Western Classical Tradition

Area of Study A: Development of the Symphony from 1750-1900

Student Handbook

Stuart McSweeney

How to use this handbook

This document is a compilation of sources and personal research into the development of the symphony from 1750-1900. Sources have been referenced at the end of this handbook and students are encouraged to read around those, and other, sources further.

Information in this handbook is to be used as a basis for further research and not to say that students will receive a top mark if only the information in this handbook was used for revision and examination purposes.

Do take the opportunity to listen to a range of symphonies - you will come across a wide range of emotions and developments; there is no timeframe of how many symphonies you should listen to but aim to listen to a new symphony each week. This will also help with your composing work as you are to compose 1 piece in the Western Classical Traditional style.

Hyperlinks have been added to composers' names and to symphonies for further information and YouTube videos respectively.

This is to be used in conjunction with the 50 greatest symphonies for wider reading and other textbooks including the Eduqas Study Guide by Rhinegold. Analysis of symphonies in this handbook are across various movements when only single movements from symphonies is required for the examination itself as reference.

Fellow teachers - any feedback would be welcomed on these including detail and choice of symphonies.

Contents

Overview of unit **5**

What do we learn? **5**

What to expect in the exam and example questions **6**

Examiner feedback **7**

Composer timeline **8**

Music timeline **8**

Origins of the Symphony **10**

Classical symphony features **11**

Symphonic 'Schools' **12**

Haydn **13**

Mozart **14**

Beethoven **14**

Rhinegold notes: The Symphony: Part 1: Haydn and origins **15**

Mannheim **19**
- Mannheim Rocket, Sigh and Birdies 19

Set work notes **22**
- Haydn Symphony no.104 in D major 22
- Mendelssohn Symphony no.4 in A major (Italian) 28

Essay title areas **37**

Development of the elements **38**
- Melody 38
- Structure 41
- Harmony and Tonality 42
- Instrumentation 46
- Rhythm and Tempo 50
- Texture 52

- Development of the Symphony 52
- Development of the Orchestra 53
- Decline of the continuo 54
- Programme symphony/symphonic poem/tone poem 55
- Emergence of Nationalism 56
- Patrons 57

Development of Classical music **57**

Orchestration **59**

Rhinegold notes: The Symphony: Part 2: Beethoven and beyond **65**

Key symphonies **79**

Classical: 1750-1830: Features, composers and works **80**

Rhinegold notes: The Symphony: Part 3: From Mahler to the moderns **81**

Romantic: 1830-1900: Composers, works and wider listening **86**

Overview of key symphonies **87**

Key symphonies that changed the world **88**

Early Classical 1750 - 1770 90

Stamitz: Symphony in D major No 2. (1750-1754) 90
Haydn: Symphony no. 2 in C (1760) 92
Haydn: Symphony no. 49 in Fm (1768) 93

Mature Classical 1770 - 1830 94

Mozart: Symphony no.25 in G minor (1773) 94
Mozart: Symphony no. 40 in G minor (1788) 97
Haydn: Symphony no. 104 in D major (1795) 101
Beethoven: Symphony no.3 'Eroica' (1803) 102
Beethoven: Symphony no. 5 in C minor (1808) 107
Beethoven: Symphony no.6 in F major (1808) 114
Schubert: Symphony no.9 in C major (1825) 117

Later Romantic 1830 onwards 119

Berlioz: Symphonie Fantastique (1830) 119
Mendelssohn Symphony no.4 in A major (1833) 126
Liszt: Faust Symphony (1857) 128
Bruckner: Symphony no.4 in Eb major (1874) 133
Tchaikovsky: Symphony no. 5 (1888) 137
Mahler: Symphony no. 2 (1894) 140

Example questions **146**

Mark scheme for essays **148**

Further Reading/Research **149**

Linked documents/sources **149**

Sources **149**

Overview of unit

Component 3: Appraising (40%)

Externally assessed Exam (2h15m)
We will study the following:

- Western Classical Tradition: The Development of the Symphony – one set work (40%)
  - *Symphony No 104 in D Major, 'London'*: Haydn **or**
  - *Symphony No 4 in A Major, 'Italian'*: Mendelssohn

- Musical Theatre (30%)

- Into the Twentieth century – two set works (30%)
    - *Trio for Oboe, Bassoon and Piano, Movement II:* Poulenc **and**
    - *Three Nocturnes, Number 1, Nuages:* Debussy

- Analysis of set works with a blank score
- Essay questions on wider context of set works
- Questions on unprepared extracts with and without a score
- An exam lasting 2 hours and 15 mins, covering the following Areas of Study:

What do we learn?

Section 3 - Western Classical Tradition (Area of Study A)

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750 - 1900)

This area of study focuses on the development of the symphony through the Classical and Romantic eras. The symphony, as it developed, was considered to be the most important instrumental genre of the 18th and 19th centuries and contains some of the most exciting orchestral repertoire of the period. The development of the symphony went hand in hand with the development of the orchestra into a grand and powerful force. Equally grand forms and structures were needed to allow the instruments to demonstrate their full potential and with this we see the emergence of sonata form.

- Questions based on a short extract from an unknown symphony, skeleton score provided;
- Choice of question on Mendelssohn or Haydn; and
- 15 mark essay question based on the WCT and symphonies.

What to expect in the exam and example questions

Area of Study A: Western Classical Tradition: 40 marks in total
Unfamiliar piece

Questions	Marks	Audio?	Skeleton score?	Blank score?	Lyrics?
Multiple	10	✓	✓	x	x

Write in the missing pitch and rhythm in bars 32–62.
Describe the chord used in bar 15.3

Area of Study A: Western Classical Tradition
Haydn **or** Mendelssohn

Questions	Marks	Audio?	Skeleton score?	Blank score?	Lyrics?
Multiple	15	x	x	✓	x

Compare this section, bars 54–83, with bars 221–246 outlining similarities and differences. Locate your answers with bar and beat numbers.

Identify one example of each of the following harmonic features within bars 1–53. (You should give the bar and beat, e.g. 252 which means bar 25 beat 2.) (options include Subdominant chord in second inversion, Tonicisation of E minor and Secondary dominant 7th in first inversion)

Describe Haydn's use of thematic material in bars 119–194. You should include observations about what themes are used and how Haydn develops them. Locate your answers with bar and beat numbers. [5]

Area of Study A: Western Classical Tradition
Symphonies holistically

Questions	Marks	Audio?	Skeleton score?	Blank score?	Lyrics?
1	15	x	x	x	x

Discuss the structural changes that took place in symphonic works between 1750 and 1900. Your answer should refer to a range of works from the period, and must include brief references to both set works. [15]

Tips: *Spend around 30 minutes on this essay although it is timed in the exam*

Examiner feedback

Moving forward for next year, the following points should be borne in mind in order to build
on achievements in this component:

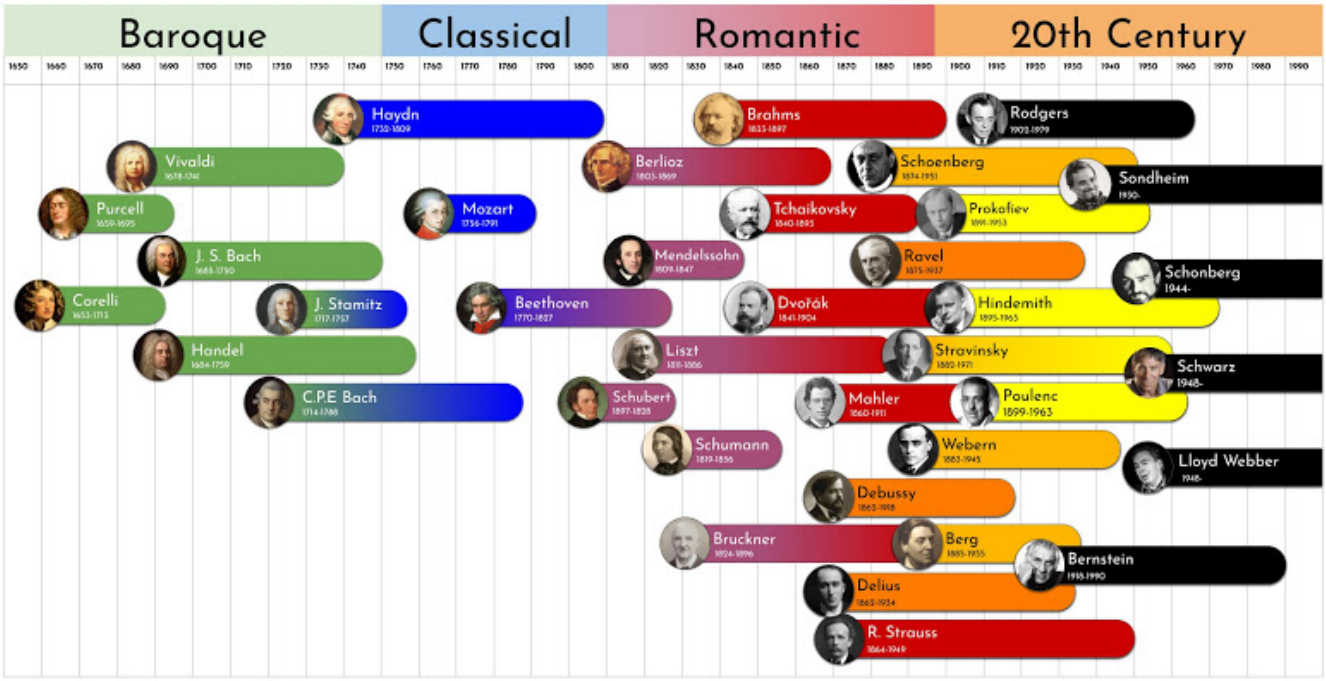
- Targeting answers on harmony and tonality. Examiners still report that these areas are not as strongly answered
- Reminding candidates to substantiate points made with specific line/bar/beat references as directed in questions. Marks are lost unnecessarily by not doing this
- Making sure answers do home in on the specific features asked for – e.g. discuss melodic features if this is what the question directs
- Focus on extract 2 in the comparison questions of AOSs B, C and D, comparing it

to extract 1 and not merely describing both extracts

- Make sure relevant supporting works are discussed in questions 8 and 10 of AOSs E and F respectively

- Aim for more specific musical detail in essay in symphonic repertoire

Composer timeline



Music timeline

Medieval

Codifying of notation, experimenting with multiple vocal lines, drones, role of perfect intervals, creation of part-books and tomes of sacred music. Poetry rhythms used in music, troubadours / folk song separate from religious music. Organum explored, and separate schools of thought emerge on the correct way to notate and perform music: Ars Nova in France, Trecento in Italy, Ars subtilior (French + Italian) and Contenance Angloise in England. Further codifying of notation, more experimenting, more florid vocal lines, cadences appear within music, Church modes spread. All with a dose of plague.

Renaissance

Strict counterpoint codified, English music rises and spreads to Europe (**Tomkins**, **Dunstable**), polyphony established, notation standardised, music printed/published (**Tallis**/**Byrd** and Elizabeth I), harmony as a byproduct of horizontal line, music for the Church increases (masses and motets – **Palestrina**), secular madrigals incorporate folk

music (**Monteverdi**), experiments with major and minor result in musica ficta and general woe, Henry VIII sits on and wipes out church music, before leaving behind Christ Church Oxford, Trinity Cambridge and King's College Chapel. Madrigals become more dramatic and raunchy after wine (fa la la la la). **Gabrieli** meanwhile was slamming choirs and brass ensembles together in various corners of St Marks in Venice.

Baroque

Instruments become more integral, harmony envisioned from the bass up instead of floating, ensembles standardised (strings and woodwind), instrument manufacture improves beyond meh, figured bass and inversions standardised, opera appears (trying to revive Greek drama), forms are clarified, counterpoint thrives, **Bach** rocks up. Music further entwines with Art and Architecture, lines are ornamented, music blossoms under emerging aristocratic/dynastic patronage, music used for social occasions (dances, fireworks, peasant baiting, etc.), tuning solutions are proposed with some success, circle of fifths is theorised (**Corelli** jumps on it), harpsichord gets modified, programme music appears (**Vivaldi**'s notation of birdsong and shepherds in *The Four Seasons*, etc.), virtuosi appear, people still talk at 'concerts', brass begin to appear in sacred or royal music, **Vivaldi** dies and is largely forgotten, **Handel** becomes English and battles **Scarlatti** (probably), **Telemann** does his own thing, **Bach** aces life, formalises the chorale and fugue, puts organ music on the map (with **Buxtehude**) and writes a fugue with all 12 semitones in before saying bye. A = 415Hz give or take a minor 3rd.

Classical

Reaction to the extreme ornamentation and perceived ostentatiousness of Baroque, with more emphasis placed on order, balance and refinement, Enlightenment seeking purity by channelling Ancient Greek principles of proportion and order, ornamentation stripped back, emphasis on clear melody and accompaniment, rise in domestic music making, String Quartet and Chamber music rises, helped by continued patronage of wealthy aristocrats, Baroque dance forms are modified or expanded, the sonata and symphony appear in renewed forms, texture becomes more transparent, tuning systems are proposed and experimented with, pianos begin to appear and be manufactured widely, but people still talk at concerts. Horns and clarinets appear in the orchestra and as soloists, and opera becomes funny, tailored for a wider audience, and a tool for political and social satire. **Haydn** lives to 77 continuously writing music. Teaching pieces and studies are written for the emerging amateur market, **Mozart** aces musical life but squanders his wealth and fails actual life, and **Beethoven** becomes a git but can still hear (for now).

Romantic

Harmony and texture experimented enriched, music's emotive power returned to and deepened, melodies become longer and more emotionally saturated, forms are enlarged, tuning still experimented with (much to the annoyance of strings), more keys used, piano is more commonplace, is stronger/louder and has wider range. The virtuoso rises (again) but with added ego, audiences go to concerts to actually listen, the orchestra gets enlarged and added to at both pitch extremes, there's an emphasis on the very big or the miniature, music is seen as a gateway to the soul/divine, philosophers continue to wrestle with what existence is and composers offer answers in music

with what existence is and composers offer answers in music.

More extreme states of emotion are depicted, domestic music making is in its prime, publishing houses pop up throughout Europe, nationalism rears its head, opera becomes more real/truthful and hard-hitting, the solo recital becomes a thing, lights are dimmed at recitals and concerts when **Liszt** realised it shut people up, and programme music appears (again). The sinister and the macabre become a fascination at one extreme, and nature and the divine at the other, **Beethoven**'s hearing declines and his isolation yields the most powerful music yet heard, and **Mendelssohn** rediscovers Vivaldi. **Wagner** lightly redefines the motif, takes the baton of grumpiness from **Beethoven**, goes back to Greek mythology and attempts to unify into thirteen operas the extremes of art, music, love, death, the soul, drama and human existence that have happened ever since.

Chopin goes back to Bach and Baroque forms or his native Poland to redefine most of the miniature genres as works in their own right, nationalism becomes a big thing thanks to beef in Europe, the Russians shout 'hey' and emerge with **The Mighty Five**, choosing to channel the East as an expression of their national power against Europe. **Mahler** and **Strauss** take music to instrumental, formal and harmonic extremes without agreeing, extreme keys in the circle of fifths become more possible with tuning advances (A now = 440Hz give or take a minor 2nd and a southerly breeze), and tonal colours are exploited with less used keys.

Harps, glockenspiels and more percussion are added to the orchestra, with yet more violins for the giggles, music ascends in status, forms become undetectable, the music critic rocks up uninvited, keys and the relationships between them dissolve, as do traditional modulation relationships and harmony. **Henry Wood** starts the Proms in London to bring music to all, and twelve semitones become equal (unconnected to Proms). **Schoenberg** formalises experiments with melodies where all twelve notes appear only once (too bad that Bach beat him by several hundred years), and mathematical combinations and permutations give one last push at the extremes of harmony. Meanwhile pointillism and impressionism infuse themselves into music (**Debussy**, **Ravel**, etc.) and the sustain pedal gets sellotaped down. And out on a limb opera and ballet become more adventurous, risqué and provocative (**Stravinsky** *Rite of Spring*, **Debussy** *Jeux*). Nationalism gets worse and WWI breaks out. Bad.

Origins of the Symphony

- Started around 1700s in Italy
- Founded in overtures by Domenico Scarlatti
- 'Sinfonia' comes from Greek 'syn' ('together') and 'phone' ('sound')
- Johann Stamitz (Czech composer) wrote several sonatas for orchestra in the early 18th century for the famous Mannheim orchestra. The sonata form was used but he extended it to 4 movements
- Joseph Haydn developed the 'Sonata-Allegro' form -
    - Exposition = begins with a 1st theme in the tonic, which transitions to a new key, leading to a contrasting second theme
    - Development = exploration of ideas moving to a variety of different keys using material from the exposition - the end of this section transitions back to the original key
    - Recapitulation = exposition themes return but only in the original tonic
        - This became the norm in Haydn's work, developed in Mozart's and

challenged in Beethoven's

- Baroque orchestral suites were condensed to 3 or 4 movements to make use of the different sounds of instruments.

Galant style

The period between 1720-1770 was called the *galant* style - this was a return to more simplistic music after the complexity of Baroque composition and operatic styles.

Sturm und Drang vs. *Empfindsamer Stil* ('sensitive style')

This was a period during the 1770s that focused on individuality and emotions. This was, arguably, the early seed of the Romantic period, which started around 1820. The *galant* style of the early Classical period (1720-1770) was a rejection of the complexity of Baroque music and the thought process of *Sturm und Drang* was to inject dramatic emotion (back) into the arts.

Empfindsamer Stil is a style that was, in essence, a precursor of *Sturm und Drang*, by was of date of 'invention', and can be heard in symphonies such as C.P.E. Bach's Symphony in E minor of 1759.

Overall, *Empfindsamer Stil* or *Empfindsamkeit* refers to the expression of emotions but *Sturm und Drang* is a Germanic literary movement that found its way into music and was about individual expression and subjectivity.

Classical symphony features

- 1st movement: lively/fast/*allegro*
- 2nd movement: slow/*andante*
- 3rd movement: minute and trio of dance suites
- 4th movement: lively/fast/*allegro*

Origins in the Italian opera overture of the early 18th century: fast-slow-fast. When the Mannheim composers added the minuet & trio, this became a 4-movement structure:

Usually:	Usually:	Usually:	Usually:
- Allegro in sonata form - sometimes preceded by a slow introduction - in the tonic / home key of the work.	- either Adagio or Andante - in a key other than the tonic (e.g. a relative key) - built using structures such as three-part forms (e.g. ABA), theme and variations, or modified sonat form (minus the development section).	- Allegretto - Minuet and trio - Minuet was a statel dance, the trio often mor gentle in character - moderate tempo - in the tonic key - in triple time - overall ABA form (with each section often in binary form).	- Allegro Molto (or Presto, or Vivace) - in the tonic key - in rondo or sonat form (or a combination!) - faster and lighter than the opening movement - sometimes featuring themes of a folk-like character.

