witty, erudite but never stuffy. Along with the Downes book (above), this is the indispensable source for the symphonic repertoire.
Full Bibliography


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