		(NB Beethoven replaced the minuet with a scherzo, which was faster.)

Symphonic 'Schools'

The Italian School
The 'Viennese' School
The Mannheim School
The North German School
The Paris School
The London School

Haydn

- Composer of 108 symphonies
- Court composer at Esterházy palace
- Humour in his symphonies - sudden loud chord in Symphony no. 94 'Surprise symphony' and the false endings in his Quartets no.2 and no.3 and in the 3rd movement of no.1
- Drew on folk music for inspiration
- Wrote in *galant* style
- Development of larger structures out of short, simple motifs
- His work was central to the development of the sonata form
- Music was more 'mono-thematic' - both the 1st and 2nd theme were similar or identical to each other
- Occasional minor key works
- Rhythmically propulsive faster movements giving a great sense of energy especially in finales
- The emotional range of his slow movements increases in later compositions
- His scherzi turned into a 1-in-a-bar feel

Haydn

As the symphony started taking shape, this is what Haydn's symphonies would include;

- periodic phrasing of the melody held in the first violins;
- vigorous repeated-note accompaniment in the underlying strings;
- elegant dialogue between oboes and strings;
- horns used to emphasise the continuo role and cadences;
- inverted pedal notes in the wind against the busy strings beneath;
- well-judged length of sequence over a cycle of 5ths (no Baroque excess here);
- drama of the brief development, with its harmonic exploration and motivic unity; and
- straight recapitulation (with little variation) and codetta.

Haydn's orchestral writing

By the early 1770s, Haydn started using specific instrumentation in his symphonies including bass parts, meaning the harpsichord was less essential.

During Haydn's lifetime, string instruments underwent several structural alterations - the slightly concave stick of the Tourte bow replacing the original arced shape. Haydn also included special effects such as *pizzicato*, *ponticello*, *con sordino* and even *col legno*.

Horns helped provide a sense of vitality in Haydn's music - he restricted essential harmonic movement to fit around the horn's performance limitations. He used 2 horns for many of his symphonies but specified 4 horns for Symphony no.13 (1763).

Two oboes were the foundation of the woodwind sound and were required from the earliest symphonies. Sometimes he specified using English horns and flutes as alternatives. Two clarinets were specified in most of the London symphonies (nos. 99-101 inclusive and 103-104).

The bassoon acquired a particular part in the 1770s and gained greater importance as additional higher woodwind (flutes and clarinets) became commonplace in the orchestra.

Kettledrums were part of all of Haydn's symphonies and were hand-tuned to the tonic and dominant.

Haydn's key schemes

More than 33% of his symphonies are in the keys of C or D major - most likely planned around the optimum performance of natural horns and trumpets. Haydn demonstrated his partiality for this intense horn sound by writing 20 C major symphonies.

Haydn's structures

Most of his symphonies written after 1766 have 4 movements too - a slower movement placed second and a Minuetto and Trio third.

His symphony no.104 has an opening Adagio-Allegro in D minor/D major and a return to D major for the final Spiritoso. Between these two movements are an Adagio in G minor and a Menuetto/Trio in D major/B flat major.

Fugual movements were considered old-fashioned by Hayd's time but he makes use of techniques such as imitation when his music tended to be emotive or subjective, notably in the 1770s. He later learned to infuse imitation in small doses into the texture of his symphonies - this enabled parts to be interdependent but subtly unified.

Mozart

In the 1780s, Mozart became acquainted with works by J.S. Bach and his sons and his admiration for Haydn crystallised - these influences can be heard in his 'Linz' Symphony (no.36, 1783). A further few years passed before he made use of his new-found adeptness in the symphonic form resulting in his 'Prague' Symphony of 1787

adeptness in the symphonic form resulting in his 'Prague' Symphony of 1787.

Mozart's G minor symphony

This has hallmarks of being a chamber piece of music especially in the linear textures that predominate and the independence of parts and has neither trumpets nor timpani. Mozart omitted these sounds to produce a more intimate sound to his symphony.

For many people, this is the consummate art work of the late 18th century - perfect balance among all elements, results of the artist's knowledge of 'when' and 'how much' is one of the key features. Instruments are used cleverly such as the initial entry of the wind 'choir', stressing the opening cadence or the bassoon transition as the cadence concludes.

Beethoven

Mozart and Haydn served single patrons but Beethoven had many in his lifetime - much of his music is named after his various patrons. Beethoven, however, addressed his music to the whole of mankind as opposed to particular patrons.

Beethoven's style

Many of his early symphonies followed a 4 movement pattern although the lines were more blurred - the 6th symphony shows 5 movements but the 3rd and 4th movements are linked as a scherzo and trio with the conjunct of F major and F minor confirming the relationship. Beethoven explored more daring modulations - by the time of his 4th symphony, his moving to more remote keys had infiltrated principal, and developmental, melodic material. He often used a key change as an opportunity to interject a 'devious or boldly conceived passage' - in other places, he replaced the expected modulation with a simple, brusque juxtaposition of keys.

The Early Symphonies (1757-1768)

Haydn at this time thought of the symphony as a form with which he could experiment with compositionally, and he thought of it as light entertainment for people of high society. Unique to the symphony though, Haydn's early symphonies sought to showcase the skills of his players by featuring solo passages for his performers, and his versatility as a composer by being able to create new and fresh material for every symphony.

The Middle Symphonies (1769-1781)

As public perception of the symphony began to change, Haydn's views on the symphony began to change as well. Haydn began regarding the symphony as a more serious art form, and as result he began placing greater musical demands on his musicians, using more contrapuntal compositional techniques, more contrasting dynamics and musical expressions, and more intricate rhythms. Haydn also began to incorporate the elements of the new Sturm and Drang literary movement into his symphonies. (Sturm and Drang translates to storm and stress, this movement highlights expressing extreme emotion). By

incorporating Sturm and Drang into his symphonies Haydn was able to heighten the emotion of his music and provide strongly contrasting musical sections.

The Late Symphonies (1785-1802)

These symphonies, primarily the Paris and London symphonies, are the pinnacle of Haydn's compositional career. By the time Haydn was writing these symphonies he had added more instruments to the orchestra mostly flute and bassoons and sometimes he would incorporate clarinets, timpani, and trumpets. His harmonic language was the most advanced it had ever been in his career and his musical idea development had been refined to its highest level. These symphonies are Haydn's most memorable, and today they are still frequently performed in concert halls around the world.

Rhinegold notes: The Symphony: Part 1: Haydn and origins

The symphony has long represented a rite of passage for any composer trying to make their mark. Ask Brahms. He waited 40 years before daring to write his first. Even Beethoven essayed the form in various different guises before he launched what was to be one of the defining canons in the repertoire. A symphony tests the mettle of any composer, demanding stamina, imaginative orchestration and a mastery of the long form.

This is the first in a three-part resource that uses the development of the symphony as a guide for charting the evolution of large-ensemble instrumental writing in Western classical music. As such, it covers principles that are essential for answers in any wider listening component, helping to contextualise set works both historically and in terms of the musical ideas they express, with supporting playlists to use as illustration.

By looking at 'symphonic thinking' in detail, this resource takes the time to ask *why* the composers settled on different forms and structures, and *how* they did so with the resources available to them. It therefore adds ballast to any student trying to broaden their vocabulary and referential framework for the higher-scoring evaluative answers, as well as underpinning compositional principles and giving inspiration for composing briefs.

Aside from offering historical context and compositional precepts, the story of the symphony carries the sub-plot of the expansion of the orchestra and its instruments, from the goat-skin tambours of *Orfeo* to the contrabassoons of Beethoven's Fifth and ophicleides of Berlioz's *Symphonie fantastique*. And with that come the questions of instrumentation, orchestration and how to manipulate the ensemble's material in ways that will captivate the listener over longer stretches of time.

This three-part resource can be used to lay the ground or give a summary view of the evolution of musical thought and practice.

▪ **Part one** tells the less-recounted story of how the symphony rose from its humble beginnings as incidental music and a ragtag dance medley to being one of the most defining forms in Western classical music, tracing its slow rise in the Baroque and pre-Classical periods up to its heyday of the 1750s to 80s under Haydn and Mozart.

▪ **Part two** looks at the revolution of Beethoven's symphonies and how they influenced the Romantic composers.

▪ **Part three** brings the story up to date with an analysis of the role of the symphony in the 20th and 21st centuries.

A **Spotify playlist** accompanies each resource, allowing you to demonstrate innovations in instrumental thinking at each stage.

Definitions and curious origins

The word 'symphony' derives from 'syn-phone' in Greek, meaning 'together-sounding'. Some etymologists highlight its cognate 'sy-phon', Greek for 'bagpipe', an instrument that is capable of bringing together two sounds with its melody and drone. You might pall at the thought of the glorious Classical symphony taking its etymological roots in the strains and wheezes of a humble bagpipe. However, in the Middle Ages the term 'syn-phone' was applied to instruments that could produce two lines at once, such as the double-headed drum, dulcimer or even hurdy-gurdy. More broadly, 'sym-phonic' music was in the 1500s set in opposition to its less consonant 'dia-phonic' partner, as an early recognition of the role of discord. It was not until the late Renaissance and early Baroque that 'syn-phone' came to denote writing for a small mixed ensemble. The *Sacrae symphoniae* of Gabrieli (1597) or Schütz (1629) were thus vocal cantatas and motets with some instrumental accompaniment. With the boom in instrument-making in the early Baroque came more ornate combinations of voice and instrument in order to add more splendour to the liturgy.

The trio sonata, dance suites, and operatic sinfonia

In the Italian and French courts of the early 1600s, a common combination was two violins and basso continuo, comprising a bass and harmony instrument, such as a harpsichord or theorbo – or organ, when performed in the church. These 'trio sonatas' comprised dance-inspired movements that conformed with the fast-slow-fast structure favoured by Italian composers such as Corelli. Corelli's sonatas, published in sets of 12, served as a model for many to follow, both within Italy (eg Vivaldi and Albinoni) and beyond (eg Matheson and JS Bach).

The word 'dance' is important here. Instrumental writing in the Renaissance was normally associated with accompanying dance, whether stately court allemandes or folk jigs. Choral writing, by contrast, was devoted to the church, its purity of sound and connection to the liturgical text being best suited to that context. With the rise of trio sonatas also came the ordering of contrasting dances into a suite or 'ordre', to use the term adopted by Couperin and Rameau.

Given their elaborate and intricate writing, these would be written both for listening to and, less often, for dancing to. The forces used would depend on those available in the court. Jean-Baptiste Lully had access to no fewer than 24 virtuoso violins in his orchestra, thanks to the lavish excesses of Louis XIV's reign (1643- 1715). Some say the 'four-and-twenty blackbirds' from the nursery rhyme 'Sing a Song of Sixpence' allude to the black-clad violinists who were at the Sun King's every beck and call. It's a macabre image if so.

A parallel development was happening within the conventions of theatre music, as opera burgeoned in the hands of Peri and Monteverdi. Within early opera, the term 'sinfonia' was used to designate instrument-only interludes, either to accompany a group dance or to smooth over a transition between scenes. One of the first operatic 'sinfonias' is to be found in Monteverdi's *Orfeo* (1609), a courtly dance that acts as a brief introduction to the following aria. It's in a lively three-time, with cross-rhythms tapped on the tambour, and lasts a mere 20 seconds.

Interchangeable names

This function of introducing an important moment within the play meant that these

This function of introducing an important moment within the play meant that these interludes were often referred to as ‘overtures’, such that ‘sinfonia’ and ‘overture’ or ‘overtura’ were synonymous. In fact, there was a lot of interchangeability in the names for ‘symphonic’ works at this stage, leading through the Rococo and into the early Classical periods. A short, generally light work for instrumental ensemble usually numbering more than six players could therefore appear under several different guises, including:

- introduzionae
- cassation
- serenade
- divertimento

All of the above tended to keep to the Italian fast-slow-fast model and were mainly written to accompany courtly events, such as a banquet or receptions. Music in general in the Baroque courts played a background role, much to the frustration of the composer – unless the patron was particularly musically sensitive. To return to an earlier example, Louis XIV, it is said, had music to accompany his every activity, from early-morning bathing to late-night lullabies.

German composer Louis Spohr recounts how his patroness, the Duchess of Brunswick, would insist on laying a thick red carpet under the court musicians to deaden their sound so that they would not disturb her card-playing. When once they did get carried away, Spohr was reprimanded by the lackey in waiting, who told him:

‘Her highness requests that you not *scrape away* so furiously.’

Indignant, Spohr encouraged his musicians to play even louder. Needless to say, he faced a severe reprimand by the Court Marshal.

As instrumental ensembles swelled in the Baroque period, and the level of technical aplomb increased accordingly, so the concerto grosso also began to flourish, pitting the virtuoso group of soloists against the ‘ripieno’ accompaniment. This allowed for more antiphonal devices and interesting textural writing, echoing in their way the call-and-response of Gabrieli’s brass and voice *Canzonae* in St Mark’s Basilica in Venice.

An important innovator in the development of the symphony was a figure who has otherwise slipped out of view: Giovanni Sammartini (1700-75). Writing in a pre-Classical, Galant style, this Italian composer sought more drama and excitement in a way that rivalled the operatic writing of Rameau and Lully across the border in France. Listening to his first movement of his Symphony in E flat (c1760) you can easily hear the influence he must have had on later Classical composers. Haydn studied Sammartini’s work, and the imprint on his own early music is clear.

With students, you could highlight the following features that would be become so customary in a Haydn symphony:

- periodic phrasing of the melody held in the first violins.
- vigorous repeated-note accompaniment in the underlying strings.
- elegant dialogue between oboes and strings.
- horns used to emphasise the continuo role and cadences.
- inverted pedal notes in the wind against the busy strings beneath.
- well-judged length of sequence over a cycle of 5ths (no Baroque excess here).
- drama of the brief development, with its harmonic exploration and motivic unity.
- straight recapitulation (with little variation) and codetta.

The symphonies of Sammartini and his Italian colleagues Alessandro Scarlatti and Pietro Locatelli give us a foundation to the orchestral sound and the structure of a Classical symphony. And yet it is their German counterparts who most often get the limelight.

German competition

In the enlightened court of Mannheim, the Czech-born Johann (not Carl) Stamitz was experimenting with even more outlandish devices. In two decades or so (between 1717 and 1737), he sharpened up the orchestral sound with electrifying effects that became much imitated by composers across Europe who wished to add theatricality to their sound and impress their patrons.

It's interesting that Stamitz shared the same patron, Alexandre Le Riche de la Poupelinière, as Rameau at the beginning of his career before moving to Mannheim. Revolutionary spirit was definitely in the air in Poupelinière's establishment, perhaps even an expectation of those in his employ. The Elector Palatine in Mannheim gave Stamitz a similar latitude, however, and it was in the laboratory of his court that the composer devised such effects as:

- the '**Mannheim rocket'**: surging upward arpeggios led by the strings.
- the **'Mannheim birdies'**: ornamentation of the line that delighted the listener with its imitation of birdsong.
- the **'Mannheim steamroller'**: a long crescendo over a bass pedal, often pulsing with repeated notes.

Mannheim

The *Mannheim School* derives from the musicians associated with the orchestra based at Mannheim in southwest Germany. The patron of the orchestra was Elector Duke Karl Theodor, who reigned from 1743-1799.

The quality of the musicians and their music precision and expression, led by conductor and composer Johann Stamitz, achieved fame throughout Europe. As all of the members of the orchestra were *virtuosi*, Stamitz was afforded more freedom when writing music such as having more intricate melodic lines, specific dynamic markings and soloistic sections.

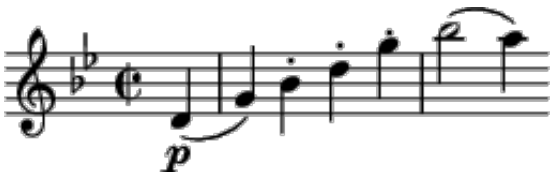
Mannheim composers and musicians were to prove influential on composers such as Haydn, who went on to influence composers such as Mozart and Beethoven, 2 of his own students.

Mannheim Rocket, Sigh and Birdies

Stamitz's music contained particular musical features of style to show off the range of characters the composers had at their disposal when writing for instrumental forces. The Mannheim Rocket was to excite the audience, the Mannheim Sigh to express a more sombre emotion and the inclusion of music to imitate birdsong included - Mannheim Birdies.

'Mannheim Skyrocket' or 'Mannheim Rocket'

This theme rose using notes of the common chord underneath usually finishing with descent like the sparks from an exploding firework. Common examples include at the beginning of the finale of Mozart's Symphony No. 40 in G minor.



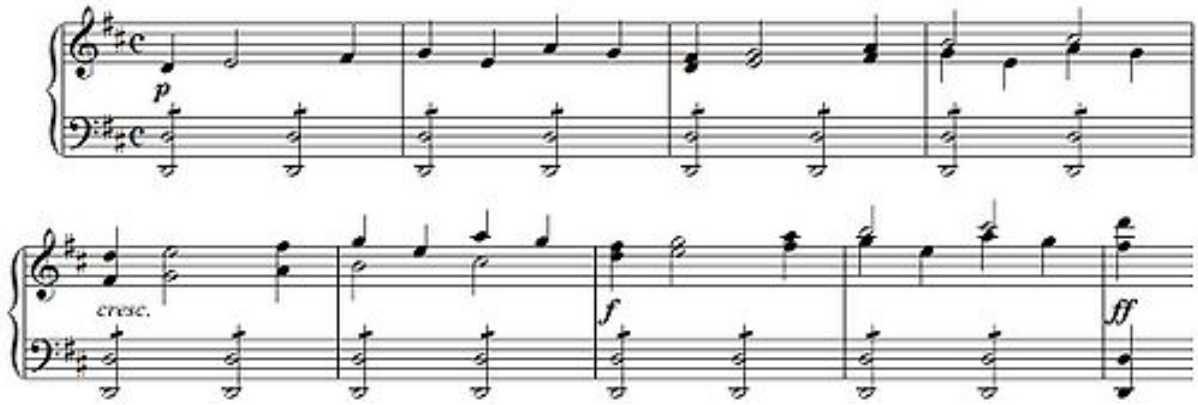
Example: Mozart: Symphony no. 40: Finale

'Mannheim Steamroller'/'Crescendo'

This consists of a tremolo/sustained/pedal note in the bass whilst the melodic line rises in pitch gradually whilst employing a *crescendo*, creating an exciting effect to the music of this era.

With the 'steamrollers', an added convention was that the audience would rise to their feet as the music got louder, culminating in a burst of cheering and applause. Rossini must have had that somewhere in the back of his mind as he composed his own 'steamrollers' at the end of his opera overtures, no doubt hoping for a similar ovation.

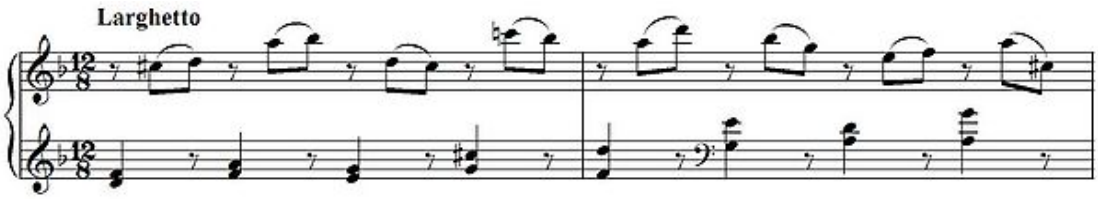
Mannheim Crescendos occurred if the orchestra shifted from one extreme range of dynamics to another (but without a tremolo in the bass); from *pp* to *ff* in a short space of time.



Example: Stamitz: Symphony no. 2: Opening of 1st movement

'Mannheim Sigh'

The 'sigh' consisted of a 2 note slur usually falling in pitch to depict a deeply emotional exhilaration, like a melodic appoggiatura.



Example: Mozart's Requiem: Lacrymosa

'Mannheim Birdies'

The addition of ornamentation and *leggiero* or *staccato* playing of the melody line, signifying birdsong, is a common feature in Mozart's music but heard in Stamitz's Symphony in Eb major.

Example: Mozart: Abduction from the Seraglio: Overture

The Grand Pause

Finally, Mannheim Grand Pause is the musical effect when the whole orchestra stops for a moment and after total silence they break into a forceful restart.

The danger with these effects was that they could, in the hands of lesser composers, become cheap formulas, used at the expense of a proper exposition and development of musical ideas. It's useful to remember that symphonies of the kind exemplified by the Mannheim court were now becoming commonplace, and not just in Western Europe. One catalogue records that at least 13,000 symphonies were in existence in the period 1720 to 1740 being performed in courts from Sicily up to Finland.

The Mannheim symphonies were referred to 'Sinfonia a 8', reflecting that they generally had two oboes and two horns alongside the four string lines (with harpsichord in alignment with the bass). A 'Sinfonia a 6' would be a composition without either the pair of oboes or horns.

Another important addition instigated by Stamitz was the regular inclusion of a minuet and trio, expanding the symphony from three movements to four, and setting a precedent for German composers in particular to follow. From the 1750s, the minuet was very much an expected element in the symphony, and often the most playful movement.

The *Grove* dictionary calculates that, of these many early symphonies, only a small percentage (7-8%, apparently) were in the minor key. That would change as composers of the 'Sentimental style' ('Empfindsamer stil') sought a broader emotional range to their work.

Other gestures common in Mannheimers' compositions, and later imitated, include;

- an opening flourish, possibly linked to the famous *premier coup d'archet* of the Paris orchestra (this flourish is likely to be heard at the beginning of the first movement in a detached form);

- Principal themes generally made from brief figures associated with the opening flourish and whose main character is based on rhythm rather than melody;

- If opening section material returns towards the end of the movement, it's likely to have a transposed sequence of its elements although the tonic key is always restored;

- Movements that make use of crescendo passages are usually longer than normal due to this musical material being longer than the basic material.
    - Such movements were used as models for later composers who often extended a movement with passages designed to make use of the variety of sounds of the orchestra.

Enter Bach

When Mozart said 'Bach is the father of us all', he was in fact referring to Carl Philipp

When Mozart said 'Bach is the father of us all', he was in fact referring to Carl Philippe Emmanuel Bach (1714- 88), the most preeminent of Johann Sebastian's sons. CPE Bach's string symphonies give us an insight into his extraordinary mind, and attest to how he was not afraid to take risks to achieve maximum emotional impact. Sammartini's 'galant' symphonies appear tame by comparison.

Take, for example, the *presto* finale from his B minor Sinfonia No. 5 for strings and harpsichord (1773). It starts on with two violent, quadruple-stopped chords on the B dominant 7th, a jarring discord in that context. The quaver movement scarcely lets up, with the entire section bounding hell-for-leather over broken chords. There are sudden dynamic shifts and a level of discord that matches Domenico Scarlatti or, going back further, Gesualdo, in their darker moments. This would have been a thrilling listening experience for its first audience, and remains fresh even for today's ears.

As well as daring discord, CPE Bach pushed boundaries of rhythm and metre as well. The opening to his First Symphony is extraordinary in this respect. Without recourse to the score, you would be stumbling to find the downbeat for the first eight bars, such are the offbeats and confusing entries that negate the barline. This Symphony, written for strings and an extended wind section comprising flutes, oboes and horns, bursts with vitality. The opening is equally striking for how bare it is. The first violins lead with single off-beat Ds and are surrounded by space, as the others wait in eager anticipation for the tutti outburst just around the corner. This is writing that defies expectations on all fronts, texturally, rhythmically and harmonically. It's easy to see why it sparked the imagination for Mozart and others who studied it.

What's also interesting about Bach's approach is that he involves everybody in the argument, giving them an independence normally reserved for fugues. In the two movements above, every line is athletic and alive, and integral to the texture. This relative complexity compared to the more homophonic Italian examples and the fierce rhetoric set a benchmark for the next major figure in the symphony's history, Joseph Haydn.

Set work notes

Haydn Symphony no.104 in D major

Lesson resources available here.

Words marked with an asterisk (*) are crucial key terms for this Area of Study - do research them if you are unsure of their meaning.

Joseph Haydn (1732-1809) was one of the most important and influential composers of European music in the late eighteenth century. He wrote at least 104 symphonies showing the development of this genre from its earliest days.

Haydn was one of the most important **classical*** composers. What was music of the classical period like?

It used some of the following features:
• simple **textures*** – often melody and accompaniment
• balanced phrases (often four bars in length)
• regular cadences

• regular cadences.

The orchestra at this time became established as a balanced ensemble of both strings and wind instruments – the strings were often joined by what we refer to as 'double wind' – two flutes, oboes, bassoons, horns and trumpets. Clarinets were sometimes added though they were still comparatively rare in the late eighteenth century. The wind instruments had a harmonic as well as a melodic role in the texture.

The **symphony*** is a piece of orchestral music usually having four movements. The first and last movements were in a quick tempo and often written in **sonata form***. Sonata Form uses two contrasting melodies (the first and second subjects or themes) and has three sections – the exposition, the development and the recapitulation.

The exposition presents the two subjects. The first subject is in the tonic key and is often bold and energetic. The second subject is in the dominant key and is more calm and lyrical. These two themes are joined by a 'Bridge Passage' whose function is to modulate from the tonic to the dominant key.

The development section uses some of the melodic material, often short motifs from the exposition, or introduces new material. The music may pass through many different keys but avoids the tonic key which returns for the recapitulation where both the first and second subjects are to be found in the tonic key.

Sometimes composers used a coda or codetta at the end of the exposition and the recapitulation to bring the music to a satisfying conclusion. Often there was a slow introduction to the first movement.

The second movement of a symphony, in contrast to the first, was usually slow. The third movement was often a Minuet and Trio. The Minuet was a popular dance of the period and the Trio was, in fact, a second Minuet, scored for fewer instruments (though not necessarily three despite the title).

Haydn was employed as court musician by Prince Nikolaus Joseph Esterhazy at his court in Austria where he would have had a private orchestra, and many of Haydn's symphonies were written as entertainment music for the Prince and his guests. So the music for a Minuet would have been familiar to the listeners.

After the death of Prince Nikolaus in 1790 the Esterhazy court musical establishment was closed. By this time Haydn's fame as a composer had spread throughout Europe, now he was free of his responsibilities at the Esterhazy Court he was able to travel. He was invited to England by the London impresario Johann Peter Salomon. Haydn came to London twice; in 1791 and, again, in 1794/95, bringing six symphonies with him each time.

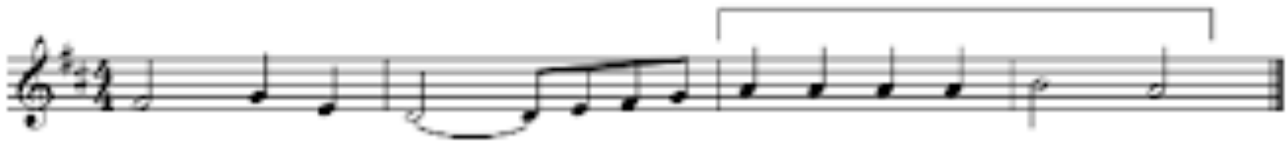
Symphony No. 104, the London Symphony, is one of the second set, and received its first performance at the King's Theatre, Haymarket in London on 4 May 1795. In the manner of the time, Haydn directed this performance from a keyboard instrument though the part he actually played is, of course, not in the score. At this time it was not usual for music to be conducted unless very large forces were involved (for example at a Coronation in Westminster Abbey).

First movement

The first movement begins with a dramatic, slow introduction in the tonic minor key, D minor. The whole orchestra plays an arresting theme in **octaves*** using only the tonic and dominant notes. This in answered in harmony in bar three by a rising theme in the strings and bassoon using the same dotted rhythm, answered antiphonally by the first violins whose melody descends. In bar 5 the music modulates to the relative major (F major). The opening dotted rhythm theme is repeated in bar 7 in F major. After this the antiphonal music is heard again but this time it rises sequentially to a dramatic repeat of

the opening D minor theme. This repeat, however, is answered pianissimo by a falling fifth, not a fourth as before. The chord with the E flat at the end of bar 15 is called a **Neapolitan sixth*** chord; it is followed by an imperfect cadence using a **cadential 6/4 chord*** before the **dominant 7th*** chord completes the cadence. What is the melodic device heard in the oboe part in bar 16?

The first subject in D major (bar 17) has two four-bar phrases - the first phrase is printed below. What is the interval between the first violin and bassoon parts in the first two bars?



The second part of this phrase (marked with the bracket) will be very important later in the movement.

The answering phrase (bars 21 to 24) uses a **chain of suspensions*** found in the second violin part. These two phrases are then repeated; the first phrase is unchanged (except the bassoon is silent) but the second phrase rises instead of falling.

The Bridge Passage which follows needs to take us to the dominant key. It begins with an orchestra **tutti*** which uses a **tonic pedal*** in bars 32 to 39 (chords I in **root position*** and chord IV in **second inversion***). The G sharp pointing towards A major arrives in bar 52 and after a long **dominant pedal*** the music finally finishes on an E major chord in bar 64 (E major is the dominant chord of the new key - A major). Note how in the passage from 52 to 64 Haydn adds some interest by using **chromatic*** harmony - there is a **diminished 7th*** chord in the second half of bars 54 and 55.

So we reach the second subject. But instead of the contrasting lyrical theme we might have expected Haydn gives us the first subject once again, but now in the dominant key. We call this 'monothematicism' meaning 'having only one theme or melody'. It is not an exact repeat of the first subject - how does Haydn change what we have heard before?

The second subject is brought to a close with an energetic **sequence*** with syncopation in the lower instruments then a tonic (A) pedal before the music moves to a perfect cadence in bars 98 and 99. What are the chords Haydn uses in bars 98 and 99?

The codetta begins in bar 99 again with a tonic pedal. This begins calmly but tension is not far away. What notes do the horns play? What is the chromatic chord he uses in bar 104? ('repeated' in bar 106). What musical device does he use in bars 108 to 111? The codetta ends energetically with a perfect cadence over a tonic pedal.

Find out about the development section by answering these questions.
- Where does the theme in bar 124 come from?
- What can you say about the key and the way it is harmonised?
- How is the theme used in bars 131 to 144?
- What key has the music reached at bar 145?
- What is the key at 155 and the following bars?
- Name the chord at bar 172.

The music has now reached an F sharp major chord but this proves to be, in fact, the dominant chord of B minor (the relative minor of D major, the symphony's tonic key). The cadence in bars 172-173 is an **imperfect cadence*** in B minor. Notice how the rising and

falling violin melodies in bar 179 etc are firmly rooted in B minor. From bar 185 to bar 192 there is an A pedal - this proves to be a **dominant pedal*** preparing the return to D major in bar 193 as the Recapitulation begins. Haydn makes this a splendid climax to the Development with the rising chromatic melody beginning in bar 186. Notice how the mood of anticipation is increased by using a dominant seventh chord followed by silence and so the Recapitulation begins. The first eight bar phrase is exactly as it was before in bar 17. The next eight bars are now played by the wind. What can you say about the scoring here? Which instrument plays the melody and where in the texture is?

The Bridge Passage returns (like bar 32) but this time it needs to remain in the tonic to prepare the second subject's return in the tonic key. It briefly visits the dominant key in bar 225 (the G sharp gives this away) before turning back to D major. Haydn has a problem here, he cannot simply repeat the first subject again in the tonic key so keeps the music moving on in order to do something different.

In bar 228 he uses the second part of the first subject (the repeated notes idea originally from bars 19 and 20) over tonic and dominant harmony. What inversions of the tonic and dominant seventh chords does he use?

Next this same rhythm is heard harmonised by just the strings (suddenly piano) and used as a sequence in bars 238 to 241 followed by a dramatic and sudden silence. The first subject makes a final appearance in bar 247. How does Haydn use this theme here?

A final D major tutti leads us to a repeat of the codetta previously heard in bar 99, this time in D major. What notes do the horns play? What harmonic device is used here? The music previously heard briefly in the development (at bar 146) returns at bar 271. What chromatic chord does Haydn use here? What clef are the cello and bass parts written in from bar 271 to 276? What notes do they play?

The 'repeated' notes idea is played one last time at bar 277 - it is a fitting climax to the movement which then ends firmly and positively in D major

Third Movement – Menuetto

The **Minuet*** is a French dance in triple time and at a moderate tempo. It frequently appeared in **baroque suites*** (such as those by Handel and Bach) often paired with a second Minuet with reduced forces named the **Trio***. This pair of movements was performed in a **ternary*** structure with the **da capo*** of the first minuet played with added ornamentation, but omitting the internal repeats. This model survived into the classical period as the third movement of symphonies, sonatas and quartets providing some light-hearted relief after the usually serious mood of the slow second movement.

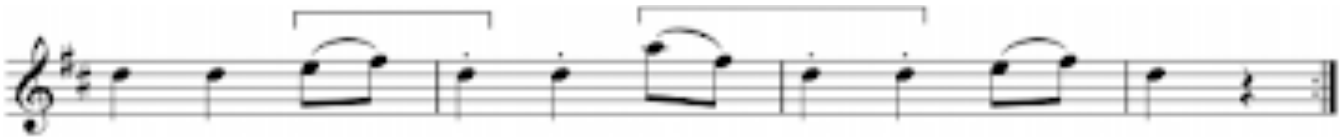
Although audiences would not have actually danced to this music, the Menuetto starts with an eight-bar phrase with a very strongly rhythmic vitality, aptly capturing the dance-like character. The phrase begins with an **anacrusis*** and Haydn disguises the expected metre with accents on the third beats of each of the first three bars, and cross-slurring too, before restoring normality on the strong beat of bar 7. The D major key is firmly re-established (after the slow movement in the subdominant) with a **tonic pedal*** and D major chords on the first two beats of each of the first four bars, and a **perfect cadence*** at bar 8. The melody starts with a rising **triad*** and then moves largely stepwise, with a lower **chromatic auxiliary*** G sharp in bar 2, until the distinctive fall of a minor 7^{th} on to a **trill*** at the cadence. The 1^{st} violin melody is doubled by both flutes (a2) and the 1^{st} oboe, in 3rds and octaves and 10ths by the 2^{nd} oboe, 2^{nd} violins and violas respectively, with clarinets and horns emphasising the main notes in a kind of **heterophonic texture*.** Which notes do the trumpets and timpani play? What is their contribution to the overall texture?

This opening phrase is then repeated in bars 9 – 16. In what ways does Haydn alter the

sound of the music in this repeat?

The second section opens with the same four notes heard at the beginning, but then quickly moves towards B minor (the relative minor) with melody and bass moving in **contrary motion*** toward a perfect at bar 20. Haydn then cleverly plays around with the opening motif, reducing it to a two beat pattern creating a **hemiola*** effect and moving it to the bass of the texture. The B minor triad is now treated as chord II as the music hurtles to a cadence in the dominant (A major) at bar 26. How does Haydn treat the motif in the next eight bars, and how does he prepare for the return of the original melody in D major at bar 35?

As expected, the opening material is restated at bars 35 – 42. How does Haydn vary the music this time? A further surprise is in store as Haydn repeats a fragment from the end of the phrase and turns the music away from the tonic (to which new key?) and leaves us with the upbeat high and dry in typical Haydnesque humour. Two bars of silence are followed by an extended trill (quietly) and a little four-bar codetta of four perfect cadences which give a melodic foretaste of the 4^{th} movement (x) and an **inversion*** (y) of the triad which opened this movement.



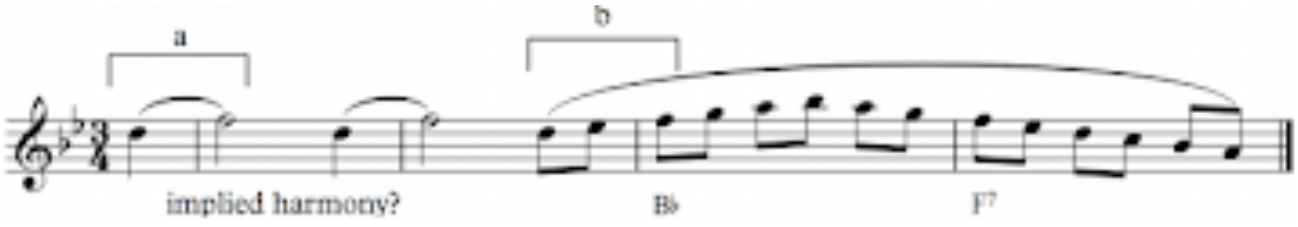
Which instruments play the first half of this melody? What is meant by **double stopping***? Which instruments play the second half of this melody?

The whole of the B and A' section is now repeated, giving an overall **rounded binary*** structure to the minuet. A A B A' B A' .

The Trio is also in **rounded binary*** form. C C D C' D C'.

It is scored for reduced forces (no clarinets, horns, trumpets or timpani and only one flute) and is generally more gentle and lyrical in character. What other features of the scoring help to create this change of mood?

The trio begins in an apparently unrelated key (B flat major). Haydn uses the tonic of the Minuet (D) as the **mediant*** of the new key. This is known as a **tertiary modulation*,** ie the key changes by a third. In fact, this key had already been explored earlier in the second movement of the symphony.



In what key would you expect the Trio to be? How does Haydn suggest that it might be this other key? At what point does the B flat tonality become clear?

After two apparently false starts, the melody becomes entirely legato running quavers, largely **conjunct***, and spans a larger range (11^{th}) in a lower **tessitura*** than the Minuet. Can you find examples of each of the following:

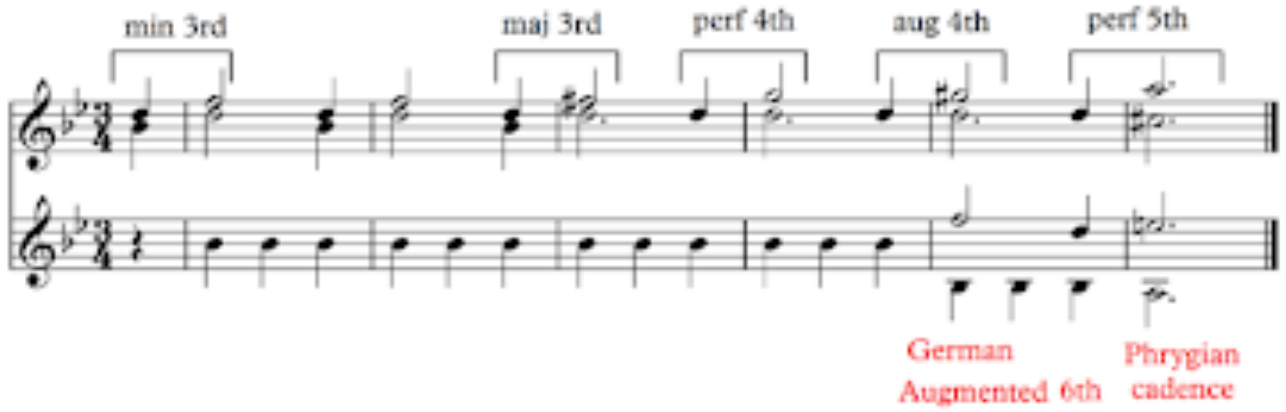
i. a descending passing note
ii. an ascending passing note
iii. an accented descending passing note
iv. an accented ascending passing note
v. an upper auxiliary
vi. a lower auxiliary?

The texture is homophonic with a chordal accompaniment in very close spacing. Notice how the viola part often lies above or between the **double stopped*** pitches in the second violins. The first phrase outlines chords I to Vc7 followed by an answering V7 to I. The rhythmic pattern is taken from bars 35 and 36 in the Minuet. Three more perfect cadences follow in bars 59 – 61 in a quicker **harmonic rhythm***. A **secondary dominant*** (Vb7 of VI) momentarily touches on G minor (the relative minor) before a decisive perfect cadence in F (the dominant) brings the C section to a close after 12 bars.

At the start of the D section, Haydn combines motifs 'a' and 'b' in a contrapuntal texture. Much of the writing is in two parts, but there is some **imitation*** of the 'a' motif and at bar 66 there are as many as five parts sounding. This rising third motif becomes a rising sixth at the flute entry as the tonality moves through C minor, G minor and then back to C minor again, before returning to B flat with an imperfect cadence in bar 78. What other developments of the two motifs can you find in this D section (bars 65 – 78)?

The C section returns with the upbeat to bar 79 for six bars only. What differences do you notice in the texture and scoring compared with bars 53 -58? At bar 84, Haydn changes the final note of the melody and then treats it as a **rising sequence*** over a **pedal point*** as the flute moves down chromatically in contrary motion. The striking A flat swings the tonality towards the subdominant key for the first time and the music suddenly stops. After four beats silence, the 'a' motif begins again in the oboe and violins in octaves on an incongruous F sharp, rises in sequence towards G minor before the violas imitate the motif with a determined move towards C minor. This **appoggiatura*** figure resolves in bar 92 on to a C minor chord which becomes IIb in B flat major as the bass rises chromatically to a standard Ic – V7 – I perfect cadence.

The expected course of events would be a **Da Capo*** of the Minuet. Instead, Haydn has yet another surprise. After the repeat of the D C' section, he interpolates a little Bridge passage. The lurch from B flat to D major is too clumsy, so over the course of ten bars, further development of the a motif, rising chromatically as the minor 3rd interval expands progressively as far as a perfect 5th. Notice the use of the **German augmented sixth*** chord in bar 99 and the **Phrygian cadence*** as the bassoon moves down by semitone step on to the dominant chord of D.



Transposing Instruments
A word about transposing instruments. The valves on trumpets and horns had yet to be developed, so these brass instruments were restricted to the notes of the **harmonic**

developed, so these brass instruments were restricted to the notes of the **harmonic series*** (open notes on modern instruments). Mostly this means they only play tonic and dominants, although other notes are available in the higher register. Usually they play as a pair in parallel octaves, or thirds and sixths, providing inner harmony and emphasising the cadence points, although the horns have snatches of melody (for example at the start of the Menuetto).

The horns transpose down a minor 7th, that is a written middle C will sound as the D below, whereas the trumpets transpose up a major 2nd**,** so a written middle C sounds as the D above. These instruments are slightly smaller than the modern B flat instrument, and therefore have a brighter, if slightly less full, tone quality.

The clarinets also transpose. Clarinets in A are slightly larger than the more common clarinet in Bb, and sound a minor 3rd lower than written. A written middle C will sound as the A below. These clarinets are fully keyed instruments and are chosen simply for ease of playing (and tuning) as the Symphony is in D major.

Mendelssohn Symphony no.4 in A major (*Italian*)

Notes found here

Mendelssohn Symphony No. 4 Summary Notes

These notes concentrate primarily on features of the symphony that will be useful for 15-mark essays. The same information is replicated on selective annotated score extracts on Moodle.

What should I revise in terms of this symphony?

• You do not need to know this symphony as well as the Haydn, but you need more detail than on the other WCT Wider Listening works and you need to be able to locate key features in the score.

• Make sure that you understand the basic form and structure of each movement, its main keys and and thematic ideas.

• Make sure you can quickly find key moments in the piece so that you can give relevant examples from this symphony in 15-mark essay questions. You may be asked about orchestration, form and structure, style or influences

Mendelssohn and the Italian Symphony

Felix Mendelssohn

Mendelssohn (1809-1847) was born into a wealthy and cultured Berlin family. His grandfather, Moses Mendelssohn, was a renowned philosopher and his father, Abraham, was a highly successful banker. After Felix became famous Abraham would sometimes joke, *'I used to be known as the son of my father; now I am known as the father of my son!'*

Felix was a precociously gifted child, so much so that the finest musicians of the day hailed him as a second Mozart. This comparison was by no means without foundation; by the time he had reached his mid-teens Mendelssohn had composed a large number of mature works, including twelve string symphonies and his first symphony for full orchestra, written when he was only fifteen. He was sixteen when he wrote the *String Octet*, and the wonderful overture *A Midsummer Night's Dream* followed a year later

Octet, and the wonderful overture *A Midsummer Night's Dream* followed a year later. Mendelssohn's extraordinary gifts were not confined to composition; he went on to become a brilliant pianist and organist, a fine string player and an inspirational conductor. He was also a very good artist and was widely read.

Yet another dimension to Mendelssohn's glittering career was his far-reaching influence as an organiser and administrator. As a result of his tireless efforts with the Leipzig Gewandhaus Orchestra and the Leipzig Conservatory, which he founded in 1843, he raised performance standards to new heights and created many opportunities for contemporary composers and performers. He made a major contribution to the revival of interest in Bach's music, which at that time was virtually unknown to the general public.

Mendelssohn went to Italy in October 1830. The trip lasted 10 months – he started in Venice and worked his way south to Rome, stopping in Bologna and Florence along the way. From Rome, he went on to Naples and visited Pompeii before returning to Germany through Genoa and Milan.

His impressions of the trip were recorded in a series of watercolors and sketches – Mendelssohn was a decent amateur artist – and in the present Symphony. There is nothing particularly Italian about the Symphony until its final movement. Rather, the work strives more to convey a series of impressions of Italy – Mediterranean sunshine, religious solemnity, monumental art and architecture, and open countryside.

He wrote of the Symphony "It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement yet, and I think that I will save that for Naples". However, the composition did not come easily to him and he was to remain dissatisfied with his work. He finished the piece in 1832, and it was first performed in London in 1833, proving to be a resounding success with audience and critics alike. Only the composer himself seemed dissatisfied, and as with many of his compositions, he planned to make a number of revisions (especially to the last movement). He was never convinced that it was ready for publication and it appeared in print only after his death. The version we have today did not reflect his final conception, yet it remains his most popular symphony!

The first performance of the 'Italian Symphony' took place in London in 1833. In accordance with the practice of the London Philharmonic society of the time, it was the role of the conductor to 'lead' from the piano at the start of each movement, while the 'leader' of the orchestra set the tempo and marked the beat. However, Mendelssohn was not prepared to leave this responsibility with leader of the orchestra and decided to conduct the performance using a baton. The appreciative audience demanded on having the second movement repeated – the performance was a wonderful success: 'On 13 May Mendelssohn was the jewel of the concert, presenting his wonderful A Major symphony for the first time, to thunderous applause' [Moscheles].

The **Allegro vivace** opens with a burst of sound – woodwinds and pizzicato strings – whose irrepressible quavers become the accompaniment to a jubilant string melody. The winds play an especially prominent role in this movement, with Mendelssohn treating them with a great degree of freedom that gives the movement a transparent, airy texture. It's like a musical rendition of the Italian blue sky that impressed Mendelssohn, who was used to the cloud- flecked skies of northern Europe (he once described the Symphony as "blue sky in A major").

In the second movement, an **Andante con moto** in D minor, Mendelssohn recalls the impressive processions he had witnessed during his time in Rome. He evokes these with a dusky melody (oboes, clarinets, and violas) that unfolds over a plodding bass-line. This alternates with two contrasting, relaxed, major-key sections.

The flowing minuet (**Con moto moderato**), with its legato writing for stings and winds,

The flowing minuet (**Con moto moderato**), with its legato writing for strings and winds, offers a musical equivalent of the symmetrical forms and restrained beauty of some of the architecture Mendelssohn saw during his Italian sojourn. The trio sounds vaguely militaristic, with its fanfare-like melodic figure for horns and bassoons.

In the **Presto** finale (very unusually in a minor key despite the overall A major), Mendelssohn uses another dance, the raucous Neapolitan saltarello, as the basis of the movement. Because the first movement has an energetic compound-time feel often associated with finales, Mendelssohn has to find even more energy for the last movement. As a result, he never relaxes the tension as the finale hurtles to a close with a minor-key reiteration of the first movement's opening theme.

Question Topics

A) Development of overall form The four-movement overall structure is standard for the Classical symphony but there are some refinements familiar from other early Romantic composers as well as a few surprises.

• This symphony is one of the first to start in the major and end in the minor. The reverse journey from minor to major is familiar from Beethoven's fifth and ninth symphonies but to start in A major and end in A minor is much more surprising. It is partly because of the folk-character of the finale but it is notable that Mendelssohn does not even turn to the major right at the end.

• Mendelssohn chooses not to go for the aggressive Beethovenian scherzo-type minuet that was common to many later symphonies, but to follow the lead of Beethoven's eighth symphony in writing a more gentle and stately movement more like the original minuet model.

• At the very end of the last movement (bar 239), Mendelssohn brings back a minor version of S1 from the first movement. There is precedent for this also in Beethoven (e.g. ninth symphony)

• The first movement follows sonata form but it is considerably adapted, for example, the addition of an extra development section in the recapitulation at bar 456 (see notes on first movement below for more details). Mendelssohn takes this idea even further in the last movement, which has more or less continuous development and no real recapitulation.

B) Development of first movement (and sonata form) The first movement follows the broad outline of sonata form, including the expected tonal plan of tonic to dominant and back again. However, there are some considerable additions and adjustments that Mendelssohn makes as detailed below:

• The development introduces a third idea in the minor (S3 at b. 225) which becomes increasingly important as the movement continues (introducing a new theme in the development is first seen in Beethoven's Symphony No. 3)

• There is a false reprise at bar 285 in C major that cuts the development into two main sections

• S3 is subjected to further development at bar 456 after the recap of S2 and before the final coda. Along with the two main parts of the development, this innovation means that there are effectively three developmental phases. Some development in the recap. is not uncommon even in Mozart but the extensive nature of this, including a modulation to F major, is more so.

• The coda at bar 510 is quite long (77 bars) and, like Beethoven ends with many repetitions of perfect cadences and tonic chords

repetitions of perfect cadences and tonic chords.

C) Development of second/slow movements

This solemn movement is processional in the manner of the second movement of Beethoven's seventh symphony. It is also worth comparing it to the Pilgrim's march in Berlioz's Harold in Italy, the March to the Scaffold in Berlioz's Fantastic Symphony and the funeral march in Beethoven's third. Although the immediate inspiration might have been a religious procession Mendelssohn saw in Naples, the melody is said to be based on a Czech pilgrim song.

• The movement is in the subdominant minor – a key that Mendelssohn is fond of in general and which is the initial key for S3 in the first movement above.

• The flattened sevenths (C natural) give the music a strong modal flavour.

• The distinctive auxiliary note introductory idea, with its interesting rhythm, is used again both in the transition between A and B and the coda.

• The overall structure of these piece can be understood as what is sometimes called 'slow movement' sonata form – there are two ideas outlined in an exposition that are then repeated with some modifications as a recapitulation with no formal development in between

• The piece ends with a diminuendo accompanied by a dramatic reduction in orchestration until we are just left with *PP* basses and cellos in the last four bars. If you were looking for programmatic content, it is as if the procession has disappeared.

D) Development of minuet/third movements

Mendelssohn chooses not to go for the aggressive Beethovenian scherzo-type minuet that was common to many later symphonies, but to follow the lead of Beethoven's eighth symphony in writing a more gentle and stately movement more like the original minuet model.

• The movement follows the Minuet / Trio / Minuet reprise model and so is relatively traditional

• Although both the Minuet and Trio are nominally in binary form (including a repeat of the first half in each case) the second halves are expanded, particularly in the Minuet, which takes the form A1 :|| A2 A3 Codetta. The A2 section (bar 21) modulates around related keys as you would expect but A3 (bar 42) develops rather than reprises A1, including further modulation

• The Trio (bar 77) is takes a similar form but the third main phrase is much more closely modelled on the first compared to the Minuet

• The Trio opens with a bassoon and horn fanfare opens trio with distinctive pp idea responding in violins (no other strings)

• After a reprise of the Minuet, the movement closes with a coda (bar 202) that combines elements of both Minuet and Trio as way of rounding it off.

E) Development of finale / last movements The finale is an extremely fast Saltarello (an Italian folk dance). After a reasonably clear exposition, Mendelssohn hurtles to the close without paying much regard to the usual requirements of sonata form.

• The movement is in the tonic minor of the opening A major, which is very unusual

• The movement is in the tonic minor of the opening A major, which is very unusual. Most symphonies go in the other direction.

• Mendelssohn names the last movement after an Italian Saltarello but arguably the rhythms are at least as much based on those of a Tarantella (another Italian dance that is traditionally associated with victims of spider bites)

• At the very end of the last movement (bar 239), Mendelssohn brings back a minor version of S1 from the first movement, creating a link across the whole work. The linking together of movements can be seen in Haydn and more explicitly in Beethoven (e.g. the Ninth Symphony) but linking last movements to previous ones is particularly a feature of later Romantic symphonies.

• The first movement follows sonata form but it is considerably adapted. Mendelssohn takes this idea even further in the last movement, which has more or less continuous development and no decisive recapitulation (false recap at bar 179)

F) Development of the orchestra

Mendelssohn is considered relatively conservative in his orchestration and his Italian symphony was written for the exact same forces as Haydn's Symphony 104. Despite these fairly modest forces (remember that Berlioz's *Fantastic Symphony* predates this work by two years) Mendelssohn conjures up a real variety of distinctive colours and textures, with truly independent and creative use of woodwind and brass.

• The symphony opens with pulsating woodwind chords and a violin tune in octaves (first movement, bar 1). The clarity and energy of this orchestration is one of the immediately attractive features of the work (the 'blue skies in A major' referred to above)

• The second part of the first subject has a range of interesting orchestrations starting with clarinets and bassoons doubling the melody in thirds over a low bubbling accompaniment of string arpeggiations in bar 110. In the recapitulation from bar 405 this is reversed with arpeggiating woodwind figures accompanying the strings in thirds – note that the cellos are above the violas in this passage, which creates a mellower, richer sonority.

• The doubling of the Andante melody on high bassoon, low oboe and viola at bar 4 helps create a solemn feel with its sparse two-part texture but richly scored melody.

• A gentle bassoon and horn fanfare opens the Trio (b. 77) heralding a distinctive pianissimo dotted violin idea.

G) Development of harmony and tonality Mendelssohn's harmonic language is broadly the same as that of his Classical predecessors. He uses chromaticism and modulates quite widely but not significantly more than Haydn and Mozart. His relatively slow harmonic rhythm is enlivened by interesting and colourful textures.

• A typical example of Mendelssohn's gently chromatic harmony are the diminished sevenths in bars 37-8 of the Andante, which are created by the chromatic descending melody in the first violin

• Mendelssohn often uses extended and modified dominants, particularly in inversions. For example in the codetta of the last movement, the second half of 97 (and the next few bars) functions as the dominant of E but with the seventh (A) in the bass, an added ninth (C natural) and no root present.

• An examples of a relatively distant key is the false reprise in C major in development of the first movement.

• Like Haydn and Mozart, Mendelssohn likes to which to minor keys, as he does in br 97 of the first movement where the dominant turns briefly to the dominant minor. This apparently fondness for the minor goes further however, with A and D minors being the first keys in development and, most dramatically, the whole last movement being in the tonic minor.

H) Development of drama, narrative and programme

Like much of Mendelssohn's music this symphony is evocative rather than narrative as such. The symphony reflects the composer's response to Italy on a variety of levels without telling a specific story.

• Mendelssohn once described the Symphony as "blue sky in A major" and this can be heard at the very opening in the transparent but somehow piercing woodwind accompaniment texture.

• The second movement feels like a procession with its walking bass and Czech pilgrim song melody. The repetition at opening enhances this effect.

• The trio seems to make references to Mendelssohn's home country with hunting calls perhaps more evocative of German forests

• The rhythms and pedals of the last movement evoke not on the saltarello of the title but also the tarantella. Both of these folk dances involve fast triplet rhythms.

I) Development of melody and theme Mendelssohn is known for his lyrical melodies and his themes tend to be balanced and punctuated with clear cadences as in the Classical style.

• The first subject of the opening movement is typical in that it is both lyrical but also fizzing with energy.

• Mendelssohn has a tendency to bring in new melodic ideas during the development as in bar 225 in the first movement, where a completely new theme (S3) is introduced that ends up achieving considerable prominence in the rest of the movement..

• He often tries to explore links and similarities between themes as when S3 in the first movement turns into S1 at bar 318

• In the coda of the last movement, Mendelssohn brings back a minor version of the first subject of the opening movement – a common feature of Romantic symphonies.

J) Development of texture Mendelssohn generally presents ideas initially in clear melody dominated homophony but he is inventive with his use of accompanying textures and he likes writing thicker contrapuntal textures as well.

• The light and energetic presentation of the second subject at b.110 in the first movement is a typical MDH texture, with woodwind in thirds and arpeggiations passing between the violins

• Some examples of contrapuntal textures

o The first appearance of S3 at bar 225 in the first movement is imitative
o Stretto at 249

• The texture in the Andante second movement is interesting as it begins in sparse two-part counterpoint (bar 4) before repeating the same idea with added contrapuntal lines (bar 12)

(bar 12)

• The transition of the first movement (bar 66) has an exciting antiphonal texture between wind and strings in the transition

L) Influence of dance, folk and national music

Mendelssohn uses a range of dance and folk inspirations for this symphony, some of them obviously connected with the Italian theme and some not.

• The Andante second movement may have been inspired either by a religious procession that Mendelssohn saw in Naples or modelled on a Czech pilgrim song. Either way it the modal inflections (flattened seventh – C natural in D minor) are a clear folk reference. The idea of a slow march or procession is also found in Beethoven's seventh symphony and the pilgrims' march in Berlioz Harold in Italy.

• The third movement moves away from the faster Scherzo movements often found in the Minuet after Haydn and Beethoven and (like Beethoven's Eighth symphony) returns to the slower and more refined origins of the Minuet dance.

• The soft fanfares in the bassoons and horns in the trio of the third movement seem to refer less the 'Italian' of the symphony's title and more to hunting in the forest back home in Germany.

• The last movement is explicitly modelled on the Italian Saltarello, a folk dance that involves energetic leaps and skips. It also, however, has many characteristics of the Tarantella, a fast dance traditionally connected with being bitten by a spider. The drones at the beginning clearly support the folk-dance feel.

Movement structure outlines

First movement

Exposition		
1	First Subject (S1)	A major
66	Transition	
93 110	Second Subject (S2) S2b	E major (sometimes shifting to minor)
187	Codetta	
Development		
210	First Development	Modulating including A and D minors and B major
285	False Reprise	C major
297	Second Development	Modulating including E minor, F# minor and major
Recapitulation		
369	First Subject (S1)	A major

391	Transition passage	
405	Second Subject (S2)	A major
456	Third Development	Modulating including A minor and F major
510	Coda	

Second movement

1	A (with a two-bar introduction)
45	B
57	A1
75	B1
86	Coda

Third movement

Minuet		
1	Theme A1	A major to E major
21	Theme A2	Extends the dominant (minor), then various keys.
42	Theme A3	Back in A major
57	Codetta	
Trio		
77	Theme B	E major
93	Theme B1	Dominant (minor), then various keys as in Minuet
109	Theme B	Back in E major
57	Codetta	
Minuet reprise		
125	Theme A1	A major to E major
147	Theme A2	Extends the dominant (minor), then various keys.
167	Theme A3	Back in A major
183	Codetta	
Coda		
183	Combines A and B	

Last movement

Exposition		
1	First Subject (S1)	A minor
34	Transition	
53	Second Subject (S2)	E minor
61	S2b	
97	Codetta	
Development (and some recapitulation!)		
103	First Development	Modulating including E and C and G minors. Lots of imitative writing.
179	False Reprise	E minor to C major
195	Second Development	Dominant pedal of A minor but the goes to D minor
234	Coda – includes some elements S1 from first movement as well.	A minor

Essay title areas

The following categories are those listed in the specification for Eduqas Music A Level. These are areas on which students can be questioned for the longer essay responses in the exam.

- how musical elements are used in the symphony
    - Structure
    - Tonality
    - Texture
    - Melody and thematic development
    - Sonority
    - Harmonic language
    - Tempo/metre/rhythm
    - Dynamics

- the use of instrumentation and development of the orchestra in the period
    - Decline of basso continuo
    - Influence of Mannheim orchestra
    - Use of brass and percussion during Classical period
    - the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
    - the increased importance of the woodwind section as they were entrusted with more important and independent material
    - advances in orchestration and orchestral effects due to commissioned works
    - larger orchestral forces (especially brass and percussion)
    - new sonorities (e.g. new instruments, technical improvements and use of instrumental colour
    - programmatic use of the orchestra to create and suggest underlying

meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)

- important symphonic composers and landmark works in the period
- how and why symphonies were commissioned during the period (e.g.
- patronage and the rise of public concerts)
- how the symphony developed through the period (e.g. length, number of movements and new forms)
- the programme symphony/symphonic poem

Development of the elements

Melody

Haydn's early symphonies were Viennese in style. Some of his early symphonies display originality in the use of nonstandard phrase lengths and in their monothematic tendencies.

Haydn's middle symphonies were more serious and as result he began placing greater musical demands on his musicians, using more contrapuntal compositional techniques, more contrasting dynamics and musical expressions

Haydn also began to incorporate the elements of the new Sturm and Drang literary movement into his symphonies. (Sturm and Drang translates to storm and stress, this movement highlights expressing extreme emotion).

Melodically, Haydn drew on folk music for inspiration, especially in minuets. His work reveals a gradual growth in appreciation of the idiomatic qualities of wind instruments, especially in trios of minuets (e.g., in *Symphony No. 22* and *Symphony No. 40)*

- **Haydn** - *Lamentation* Symphony - Composed in 1768. Sturm und drang - very popular in late 18th century symphonic music. Dramatic and expressive, and in some ways looking forward to these elements in music of the Romantic period. Strong sense of contrast between 1st and 2nd subjects.
- The 2nd movement of Haydn's Symphony No. 100 has only one theme (monothematic), as does the first movement of Symphony No. 104.

Mozart, Symphony no. 40 in G minor. Written in 1788. The famous theme with which this symphony begins, with its characteristic falling semitones and rising 6ths, is for the first 12 bars accompanied by moto perpetuo quavers in split violas. The contrasting 2nd theme is in the relative major - Bb. The recapitulation brings back both themes in the tonic key of G minor.

- The 2nd movement has no less than 3 themes, demonstrating the seemingly effortless way in which Mozart was able to generate melodic material.

Beethoven, Symphony No. 6; In his development of motifs and variation of entire themes Beethoven is unchallenged

- In the 1st movement, the idea of repetition plays an important part in

evoking the sense of the countryside and simplicity, as seen from bar 16.
- ○ The 3rd theme of the slow movement is particularly unusual in that it is given to the bassoon, which was not known as a solo instrument at this time.
- ○ The Trio section of the 3rd movement is about as folk-like as it gets, with what sounds like a pastiche accompaniment in violins to an off-beat melody in oboe, answered by a simplistic I-V-I bassoon figure.
- ○ There is no clear phrase structure in the 4th movement - The Storm.
- ○ The final movement features one of B.'s best-known melodies, back in the symphony's tonic key of F major. It is a perfectly symmetrical 8 bars, with bar 4 ending on chord IV, and bar 8 ending on chord I.

Schubert, primarily a song writer, excelled at melody – eg 1st movement of Unfinished Symphony (Beethoven struggled).

Berlioz – idee fixe was introduced in Symphonie Fantastique and was programmatic. The theme with which the Allegro begins is hugely important. It is known as the idee fixe (obsession). This represents his imagined beloved. The importance of the idee fixe lies in the fact that the idee fixe is present in every movement. This is known as cyclic form. In this particular piece, the idee fixe appears in a different guise in each movement, emphasising the obsession Berlioz has for his beloved, but also carrying the narrative of the symphony, and the transformation of the idea of the beloved from beginning to end, as mentioned above.

The atmospheric opening to the witches' sabbath finale sees the strings divided into 10 parts. The metre changes to 6/8 at the start of the Allegro for the parody of the idee fixe. The bells which precede the modal Dies Irae theme emphasise the programmatic, dramatic element of the piece. The "Dies irae" begins at bar 127, the motif derived from the 13th-century Latin sequence. It is initially stated in unison between the unusual combination of four bassoons and two tubas.

Liszt, Faust Symphony. Opening Faust theme uses all 12 notes of chromatic scale - very unclear tonally. Completed as early as 1854, around 70 years before Schoenberg's serialism.

There are 5 different themes in the first movement alone (Faust). In line with the idea - taken from Goethe - that the devil (Mephisto) cannot create anything of his own, only destroy, the final movement doesn't contain any original thematic material. Instead, Liszt takes Faust's themes from the 1st movement, and distorts them. This device, described by Liszt as thematic transformation, became a common feature of the Romantic symphony, as it was an effective way of creating coherence and linkage across pieces which were becoming very long. Typically, this symphony will last approximately 1hr 20m in performance.

A distorted version of Faust's theme, now attributed to Mephisto, reappears in 3rd movement, at D - Sempre Allegro - in clarinets.

Mendelssohn – traditional in structure was a great writer of light, facile melodies – eg opening of Italian Symphony

Schumann – a traditionalist whose most successful symphonic quality was melodic and harmonic writing

Brahms, composed 4 symphonies. Chromatic harmony and contrapuntal development are fully exploited.
Symphony No. 1. When the main theme of the movement begins in the 5th bar of the Allegro, it is clearly based around 3rds, an interval often favoured by Brahms in his

melodic construction.

- ○ The finale begins with a foreshadowing of the main theme of the movement - Brahms' equivalent of Beethoven's 'Ode to Joy' theme (compare the diatonicism and phrase structure of these two themes), whilst also referring back to the chromaticism of the opening of the 1st movement. Another possible parallel with Beethoven 9, is the moment of drama in Beethoven's finale when the bass soloist first enters; Brahms' equivalent could be said to be the beautiful theme at fig. B, shared between solo horn and flute, in C major, after the dark C minor opening.

Tchaikovsky, Symphony no. 6 - 'Pathetique'. As is very typical in symphonic form, the melody which appears at the start of the slow introduction (Adagio), contains suggestions of the 1st theme/subject of the Allegro.

- ● After the very dark and ominous 1st theme, the Andante 2nd theme is as contrasting as it could be, in the relative major of D. The fluidity of tempo with which this theme is usually played is a very typical Romantic gesture. What is also quite striking about the theme is how the whole thing is based around a D major scale, initially just D major pentatonic. There is certainly chromaticism in the way the theme is harmonised, however. A little later in the exposition, this D major theme returns, but on its return, is set in compound 12/8, so whilst the theme itself remains unchanged, the accompaniment is in triplets.

Dvořák - Dvořák's melodic invention, often based on irregular folk-like scale forms, and his captivating irregularity of phrase length, movement 3 of New World Symphony

Dvořák, Symphony no. 9 'New World'. Visited America (New World) in 1892. Dvořák was hugely influenced by the folk music he came across whilst there. In 1893, he wrote this symphony, during his second visit. He took care to point out that there are no actual folk melodies used in his music. Instead, he takes their characteristics, and composes melodies of his own which reflect these characteristics.

- ○ The dotted rhythmic pattern which answers the main theme of the 1st movement reflects the dance-like rhythms of Dvořák's Slavonic Dances.
- ○ The 2nd theme makes use of a minor scale with a flattened 7th, a device we now recognise as clearly being borrowed from folk music. Here, Dvořák makes use of the distant key of G minor. We hear this also in the main theme of the 4th movement, which again has a minor key theme (now back in the overall tonic of E minor) with a flattened 7th.
- ○ The 3rd theme (with its echoes of Swing Low, Sweet Chariot), starts out with strong suggestions of the major pentatonic scale.
- ○ The iconic theme of the 2nd movement is introduced on cor anglais. Even more clearly based on indigenous folk music, it is initially based on the notes of a major pentatonic scale.
- ○ Cyclic form is also in evidence in the symphony, as Dvořák brings back themes from earlier movements in the final movement.

Mahler, Symphony No. 2. 3rd movement (Scherzo). Very difficult to discuss Mahler's music without looking at the emotional turmoil of Mahler's life and his outlook. In the latter part of the movement, the orchestra explodes into what Mahler described as a 'cry of despair', following a passage where the music seems to melodically repeat and circle almost pointlessly round and round. This 'cry of despair' returns at the start of the final movement (cyclic form). However, this is followed by the 'resurrection' theme, which unifies the final movement, and ends the piece on a more positive note, though there are many interpretations of what Mahler's philosophical intentions were in terms of what he's saying.

Strauss - 'Also Sprach Zarathustra'. The 3-note figure with which the piece begins is known as the 'nature' motif.

known as the 'nature motif'.

- The 6th section - Of Science and Learning', is based on a fugue. The subject of the fugue is 4 bars long, and opens with the 3-note 'nature motif', as heard at the start, in C, which is followed by a descending B minor triad. These 2 chords, clearly unrelated, are pitted against each other a great deal in this piece. The two remaining bars of the subject outline the equally unrelated triads of Eb, A and Db. The answer appears, as is traditional in fugal terms, 4 bars later, and is a repetition of the subject on the dominant.

Structure

The first symphonies usually included only 3 movements and they had much shorter lengths (10-20 minutes) than what their successors wrote symphonies for. They usually followed a fast-slow-fast movement structure with the first movement usually being an allegro, the second movement an andante, and the finale would be a dance that was popular at the time like a gigue or a minuet.

The first movement of a Classical symphony is an Allegro in sonata- allegro form, sometimes preceded by a slow introduction (especially in the symphonies of Haydn). Sonata- allegro form, as we saw in Chapter 21 (p. 161), is based on the opposition of two keys, made clearly audible by the contrast between two themes. Haydn, however, sometimes based a sonata- allegro movement on a single theme, which was first heard in the tonic key and then in the contrasting key. Such a move- ment is referred to as ***monothematic.*** Mozart, on the other hand, preferred two themes with maximum contrast, which he achieved in his Symphony No. 40 through varied instrumentation, with the first theme introduced by the strings, and the second by the woodwinds. We will see that Beethoven took the art of the- matic development to new levels in his Symphony No. 5, creating a unified master- piece from a small motivic idea.

The slow movement of a symphony is often a three- part form (**A- B- A**)—as we will see in Haydn's Symphony No. 100. Other typical forms include a theme and variations, or a ***modified sonata- allegro*** (without a development section). Gener- ally a Largo, Adagio, or Andante, this movement is in a key other than the tonic, with colorful orchestration that often emphasizes the woodwinds. The mood is lyrical, and there is less development of themes here than in the first movement.

Third is the minuet and trio in triple meter, a graceful **A- B- A** form in the tonic Third movement key; as in the string quartet, its tempo is moderate. The trio is gentler in mood, with a moderately flowing melody and a prominent wind timbre. Beethoven's ***scherzo*** (a replacement for the minuet and trio), also in 3/4 time, is taken at a swifter pace, as we will hear in his famous Fifth Symphony.

The fourth movement (the finale), normally a vivacious Allegro molto or Fourth movement Presto in rondo or sonata- allegro form, is not only faster but also lighter than the first movement and brings the cycle to a spirited ending. We will see that with Beethoven's Fifth Symphony how the fourth movement was transformed into a triumphant finale in sonata- allegro form.

Sammartini incorporated the fast-slow-fast movement structures to most of his symphonic works, and he started using an earlier version of sonata-form for his first movements. Sonata-form was a frequently used structure for the first movements of many subsequent symphonies.

Stamitz also contributed to the growth of the symphony by being the first composer to start regularly composing 4 movement symphonies. The extra movement he added was the minuet and trio which he would place as the third movement before concluding his

symphonies with a Presto finale.

Stamitz also expanded the length of the sonata-form in the first movements of his symphonies, and offered greater contrast between the two theme groups that are included in sonata-form when compared to his predecessors (this can be heard in Stamitz's Symphony in E-flat op. 11 #3).

Haydn standardized the four movement form. A typical Haydn symphony would be structured in the following way:

- First Movement: Sonata-allegro form
- Second Movement: Andante in a ternary form or a modified theme and variations
- Third Movement: Minuet and trio
- Fourth Movement: Finale usually in a rondo-form but occasionally sonata-form

Beethoven - structure of the *Symphony No. 3 in E-flat Major* (completed 1804; *Eroica*), a work that many consider to herald the dawn of musical Romanticism. The *Eroica* (Beethoven's title) no longer aims at an elite audience.

The *Symphony No. 6 in F Major* (1808; *Pastoral*) is in five movements, the first two and last in sonata form, each, according to Beethoven, expressing an aspect of rustic life.

Beethoven expanded the limits of Classical form, particularly in his finales, and increased the length of the symphonic process to more than four times the 15 or so minutes required for a pre-Classical symphony.

Schubert's opening movements, though in sonata form were slower paced eg Symphony no 2.

The *Unfinished* consists of two complete movements in $^{3}/_{4}$ and $^{3}/_{8}$time and a sketch for a scherzo. The complete movements form a convincing unity; masterful in harmonic organization and orchestration.

The French composer **Hector Berlioz** and the Hungarian **Franz Liszt** contributed large symphonic works that to some extent departed in form from the Classical sonata-centred model.

Mendelssohn Italian Symphony - It ends with a dance movement incorporating three themes; the minor tonality does not detract from its vivacity. The first movement too has three themes, the third introduced in the development section. The second movement, recalling a religious procession, and the third, a quasi-minuet and trio, are picturesque without being descriptive and represent Mendelssohn at his finest—uncomplicated, lush, and vigorous.

Symphony no 1 - The slow movement and unusual scherzo (it has two different trios, rather than one)

Bruckner - is noteworthy not only for the excessive length and heavy orchestration of many late movements but for his Wagnerian harmonies, large-scale repetitions, and (at its best) monumental conceptions of form.

Brahms was a great symphonist but stuck to the traditional 4 movement structure

Harmony and Tonality

Haydn late symphonies - His harmonic language was the most advanced it had ever been

in his career and his musical idea development had been refined to its highest level.

This transitional period (middle period) shows him striking out into more remote keys, introducing new themes in development sections, and growing more confident in formal craftsmanship and orchestration.

Haydn, Symphony No. 100 (Military). The Allegro is in sonata form. Unlike the monothematic Allegro of 104, however, it has a contrasting 2nd theme. The development begins in a very unconventional manner. After the exposition has ended in the dominant D major, completely as would be expected, the development begins with 2 bars of silence followed by an unprepared modulation to the bVI key of Bb major.

Mozart, Symphony No. 40. The 4th movement has 2 contrasting themes, the second in the relative major, Bb. However, the start of the development section of this movement is notorious for its tonal ambiguity, with its apparent movement from one diminished 7th onto another. The end of the development section is equally unsettling, ending as it does on a diminished 7th chord, before the return of the main theme at the start of the recap.

The famous theme with which this symphony begins is in the tonic G minor, whilst the contrasting 2nd theme is characteristically in the relative major - Bb. From the relative major at the end of the exposition, Mozart begins the development section in the obscure key of F# minor, quite experimental for its time. The recapitulation brings back both themes in the tonic key of G minor.

- The 2nd movement is in the subdominant Eb major.
- The 3rd movement is a minuet and trio back in the tonic G minor. Both minuet and trio are set in their typical repeated binary forms, with the B section of the minuet in the relative major, and the B section of the trio in the dominant - concluding with a 'menuetto da capo'. However, the trio, rather than being in Bb major - the relative major, is in the tonic major key of G.
- The 4th movement is again in sonata form. As is typical, it has 2 contrasting themes, the second in the relative major, Bb. However, the start of the development section of this movement is notorious for its tonal ambiguity, with its apparent movement from one diminished 7th onto another. The end of the development section is equally unsettling, ending as it does on a diminished 7th chord, before the return of the main theme at the start of the recap. The recap of the 2nd theme, in the tonic G minor, is this time much more dark than on its original appearance in Bb major.

Beethoven symphony no 1 - he slow introduction to the first movement is remarkable for its avoidance of the tonic, a technique used often in later works to arouse tension.

Beethoven's 6th symphony. The harmony in the piece is often very simple, acknowledging the influence of folk music. The 3rd movement features a 2/4 dance based almost entirely on just chords I and IV. The Trio section is about as folk-like as it gets, with what sounds like a pastiche accompaniment in violins to an off-beat melody in oboe, answered by a simplistic I-V-I bassoon figure.

- The 3rd movement ends most abruptly on a C major (V) chord, to be followed by a pp Db in low strings (forming an interrupted cadence) for the start of the 4th movement - 'The Storm'.

- The V and I pedals (imitating drones) are a pastoral/folk music feature, as heard in the 1st theme. These pedals, or drones, are again heard near the start of the development section in the violins

Beethoven, Symphony No. 9. Beethoven is often thought of as the principal composer who bridges the gap between the Classical and Romantic periods, with his dramatic contrasts, use of harmonic dissonance, and adventurous modulations. This piece is a

contrasts, use of harmonic dissonance, and adventurous modulations. This piece is a great example of this theory.

The opening of the piece is unusual in that it only uses the root and 5th of an A chord (dominant), and it is not until bar 17 that the tonality of D minor is confirmed as the first theme appears ***ff*** in tutti.

Beethoven is often thought of as the principal composer who bridges the gap between the Classical and Romantic periods, with his dramatic contrasts, use of harmonic dissonance, and adventurous modulations. This piece is a great example of this theory.

Berlioz. Symphonie Fantastique. The 4th movement - "Marche au supplice" (March to the Scaffold), is where things start to go wrong! The following extract is from Berlioz' own programme notes for the piece in 1845:

- Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.
- The orchestration at the start of this movement is strikingly original. The double basses play 4-part G minor chords, whilst the timpani play 2-part chords (G & Bb) to an ominous triplet rhythm. Harmonically, the movement is also striking in ts originality. Just after figure 58, Db major and G minor chords are juxtaposed (a tritone apart), and Berlioz adds a note in the score to the performers to state that this is not a 'clerical error', and that the violinists and viola players are instructed not to correct their parts!!

Schubert Symphony no 6 now preoccupied more with rhythm and harmony than melody

Schumann – a traditionalist whose most successful symphonic quality was melodic and harmonic writing

Bruckner - is noteworthy not only for the excessive length and heavy orchestration of many late movements but for his Wagnerian harmonies, large-scale repetitions, and (at its best) monumental conceptions of form.

Brahms. Symphony No. 1. The triumph of major over minor, epitomized in the finale, underlies the whole. The key scheme of the movements is cyclic, based on a succession of rising major thirds: C minor, E major, A♭ (= G♯) major, C minor–major.

The 1st movement, in sonata form, begins with a striking and impressive slow introduction - slow introductions were unusual for Brahms. Despite being initially over a tonic pedal, the rising chromatic melody, and equally chromatic harmony offers only brief glimpses of the C minor key.

- The finale begins with a foreshadowing of the main theme of the movement - Brahms' equivalent of Beethoven's 'Ode to Joy' theme (compare the diatonicism and phrase structure of these two themes), whilst also referring back to the chromaticism of the opening of the 1st movement.

The 1st movement, in sonata form, begins with a striking and impressive slow introduction - slow introductions were unusual for Brahms. Despite being initially over a tonic pedal, the rising chromatic melody, and equally chromatic harmony offers only brief glimpses of the C minor key

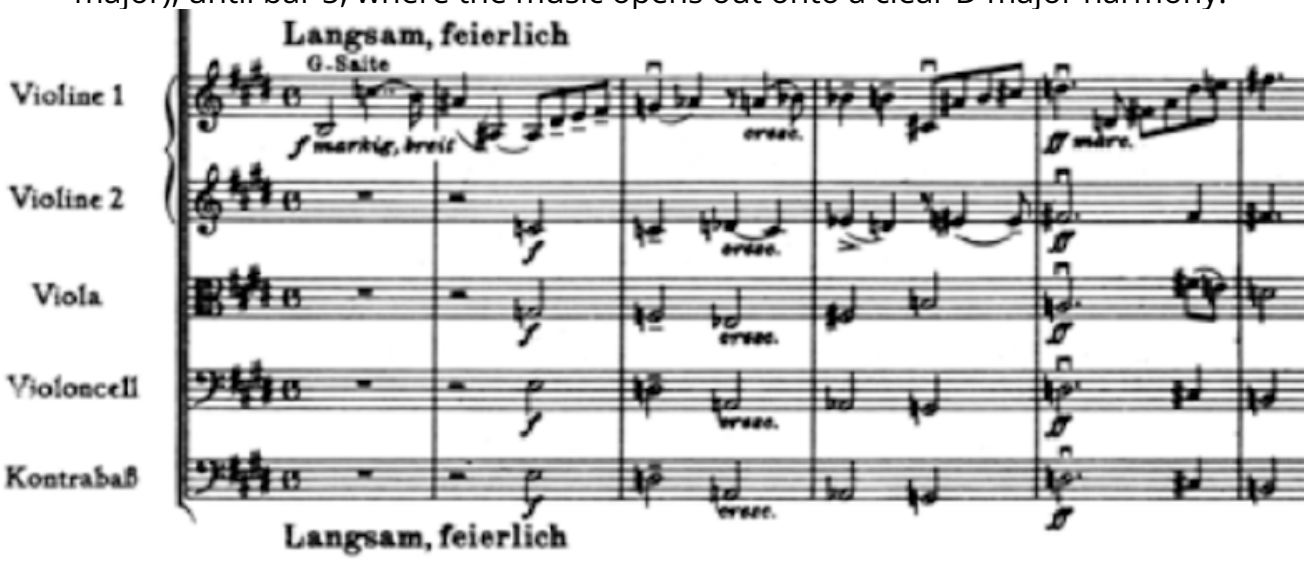
- The finale begins with a foreshadowing of the main theme of the movement -

Brahms' equivalent of Beethoven's 'Ode to Joy' theme (compare the diatonicism and phrase structure of these two themes), whilst also referring back to the chromaticism of the opening of the 1st movement. Another possible parallel with Beethoven 9, is the moment of drama in Beethoven's finale when the bass soloist first enters; Brahms' equivalent could be said to be the beautiful theme at fig. B, shared between solo horn and flute, in C major, after the dark C minor opening. This all takes place over either V or I pedals, with shimmering muted pp tremolando chords in upper strings.

Brahms – symphonies. Chromatic harmony and contrapuntal development are fully exploited.

Bruckner, Symphony No. 9. The late 19th century fashion for harmonic and tonal exploration is in evidence from the very start: after a lengthy diatonic passage on the tonic chord of D minor, a chromatic transition suddenly takes the music onto a tonicised B major chord - a long way from the home key of D minor.

- In places in the 3rd movement - Adagio - there are many instances where the harmony and tonality is decidedly ambiguous, even at times suggesting the atonality and lack of resolution of dissonance in the music of the early 20th century. Nowhere is this more in evidence than at the start of the movement, where there is no sense of any key at all, let alone the key of the movement itself (E major), until bar 5, where the music opens out onto a clear D major harmony.



Tchaikovsky, Symphony No. 6. After the very dark and ominous 1st theme, the Andante 2nd theme is as contrasting as it could be, in the relative major of D. What is quite striking about the theme is how the whole thing is based around a D major scale, initially just D major pentatonic. There is certainly chromaticism in the way the theme is harmonised, however.

The fluidity of tempo with which this theme is usually played is a very typical Romantic gesture. This is the only one of T's 6 symphonies which ends in a minor key.

Liszt, Faust Symphony. Opening Faust theme uses all 12 notes of chromatic scale - very unclear tonally. Completed as early as 1854, around 70 years before Schoenberg's serialism

Mahler also experimented with tonal structure to the extent of combining movements in unrelated keys, so that the ear never tires of a single tonal area - *Symphony No. 5*, *Symphony No. 6*, and *Symphony No. 7*.

Mahler, Symphony No. 2. In the remote key of Db major. The conclusion of the 1st

movement is a good example of Mahler's juxtaposition of unrelated harmonies, each responding to a reiterated C major chord, which ultimately shifts chromatically to C minor - bringing to mind the opening of Strauss's 'Also Sprach Zarathustra' - before the strings' tumbling chromatic line brings the movement to an end.

Strauss, 'Also Sprach Zarathustra'. The piece picks up the idea, taken from Nietzsche, of mankind versus nature, but most importantly, in the absence of a God. Nature is frequently represented by C major, and mankind by B minor. This is depicted very clearly 11 bars before fig. 18 in the score, where after a triumphant C major climax, the music slumps back in B minor.

- In the famous opening, in C major, Strauss vividly and dramatically depicts sunrise, through the tonic major-minor (and vice versa) harmonic shifts, and through the violins' triumphant ascent to their highest C.
- The 6th section - Of Science and Learning', is based on a fugue. The subject of the fugue is 4 bars long, and opens with the 3-note 'nature motif', as heard at the start, in C, which is followed by a descending B minor triad. These 2 chords, clearly unrelated, are pitted against each other a great deal in this piece. The two remaining bars of the subject outline the equally unrelated triads of Eb, A and Db. The answer appears, as is traditional in fugal terms, 4 bars later, and is a repetition of the subject on the dominant.
- The piece ends very enigmatically: whilst the upper strings, woodwind and harp appear to have reached a point of resolution with their sustained pp - ppp B major chords (note, B **minor** was the key associated with mankind), the cellos and basses echo the B major harmonies with the nature motif in **C**, supported by a dissonant C/E/F# chord in trombones. So the mankind/nature conflict remains unresolved.

Dvořák, Symphony No. 9. The 2nd theme makes use of a minor scale with a flattened 7th, a device we now recognise as clearly being borrowed from folk music. Here, Dvořák makes use of the distant key of G minor. We hear this also in the main theme of the 4th movement, which again has a minor key theme (now back in the overall tonic of E minor) with a flattened 7th.

- The 2nd movement begins with a very unusual progression of harmonies, which cleverly takes the music from E major (the tonic major of the 1st movement's concluding E minor) to Db major, within the space of a mere 4 bars: E - Bb - E - Db - A - Gb minor - Db. The iconic theme of this movement is then introduced on cor anglais. Even more clearly based on indigenous folk music, it is initially based on the notes of a major pentatonic scale.
- The 3rd theme (with its echoes of Swing Low, Sweet Chariot), starts out with strong suggestions of the major pentatonic scale.
- The development section begins in E major, quite distant from the tonic key of E minor. The freedom with which composers were now treating key relationships is exemplified when the next key arrives, the equally distant F major.

Instrumentation

The first symphonies usually included only 3 movements and were written for much smaller orchestras (25-30 people) (**Sammartini**)

Stamitz increased the size of the orchestra by adding more instruments and new instruments to the symphony such as oboes and horns.

Early Haydn - These works require a continuo (the slow movement in *Symphony No. 2* consists only of a bass and treble part), and horns and oboes are as yet not independent.

Haydn - Lamentation Symphony. Still makes use of a basso continuo. Cello, bass and

bassoon play the same part.

In *Symphony No. 5* he included winds in the slow movement, unusual at that time, and in his sixth, seventh, and eighth symphonies he wrote independent wind solos, recalling the instrumental dialogue found in the Baroque concerto grosso.

The **Mannheim orchestra** of the 1770s was renowned for its great versatility and dynamic range, setting a new standard which the rest of Europe was forced to try to keep up with. The ability of the orchestra to go from playing very quietly to very loudly was called the Mannheim Crescendo by European contemporaries, and many subsequent composers began to take advantage of this sound by including it in their compositions. By raising the bar of orchestra performances, it encouraged more composers to try and write symphonies.

Haydn's early symphonies sought to showcase the skills of his players by featuring solo passages for his performers, and his versatility as a composer by being able to create new and fresh material for every symphony.

Haydn's Middle Symphonies (1769-1781): As public perception of the symphony began to change, Haydn's views on the symphony began to change as well. Haydn began regarding the symphony as a more serious art form, and as result he began placing greater musical demands on his musicians, using more contrapuntal compositional techniques, more contrasting dynamics and musical expressions, and more intricate rhythms. Haydn also began to incorporate the elements of the new Sturm and Drang literary movement into his symphonies. (Sturm and Drang translates to storm and stress, this movement highlights expressing extreme emotion). By incorporating Sturm and Drang into his symphonies Haydn was able to heighten the emotion of his music and provide strongly contrasting musical sections.

The Late Symphonies (1785-1802):These symphonies, primarily the Paris and London symphonies, are the pinnacle of Haydn's compositional career. By the time Haydn was writing these symphonies he had added more instruments to the orchestra mostly flute and bassoons and sometimes he would incorporate clarinets, timpani, and trumpets.

Haydn, Symphony No. 100. Written in 1794, and subtitled the 'Military' Symphony. Haydn had 60 players available to him in his original orchestra, a huge number compared with the 40 or so he was accustomed to working with in Austria. It is the 8th of the 12 London symphonies. Your main set work, Symphony no. 104, is the last of these, as well as being Haydn's final symphony.

- The 2nd movement of this symphony was extremely popular on its 1st performance, and remains so. It has only one theme, and is an example of Haydn's infrequent use of clarinet. The movement also features an emphasis on Turkish-influenced percussion with its use of bass drum, cymbal and triangle, as well as timpani of course. The trumpet fanfare which begins at bar 152 is part of the reason for the nickname of the piece.

Beethoven's Symphony no 1- Its four classically structured movements reflect Beethoven's concern with expressive woodwind writing and dynamics.

Beethoven. Symphony No. 6. The 3rd theme of the 2nd movement is particularly unusual in that it is given to the bassoon, which was not known as a solo instrument at this time.

Beethoven, Symphony No. 6 In F major. B. gave it the subtitle 'Recollection of country life'. Very important in the development of the idea of 'programme' music. Beware though, this is not brand new: remember Handel's 'Water Music', Vivaldi' 'Four Seasons'. Also very importantly, this symphony does not tell a story. Moreover, it depicts certain feelings; at the most paints a picture, though B himself denied that this was his intention.

- The first movement is 'Awakening of cheerful feelings upon arrival in the

- The first movement is 'Awakening of cheerful feelings upon arrival in the countryside'. In sonata form. The idea of repetition plays an important part in evoking the sense of the countryside and simplicity, as seen from bar 16. The V and I pedals (imitating drones) are another pastoral/folk music feature heard in the 1st theme. These pedals, or drones, are again heard near the start of the development section in the violins, and along with the repetition of phrases, make the music sound unusually static. The slow crescendo heard at this point of the development section was also very unusual for its time.
- Slow movement, again in sonata form. A Siciliana (often linked with peasant dances) in 12/8, the 2nd movement is subtitled 'Scene by the brook'. This idea is created by the undulating semiquavers or broken chords which run throughout much of this movement. The 3rd theme is particularly unusual in that it is given to the bassoon, which was not known as a solo instrument at this time. Despite the apparent non-programmatic nature of the piece, there is a short passage towards the end of the movement where B has actually marked in the score that the flute melody in meant to sound like a nightingale, the oboe a quail, and the clarinet a cuckoo.
- The most programmatic aspect of the symphony follows this, when the 3rd movement ends most abruptly on a C major (V) chord, to be followed by a pp Db in low strings (forming an interrupted cadence) for the start of the 4th movement - 'The Storm'. Interestingly, there is no clear phrase structure in this movement, and no obvious form. This is the only movement in the symphony which uses timpani. There is a particularly interesting rhythmic effect at bar 21, where B uses semiquaver quintuplets against semiquavers (5 v 4) in the cellos and basses, presumably representing the swirling rain.

The *Symphony No. 9 in D Minor* (*Choral*) found Beethoven deaf at its first performance in 1824. It marked a turning point in music history, not only for its novel inclusion of chorus and vocal soloists in the last movement

Beethoven - Symphony no. 9, 'Choral'. B.'s final symphony, completed in 1824 (he died in 1827). One of the most influential pieces ever written. It was considered almost unplayable at the time because of its difficulty. In performance, it is well over an hour, considerably longer than any of its predecessors. Featured the largest symphonic orchestra ever heard, with 2 extra horns (4 in total), 3 trombones in movements 2 & 4. In the 4th movement, piccolo, contrabassoon, bass drum, triangle, cymbals, plus of course the singers: an SATB choir, and SATB (baritone) soloists.

Beethoven's orchestral sensitivity allowed all instruments a structural role while simultaneously making new demands on player and listener alike. Besides widening the scope of the orchestra with extra winds and percussion, he made it more than ever a cohesive single instrument, bequeathing to the 19th century a standard against which composers measured the effectiveness of their own orchestrations

Berlioz, Symphonie Fantastique. Berlioz is often thought of as the father of the drama of romanticism. The majority of his music has extra-musical content. The piece was composed in 1829 is subtitled 'Episode in the life of an artist'. The 'programme' of this piece (his 1st symphony) is based on an imagined fantasy where the subject (Berlioz) falls in love with a beautiful woman. However, as the piece progresses through its 5 movements, the image of his beloved transforms from the beauty of the first movement's theme into the nightmarish vision of the 5th movement, where he sees himself witnessing a witches' sabbath, where his beloved melody is now transformed into a hideously grotesque dance melody.

The 2nd movement features the astonishing effect of 4 timpani being used to produce chords.

- The 4th movement - "Marche au supplice" (March to the Scaffold), is where things start to go wrong! The following extract is from Berlioz' own programme notes for

the piece in 1845:

- Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.
- The orchestration at the start of this movement is strikingly original. The double basses play 4-part G minor chords, whilst the timpani play 2-part chords (G & Bb) to an ominous triplet rhythm. Harmonically, the movement is also striking in ts originality. Just after figure 58, Db major and G minor chords are juxtaposed (a tritone apart), and Berlioz adds a note in the score to the performers to state that this is not a 'clerical error', and that the violinists and viola players are instructed not to correct their parts!
- The atmospheric opening to the witches' sabbath finale sees the strings divided into 10 parts. The metre changes to 6/8 at the start of the Allegro for the parody of the idee fixe (mentioned above). The bells which precede the modal Dies Irae theme emphasise the programmatic, dramatic element of the piece. The "Dies irae" begins at bar 127, the motif derived from the 13th-century Latin sequence. It is initially stated in unison between the unusual combination of four bassoons and two tubas. This eventually leads to a passage of fugal writing, and an unusual effect in the strings known as 'col legno' - playing with the wood of the bow.

In **Schubert's** last 3 symphonies he greatly expanded the role of the brass

Mendelssohn was considered to be a brilliant orchestrator, this is especially seen in the Italian Symphony

Schumann Symphony no 1 - The impulsive progress of the finale is interrupted before the recapitulation by slower passages for flute and hunting horns, perhaps intended by Schumann to be descriptive.

Schumann, Symphony No. 3. In the 4th movement, in Eb minor, the influence of earlier styles is evident, particularly of the Baroque period through its contrapuntal elements. This movement makes use of an alto trombone, an instrument itself more associated with Baroque music. In the 3rd (slower) movement, it could be suggested that the alternating Ab/G semiquavers in the lower strings suggest the undulating movement of the river Rhine - a programmatic element maybe.

Liszt, Faust Symphony.Premiered in 1857. Programme symphony in 3 movements - Faust, Gretchen, Mephisto - the 3 main characters of Goethe's Faust legend. Scored for a large orchestra, including 4 French horns, 3 trumpets, 3 trombones and a tuba; also, organ and harp, and voices. A 2nd version of the symphony appeared in 1857, with a chorus (Chorus Mysticus) added to the final movement, consisting of male voices and a tenor solo, bringing to mind the final movement of Beethoven's Choral Symphony

Brahms, Symphony No. 1. A possible parallel with Beethoven 9, is the moment of drama in Beethoven's finale when the bass soloist first enters; Brahms' equivalent could be said to be the beautiful theme at fig. B, shared between the unusual combination of solo horn and flute, in C major, after the dark C minor opening. This all takes place over either V or I pedals, with shimmering muted pp tremolando chords in upper strings.

Bruckner - is noteworthy not only for the excessive length and heavy orchestration of many late movements but for his Wagnerian harmonies, large-scale repetitions, and (at its

many late movements but for his Wagnerian harmonies, large-scale repetitions, and (at its best) monumental conceptions of form.

Tchaikovsky, Symphony no. 6 - 'Pathetique', in B minor. A good example of a symphony where the composer makes use of divisi writing. Worth noting the similarities between the very dark bassoon opening melody, and the opening of Beethoven's Pathetique piano sonata.

Dvořák - surprising variety of orchestration – movement 3 of New World Symphony and in Symphony no. 6, the iconic theme of the 2nd movement is introduced on the relatively unusual cor anglais, though this was used as a solo instrument in Berlioz' 'Harold in Italy'.

Mahler – brilliant orchestrator, using enormous orchestras. Symphonies were well over an hour long.

Mahler, Symphony no. 2, 'Resurrection'. In C minor. Completed in 1894. Written for huge forces, which include 10 horns, 10 trumpets, 4 trombones and a tuba, 7 timpani, church bells, an organ, 2 harps, soprano and alto soloists, mixed chorus, and 'The largest possible contingent of strings'. Lasts between 80-90 minutes.

- As with Beethoven's 9th and Liszt's 'Faust', the symphony ends with a choral setting, here of the poem 'Resurrection Ode'
- The 4th movement features an alto soloist.

Strauss - 'Also Sprach Zarathustra'. Tone poem, composed in 1896, and based on Nietzsche's philosophical novel of the same name. Strauss here includes his 'programme' in the score, so each of the 9 sections of the piece are indicated by a subtitle, such as 'Einleitung, oder Sonnenaufgang' (Introduction, or Sunrise).

- At the end of the famous opening passage, we hear an organ - an instrument far more commonly associated with church music than symphonic works.

Rhythm and Tempo

Haydn, Symphony No. 100 (Military). The double-dotted rhythms frequently used in the intro are a reference to the French overture, which had a big influence on the development of the symphony.

Mozart, Symphony no. 40 in G minor. Written in 1788. The famous theme with which this symphony begins, with its characteristic falling semitones and rising 6ths, is for the first 12 bars accompanied by moto perpetuo quavers in split violas.

- The 2nd movement is in the style of a Siciliana, a slow 6/8 dance dating back to the Baroque period.
- The main theme of the minuet incorporates a hemiola.

The slow movement of **Beethoven's** Symphony No. 6 is a Siciliana (often linked with peasant dances) in 12/8, the 2nd movement is subtitled 'Scene by the brook'. This idea is created by the undulating semiquavers or broken chords which run throughout much of this movement.

- The 3rd movement, subtitled 'Merry Gathering of the Country People', is an adaptation of a minuet and trio, though more in the style of a scherzo and trio with its very lively tempo. The scherzo itself, which in Beethoven's hands, became a replacement for the slower, more stately minuet and trio, is about as far from the minuet and trio as it's possible to get, with its rapid tempo and dramatic contrasts. This is then all interrupted by a 2/4 dance based almost entirely on just chords I and IV. The recap of the scherzo follows, followed by a repeat of the 2/4 dance.
- There is a particularly interesting rhythmic effect at bar 21 of the 4th movement, where B uses semiquaver quintuplets against semiquavers (5 v 4) in the cellos and basses, presumably representing the swirling rain.

basses, presumably representing the swirling rain.

Schumann, Symphony No. 3. At the start of the 1st movement, Schumann creates an interesting hemiola effect, where initially each pair of bars appears to be grouped as 3 minims, until bar 7, where the grouping reverts to the expected 3 crotchets per bar.

- The dance-like melody at the start of the 2nd movement is similar to a waltz in style. Though Schumann calls this a scherzo, it is a slower 3/4 than is typical for this type of movement, which is not surprising as the 1st movement is a lively 3/4. Also, the scherzo would more typically be placed as the 3rd movement, after a slower 2nd movement.

Brahms, Symphony No. 1. The lively 6/8 metre of the Allegro in some ways is more what we would expect of a scherzo than a 1st movement.

- Maybe because of this, in place of the scherzo, the symphony's 3rd movement, in duple time instead of the expected triple time, is a lyrical ternary form movement (corresponding to the form of a scherzo/minuet and trio), though in character, it sounds more like a slow movement. However, what is unusual about this ternary form is that the middle section (trio) would tend to be more relaxed, in this movement it is the opposite: the metre changes to 6/8, and there is a strong sense of the piece building up rather than winding down.

Tchaikovsky, Symphony No. 6. After the very dark and ominous 1st theme, the Andante 2nd theme is as contrasting as it could be, in the relative major of D. The fluidity of tempo with which this theme is usually played is a very typical Romantic gesture. A little later in the exposition, this D major theme returns, but on its return, is set in compound 12/8, so whilst the theme itself remains unchanged, the accompaniment is in triplets. The dramatic development section is then marked Allegro Vivo.

- The structure of the remaining movements is certainly unusual. Whilst the 2nd movement, in the relative major, is set as a sort of ternary form dance movement, the whole movement is set in a very un-dancelike 5/4.
- The 3rd movement is, as might be expected, a scherzo, in compound 12/8.
- The 4th, final movement, is particularly unusual. Unlike the more typical Presto or Molto Allegro you may expect from a finale, it is set as Adagio lamentoso, followed by Andante.

Dvořák, Symphony No. 9. The dotted rhythmic pattern which answers the main theme of the 1st movement reflects the dance-like rhythms of Dvořák's Slavonic Dances.

- Note the hemiola at the start of the 3rd movement (compare Schumann's Rhenish Symphony)

Strauss, 'Also Sprach Zarathustra'. The 8th section, 'Das Tanzlied' (The Dance Song), is written in the style of a Viennese waltz.

Texture

Haydn - Lamentation Symphony. Still makes use of a basso continuo. Cello and bass play the same part.

Beethoven, Symphony No. 9. The sonata form 1st movement features a triple fugue in the development section.

- In the finale, two separate double fugues appear.
- Beethoven is often thought of as the principal composer who bridges the gap between the Classical and Romantic periods, with his dramatic contrasts, use of harmonic dissonance, and adventurous modulations. This piece is a great example of this theory.

Berlioz, Symphonie Fantastique. The atmospheric opening to the witches' sabbath finale sees the strings divided into 10 parts. This eventually leads to a passage of fugal writing,

and an unusual effect in the strings known as ‘col legno’ - playing with the wood of the bow.

Schumann, Symphony No. 3. In the 4th movement, in Eb minor, the influence of earlier styles is evident, particularly of the Baroque period through its contrapuntal elements. This movement makes use of an alto trombone, an instrument itself more associated with Baroque music.

Liszt, Faust Symphony. The 3rd movement creates a fugue out of distorted versions of each character’s themes.

Tchaikovsky, Symphony No. 6. In the 1st movement, very unusually, only 10 bars into the development section, T sets up a rapid fugal section, based on the main theme of the movement.

Strauss, ‘Also sprach Zarathustra’. The 6th section - Of Science and Learning’, is based on a fugue. The subject of the fugue is 4 bars long, and opens with the 3-note ‘nature motif’, as heard at the start, in C, which is followed by a descending B minor triad. These 2 chords, clearly unrelated, are pitted against each other a great deal in this piece. The two remaining bars of the subject outline the equally unrelated triads of Eb, A and Db. The answer appears, as is traditional in fugal terms, 4 bars later, and is a repetition of the subject on the dominant.

Development of the Symphony

In Medieval times, when musicians got together to play, they used whatever instruments were around. If there were three lute players, a harp, and two flutes, then that's what they used. By the 1500s, the time known as the Renaissance, the word "consort" was used to mean a group of instrumentalists, and sometimes singers too, making music together or "in concert".

Early Renaissance composers usually didn't say what instrument they were writing a part for. They meant for the parts to be played by whatever was around. But around 1600 in Italy, the composer Claudio Monteverdi liked things just so. He knew just what instruments he wanted to accompany his opera Orfeo (1607), and he said exactly what instruments should play: fifteen viols of different sizes; two violins; four flutes, two large and two medium; two oboes, two cornetts (small wooden trumpets), four trumpets, five trombones, a harp, two harpsichords, and three small organs. Monteverdi was the first composer to write for specific instruments in his opera *Orfeo*. The string section dominated instrumental ‘orchestral’ music with some woodwind and brass instruments added for variety.

You can see that Monteverdi's "Renaissance orchestra" was already starting to look like what we think of as an orchestra: instruments organized into sections; lots of bowed strings; lots of variety. In the next century (up to about 1700, J.S. Bach's time) the orchestra developed still further. The violin family, violin, viola, cello, and bass, replaced the viols, and this new kind of string section became even more central to the Baroque orchestra than the viols had been in the Renaissance. Musical leadership in the Baroque orchestra came from the keyboard instruments, with the harpsichordist, or sometimes the organist, acting as leader. When J.S. Bach worked with an orchestra, he sat at the organ or harpsichord and gave cues from his bench.

In the next century (up to 1800), the orchestra changed a lot; Haydn's and Beethoven's time. The strings were more important than ever, and the keyboard instruments had taken a back seat. Composers began to write for the specific instrument they had in mind.

This meant knowing each instrument's individual "language" and knowing what kind of music would sound best and play easiest on a particular instrument. Composers also began to be more adventurous about combining instruments to get different sounds and colors. The French horn and clarinet have joined the woodwinds. There is also timpani present and the brass section starts to become a permanent feature.

As orchestras were getting bigger and bigger, all those musicians couldn't see and follow the concertmaster.

At the start of the 1800s, a full scale orchestra consisted of strings plus a pair of flutes, oboes, clarinets, bassoons, horns, trumpets and a set of timpani. Trombones were added for Beethoven's 5th, 6th and 9th symphonies. Bass drum, triangle and cymbals, all originally used to compose 'Turkish' music, became more commonplace in late 1800 symphonies. Music was becoming more virtuosic and writing for instruments became more specific with composers required to know each individual instrumental sound and ability.

Later in the 1800s, the orchestra reached the size and proportions we know today and even went beyond that size. Some composers, such as Berlioz, really went all-out writing for huge orchestras. Instrument design and construction got better and better, making new instruments such as the piccolo and the tuba available for orchestras. Many composers, including Berlioz, Verdi, Wagner, Mahler, and Richard Strauss, became conductors. Their experiments with orchestration showed the way to the 20th century. Wagner went so far as to have a new instrument, the Wagner Tuba, designed and built to make certain special sounds in his opera orchestra. In one of his symphonies, Strauss wrote a part for an alphorn, a wooden folk instrument up to 12 feet long! (The alphorn part is usually played by a tuba.)

Also expanding were the size of concert halls to be able to musically accommodate the extra volume produced by ever-expanding orchestras.

Development of the Orchestra

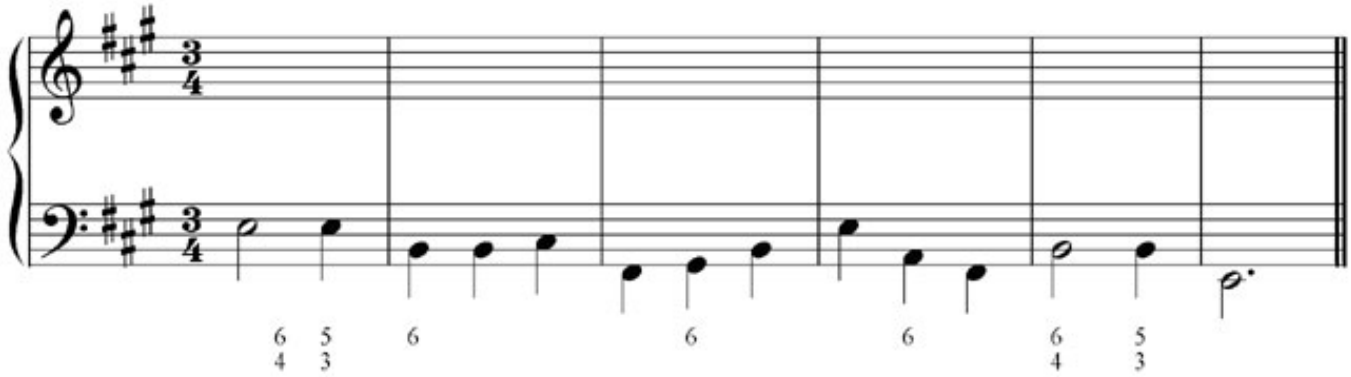
During the 1500s, a group of instrumental musicians would be referred to as a 'consort' and played music that we would describe as 'chamber music'. Music was written so it could be played on any instrument. Claudio Monteverdi was the first composer to write for specific instruments in his opera *Orfeo* (1607). The string section dominated instrumental 'orchestral' music with some woodwind and brass instruments added for variety.

At the start of the 1800s, a full scale orchestra consisted of strings plus a pair of flutes, oboes, clarinets, bassoons, horns, trumpets and a set of timpani. Trombones were added for Beethoven's 5th, 6th and 9th symphonies. Bass drum, triangle and cymbals, all originally used to compose 'Turkish' music, became more commonplace in late 1800 symphonies. Music was becoming more virtuosic and writing for instruments became more specific with composers required to know each individual instrumental sound and ability.

Also expanding were the size of concert halls to be able to musically accommodate the extra volume produced by ever-expanding orchestras.

Decline of the continuo

The Basso Continuo was an early Baroque feature - it was a continuous bass part written for harpsichord/organ and cello or other bass instruments including bassoon and viola da gamba. Its role was to provide more harmonic foundation to the piece itself and the music was written using figured bass - these were a series of numbers referring to the pitches above the bass note written that were required to fill the chord;



If a note did not have a number underneath it, the keyboard player would form a chord above that note in root position. It was up the keyboard player to choose how to play that chord; simultaneous notes, a rolled chord or a decorated melody on top.

For further information, search for figured bass on MyMusicTheory.com.

Developments of the harpsichord

Changes were made to the harpsichord including having a machine stop (to replace a hand stop that would control multiple layers of strings that could be quickly played as a foot pedal) and a lid swell (similar to Venetian blinds, would raise a hinged section of the instrument to allow it go be louder)

Viola

With the String Quartet and the Symphony being closely linked during the early Classical period (the scoring was similar to a trio sonata (2 violins plus bass) in the symphony), it was the rise of the viola and a 4th musical line being added to the score that paved the way for the continuo's exit.

Specific instrumental parts

The continuo part was written to be played by a variety of instruments such as a 'cello, bassoon or viola da gamba but, with the emphasis switching to instruments having their own parts, the harpsichord started to become obsolete and less of a necessity in the ensemble.

Orchestration

Also, the richer orchestrations of Haydn's London Symphonies did not require a continuo part to flesh out the texture. The use of the harpsichord had dwindled around 1810 but a revival took place around 1880.

The rise of the piano

The rise of the piano

Despite the piano being first invented around the turn of the 1700s, it wasn't until the mid 1770s that its popularity rose with Mozart and Hadyn writing piano sonatas. With the inclusion of Mannheim features such as the Steamroller (steady crescendo and rising in pitch over a held bass note), the piano was able to better reflect such dynamic change due to its difference in action from the harpsichord (hammer on the strings vs. plucking of strings). The piano itself was not used in symphony until 1857 (written by Charles-Valentin Alkan, which was written for solo piano) but it became a more flexible instrument compared to the harpsichord in its range of dynamics, sostenuto pedal (from 1865).

Industrial revolution

For further information, read Jeremy Montagu's book on the impact of the Industrial Revolution on Music here.

Programme symphony/symphonic poem/tone poem

A tone poem can be described as a piece of music that evokes feelings, conjures an image or is something that is written with an image in mind.

Arguably, the first 'toe in the water' of writing tone poems was back in the Baroque period - Antonio Vivaldi writing *The Four Seasons* for string ensemble - this included music to convey the laziness during the summer heat and the icicles during the winter with the freeze depicted in the tremolos.

Later on, the return to conveying such passion and drama came in the form of the *Sturm und Drang* era in the Classical period. Haydn and Mozart wrote music that conveyed strong emotions and veered away from the balanced, diatonic and simple music that had previously been written in the Enlightenment period of Classical music.

Early tone poems or programme symphonies include those of Beethoven - his 3rd Symphony, the 'Eroica', was to depict an heroic character, initially Napoleon until he declared himself Emperor. Beethoven's 6th Symphony (1808), the 'Pastorale', depicts a rural landscape and includes events such as a storm. Other pieces include;

- Berlioz's *Symphonie Fantastique* (1830)
- Wagner's *Tristan and Isolde*, (1865: although not a symphony)
- Liszt's *Les Préludes* (1854)
- Mahler's 1st Symphony (1888)
- Strauss *Eulenspiegel* (1894-1895)

which, combined with ballet in Tchaikovsky's music for *Swan Lake* amongst others, laid the foundations for film music from the middle of the 20th Century.

Emergence of Nationalism

1750 - early 1800s particularly dominated by the Austro-Germanic composers, beginning with the Mannheim school (ref Stamitz, eg Sinfonia a 8 in Eb, 1759), and followed by the 1st Viennese school - Haydn, Mozart & Beethoven. Refs here should mainly demonstrate what was typical of this style, but you could also mention anything which departs from the norm. Therefore, no real sense of nationalism in music before 1800.

Berlioz - SF. No sense of French nationalism here, but Berlioz' style represents such a departure from his Austro-Germanic predecessors in many respects, that he is laying the foundations for what is to become, for later French composers such as Saint-Saens, Faure and Debussy, very much a French style.

Schumann - Symphony no. 3 'Rhenish'. Written at a time (1850) when Schumann was becoming more interested in nationalism. At this time there were left-wing uprisings in Germany, inspired by the revolutions in France, where German people sought social reform and the unification of the different Germanic states, which in music was often expressed through icons of national identity, such as German folklore, or in this case the river Rhine (Rhenish). In the 3rd (slower) movement, it could be suggested that the alternating Ab/G semiquavers in the lower strings suggest the undulating movement of the river Rhine

Smetana - Má vlast (My Homeland) - late 1870s. A set of 6 symphonic poems, the most famous of which is Vltava. Vltava is a Czech river, which flows eventually towards Prague, and the piece depicts the course of the river through woods and meadows. The main theme has associations with Czech folk song. The undulating semiquavers which run continuously through the first part of the piece represent the flowing river as it runs its course through the countryside.

Borodin - In the Steppes of Central Asia (1880). Borodin was one of a group of Russian composers known as the 'moguchaya kuchka,' or the 'mighty handful'. Their aim was to integrate actual, or references to, Russian folk song and harmony as much as possible, in order to create a distinction between Russian and central European music. Their approach to form and structure though, was as influenced by their Austro-Germanic heritage as any other composer. This piece is a symphonic poem (or tone poem). It is typically patriotic, and depicts the interaction of Russian and Central Asians as they travel together across the steppes of the Caucasus. Borodin describes the piece as featuring a Russian melody which joins with the 'bizarre and melancholy notes of an oriental melody', as the two join together in a common harmony.

Dvořák, Symphony no. 9 'New World'. Visited America (New World) in 1892. Dvorak was hugely influenced by the folk music he came across whilst there. In 1893, he wrote this symphony, during his second visit. He took care to point out that there are no actual folk melodies used in his music. Instead, he takes their characteristics, and composes melodies of his own which reflect these characteristics.

- The 2nd theme makes use of a minor scale with a flattened 7th, a device we now recognise as clearly being borrowed from folk music. Here, Dvorak makes use of the distant key of G minor. We hear this also in the main theme of the 4th movement, which again has a minor key theme (now back in the overall tonic of E minor) with a flattened 7th.

Patrons

Patron: Esterházy family
Composer: Haydn

Haydn was hired by Prince Paul Anton Esterházy in 1761, and from 1762 to 1790 served under his successor Nikolaus. During the later four-year reign of Prince Anton, the Esterházys went without music and Haydn, who was happily kept on a retainer, spent a lot of time in England. Finally, during the reign of Nikolaus II, Haydn returned to work for the family on a part-time basis.

Patron: Nadezhda von Meck
Composer: Tchaikovsky

Composer: Tchaikovsky

This hugely wealthy widow always got her own way, so when she decided to take up the cause of financing Tchaikovsky for 13 years, she was astonishingly generous – but on condition that the two of them never met; that would only have led to disappointment. As their relationship developed, she provided him with an allowance of 6,000 roubles a year. This was a small fortune. A minor government official in those days had to support his family on 300–400 roubles a year.

The piece she made possible: Tchaikovsky dedicated his Symphony No. 4 to the woman who made it possible for him to compose full-time. Dedications of works to patrons in Russia were expressions of artistic partnership. By dedicating his Fourth Symphony to von Meck, Tchaikovsky was effectively naming her an equal partner in its creation.

Development of Classical music

In the mid-1700s, Europe moved towards a new style called 'classicism', which impacted on architecture, literature and art. Its aim was to reflect Greek antiquity and the style itself focused more on balance, simplicity and order compared to the complexities and various emotions of Baroque music. With the focus on harmony rather than texture, the tonality of a piece became more prevalent and easier to identify. Nobility became the patrons of music and the public increasingly preferred comic opera and music for instruments became more specifically composed rather than using a *continuo* part.

With texture becoming secondary to melody, more efforts were made to add more detail to the instrumental parts such as characteristic rhythms, genres such as the minuet, or attention-grabbing fanfares.

The *galant* style of simplicity, lightness and elegance replaced the seriousness, grandeur and complexity of Baroque music with more variety in pieces now - rhythms, dynamics, keys, melodies and changes in mood and timbre more common. The harpsichord disappeared, the woodwind became a stand-alone section with brass instruments including the French Horn becoming more common.

Structure

The 'Italian' style of symphony was a 3 movement form by the 18th Century → fast, slow and fast movements. Haydn and Mozart replaced this form with a 4 movement form by adding another 'middle' movement, which became the norm for the latter part of the 18th Century and the majority of the 19th Century. The 4 movement form was mapped out as the following;

1. Opening sonata or *allegro*
2. Slow movement such as an *adagio*
3. Minuet or scherzo with trio
4. An *allegro*, rondo or sonata

Variations of this layout were common such as changing the order of the middle movements or adding a slow introduction too.

The sonata-allegro form is divided into sections:

The sonata allegro form is divided into sections;

- Introduction: slower than the main movement
- Exposition: presents primary thematic material - 1 or 2 themes, contrasting in style and usually in opposing keys, connected by a modulation. It usually closes with a *codetta*, closing theme or both
- Development: harmonic and textural possibilities of the themes are explored
- Recapitulation: all thematic material returns in the tonic key

Format of the Classical Symphony

- Allegro in sonata-allegro form, sometimes preceded by a slow introduction
- A slow movement in A-B-A or theme and variations form
- Minuet and trio in triple meter
- Finale, a vivacious allegro molto or presto in rondo or sonata-allegro form

Variations to the sonata-allegro form are as follows;

- a monothematic exposition, where the same material is presented in different keys, often used by Haydn;
- a 'third subject group' in a different key than the other two, used by Schubert, Brahms, and Bruckner;
- the first subject recapitulated in the 'wrong' key, often the subdominant, as in Mozart's Piano Sonata No. 16 in C, K. 545 and Schubert's third symphony;
- the second subject group recapitulated in a key other than tonic, as in Richard Strauss's 2nd symphony.
- and an extended coda section that pursues developmental, rather than concluding, processes, often found in Beethoven's middle-period works, such as his third symphony.

The form became so expansive in music by Mahler, Sibelius and Elgar that it can not accurately be described as 'sonata-allegro' form.

Late 1750s

By the late 1750s, new music was appearing in Italy, Vienna, Mannheim and Paris - symphonies were composed with bands of performers associated with concert halls. Pieces were still similar in length to Baroque pieces, had one 'affect' [emotion] and it led to the first great master, Joseph Haydn, to move the symphony on. He composed 40 symphonies in the 1760s and was known for taking pre-existing ideas and radically altering how they functioned, being titled the "father of the symphony".

Haydn included *Sturm und Drang* in his music, shifting away from the order and elegance of the Enlightenment period and bringing emotion more to the fore, a very early nod to Romanticism - more dramatic contrast, emotional melodies and individuality. His Opus 33 string quartets (1781) were ground-breaking in that the role of melody and harmony were interchangeable between the parts allowing the music to flow through different emotions and structures. He then applied this to his orchestral and vocal music.

A young Mozart's compositions displayed a penchant for chromatic harmony, a multitude of melodies in a single work and the Italian sensibility as a whole. After Mozart's arrival in Vienna in 1780, he combined the Italian brilliance with Germanic cohesiveness with his

virtuosic flourishes and rhythmic complex melodies. Due to war and inflation, finances affected the music industry - composers had to become more efficient with their use of their orchestras, effective use of the melody, and it increased the popularity, therefore, of chamber music including string quartets.

Symphonies, at the start of Mozart's and Haydn's compositional careers, were played as single movements. From 1790 - 1820, direct influence of Baroque music was fading fast such as the use of the *continuo* but, with Baroque masters' music becoming available by print, there was more influence by their expansive use of brass.

Orchestration

This is a typical orchestral classical orchestra setup;

Woodwind: 2 Flutes, 2 Oboes, 2 Clarinets (Bb, C, or A), 2 Bassoons
Brass: 2 Horns, 2 Trumpets
Percussion: 2 Timpani
Strings: 12 Violins I, 10 Violins II, 8 Violas, 8 Violoncellos, 6 Double basses

	Haydn's Orchestra *Symphony no. 94 (1792)*	Beethoven's Orchestra *Symphony no. 5 (1807-1808)*
Strings	Violins 1 Violins 2 Violas Cellos and Double Basses	Violins 1 Violins 2 Violas Cellos Double Basses
Woodwind	2 Flutes 2 Oboes	1 Piccolo (4th movement) 2 Flute 2 Oboes 2 Clarinets 2 Bassoons 1 Contrabassoon (4th movement)
Brass	2 French Horns 2 Trumpets	2 French Horns 2 Trumpets 3 Trombones (4th movement)
Percussion	Timpani	Timpani

Start of 1800s

At the start of the 1800s, Beethoven used the Haydn and Mozart model for his first 2 symphonies then expanded with the Eroica Symphony (no. 3) by way of length, harmonic language and drama. His triumphant 5th Symphony continued to set the dramatic tone in which he wrote, the 6th Symphony is the first 'programmatic' work (music composed for a visual/story) and his 9th Symphony is the first to include a choir.

The Mature Classical Symphony

It's at this point, in the 1760s, that most textbooks pick up the story of the symphony, citing Haydn as the 'father' of the genre. 'Papa Haydn' was so called as much for his avuncular and protective nature to the court musicians he looked after as for his propagation of both the symphony and the string quartet. And while he was by no means the inventor of the symphonic form, as we have seen, he did much to consolidate the thinking behind it and set up new principles for others to follow – or reject, as they saw fit.

Initially, Haydn leaned more to the Galant aesthetic than the Sentimental style. His very first symphonies are more like Italian concerti grossi, with three movements, fast-slow-fast. Early on, he and his publisher realised the potential of giving the work a nickname, both endearing it to its commissioning patron and making it more memorable to the public at large. Symphonies Nos 6 to 8 are therefore known as 'Morning', 'Noon' and 'Evening', inspired by those different times of the day. By these symphonies, Haydn had adopted the Mannheim model of four movements, allowing for a short minuet and trio as an interlude.

The finale to 'Le Matin', Symphony No. 6, represents the Italian influence well, with its bravura, soloistic writing and cascading scales. There are also playful pauses for thought, reflecting the wit for which Haydn was to become famous. In the Esterháza Palace, where he spent 30 years of his career, he experienced the double- edged sword of both the freedom to experiment and a crushingly busy schedule, with operas, symphonies and chamber music needing to be written, rehearsed and performed on a daily basis. Add these musical duties to his pastoral and clerical responsibilities as Kappellmeister, and it makes for a formidable job specification that could easily be shared between two or three people. Most of Haydn's early symphonies were played by a mere 12 to 14 musicians, despite the splendour and resources of the palace.

Haydn's Rustic Style

Haydn contributed well over one hundred symphonies to the genre, thereby estab- lishing the four-movement structure and earning himself the nickname "Father of the Symphony." His masterworks in the genre are his last set of twelve works, the so-called *London* Symphonies, commissioned for a concert series in London. These late works abound in expressive effects, including syncopation, sudden *crescendos* and accents, dramatic contrasts of soft and loud, daring modulations, and an imaginative plan in which each family of instruments plays its own part.

Haydn was able to blend the sophistication of court music with a more rustic quality that reflected his love of the outdoors (even though the palace was almost entirely surrounded by inhospitable marshland. The rustic touches present themselves in:

- having, on occasion, a *Ländler* (an Austrian 'dance of the land' in three-time) to replace the Ländler. more staid minuet and trio.
- quoting folk tunes in his finales.
- including an imitation of a bagpipe's drone and whistling tune above, most often in his trios.
- his general lust for life and love of 'splendid nonsense' (his words) that ran counter to the etiquette of the court.

Haydn's darker side: the 'Sturm und Drang' symphonies

The 'Storm and Stress' period came in the 1760s and 70s, inspired by Romantically charged, confessional works of literature where the writer appeared to bare all. It was an exciting trend that swept through Germany and beyond, inciting the artist to deal with naked emotions and the darker sides to existence. Six of Haydn's symphonies from this time venture into minor keys, and are given names such as:

time venture into minor keys, and are given names such as:

- *Lamentation*
- *Grief*
- *Passion*
- *Fire*

Haydn - *Lamentation* Symphony no.26

- Composed in 1768. Sturm und drang - very popular in late 18th century symphonic music. Dramatic and expressive, and in some ways looking forward to these elements in music of the Romantic period.
- Still makes use of a basso continuo. Cello and bass play the same part.
- Sonata form 1st movement. Contrasting phrase structure in first 2 themes. Recap section in tonic (D) major, rather than minor
- Very unusual in that there is no finale

'LA PASSIONE', SYMPHONY NO. 49 IN F MINOR

This Symphony was most likely performed on Good Friday, and was one of Haydn's most sought-after and frequently performed works in his own lifetime, with several reprints being commissioned in different countries.

After an uncharacteristically sombre and slow first movement in the exotic key of F minor, the second movement lifts off in a way that channels the Mannheim theatricality and the verve of CPE Bach. After a brief minuet and trio, the final *presto* is incredibly charged, using repeated-note quavers that at this speed sound like a precise tremolo.

Everything relies on extreme contrast, whether sudden surges in dynamics, plunges from major into minor, or stepwise movement followed by leaps of over an octave. It's a great Symphony to challenge the stereotype that Haydn wrote just uplifting music and was always of good cheer.

Haydn's mastery: the 'London' symphonies

In 1795, Haydn could have rested on his laurels, having been released from court employ with a healthy pension and the respect and admiration of musicians across Europe. However, he was lured out of impending retirement by the promoter Johann Salomon, who introduced him to an adoring public in London, where he wrote 12 of his finest symphonies, eventually called the 'London' symphonies.

The skill of the London orchestras, as well as their larger size and superior sightreading skills (still in evidence today, incidentally) brought out the showman in Haydn. Many of them, such as the 'Surprise', the 'Military', the 'Clock' or the 'Drumroll', contained theatrical effects to keep both musicians and listeners on the edge of their seats, including alluding to 'God Save the King' (in No. 98) or imitating a lavish Turkish marching band (in No. 100) or indeed a charming tick-tock of an ornate clock (in No. 101 – see *Music Teacher* November 2017 for a full resource on this Symphony).

The pressure must have been immense to deliver a new spectacle with each symphony. With the 'Surprise' Symphony, Haydn delighted the London audience with the famous full-orchestra chord at the end of the phrase in the slow movement, jolting the listener bolt upright after having lulled them into a sense of calm. After that, they clamoured for more sensations in a similar vein. Haydn managed to entertain them while never losing the integrity of a symphonist who had honed his craft over 40 years and was still searching for something new to say.

Mozart

- Blended playful Italian homophonic and operatic style with seriousness of German polyphony
- *Sturm und Drang* played a key part in symphonies including his symphonies in G minor (1773) and A major (1774)
- Slow movements leant towards sonata form
- More narrow harmonic range vs. Haydn and constantly transformed his melodic material
- Wrote contrasting 1st and 2nd themes

Extending Haydn's legacy: Mozart and Beethoven

By the time Haydn had hit his stride in the1750s, the symphony had taken on a definitive form that would remain more or less intact for a century. Each movement had a distinct character and role to play in the overall narrative, illustrating what by now had become 'symphonic thinking':

1. First movement: **a musical debate and argument.** Slow introduction (sometimes) and *allegro* in sonata form, most often with two subjects but sometimes monothematic.

2. Second movement: a **heart-felt song or serenade**, derived from the operatic aria. Normally ternary, with different levels of development, or a theme and variations.

3. Third movement: **a social dance**. The minuet and trio.

4. Fourth movement: **a celebration**. Derived from Italian *opera buffa*, a spirited *allegro* or *presto*, most often cast as a rondo, a sonata-rondo, or less often as a theme and variations.

Mozart inherited this form not only from Haydn but also from Haydn's brother Michael and another of the Bach sons, Johann Christian. As with Sammartini, these composers have been relegated to secondary status in most historical accounts, although their influence was considerable in their day.

All the principles of drama and dialogue inherent in the symphonic thinking at this time were taken to a new level by Mozart. He brings the lightness of touch he created in his divertimentos and serenades, and adds the urgency and emotional range he exploited to such great effect in his operas.

An interesting comparison can be made between the final movements of Haydn's 'La Passione', explored earlier, and Mozart's first work of symphonic maturity, the 'little' G minor Symphony, No. 25. Where Haydn operates within the bounds of one 'affect', following late Baroque doctrine, Mozart's finale flits between multiple emotional states.

It's more mercurial and dramatically surprising, in its way. Both use an urgent repeated-note accompaniment, clipped short phrases and the wind section to give ballast to the busy strings, but two very different personalities emerge.

We talk of 'maturity' in the 'little G minor' Symphony, even though Mozart was only 17 at the time he wrote it (in 1773). As a reminder of his precocity, Mozart had already embarked on his symphonic journey when he was only eight years old.

Mozart's use of the orchestra

Mozart's use of the orchestra

Throughout his career, Mozart excelled at orchestration, understanding instinctively how to make the most of the instruments at his disposal. By the 1770s, the wunderkind was happily writing for orchestras containing a full complement of wind instruments (including flutes, oboes, bassoons, horns and trumpets) and confidently manipulating the textures in daring new ways. Clarinets would also make occasional appearances when the venue allowed, such as in the lavish 'concerts spirituels' in Paris (1773).

One signature use of the wind section is having a lone wind instrument, usually the oboe, hold a pedal over the activity beneath. The held note takes on different colours as the harmonies shift, and its stasis perfectly counterbalances the busyness elsewhere. The first movement of the A major Symphony No. 29 has many such moments.

Whereas the strings have been used as the main protagonists, Mozart uses his skill for writing wind serenades in the 'Prague' Symphony, No. 35, perhaps in homage to the famed Bohemian wind players for whom he was writing. This more equal division of labour characterised his symphonic writing at this time, enriching the dialogue and interplay between all forces at his disposal. The 'Haffner' (No. 35) and 'Linz' (No. 36) symphonies also demonstrate this ability to juggle different lines with an ease that belies their complexity, the latter being written in only four days.

Furthermore, Mozart was not afraid to use the percussion section in full force, freeing the timpani from merely augmenting the trumpets in punctuating the cadences. The finale to his 'Haffner' Symphony is a celebrated example, with the timpani acting as gun-shots that stir the frenzy around them.

Mozart's final three symphonies

As with Haydn, Mozart saved his best until last. The final three symphonies, Nos 39 to 41, were written in a blaze of inspiration in the summer of 1788. This, in a prolific year that produced a total of 158 other works, reflected a combination of a robust work ethic, poor cashflow and prodigious talent.

Frustratingly, there is little correspondence explaining why these masterpieces were written. Mozart normally wrote only on commission, or with a specific concert prospect in mind. To do otherwise would be financial suicide, particularly at a time when he was already debt-ridden and hawking for loans. It is possible that he was seeking to emulate the success of Haydn and JC Bach in publishing a set of symphonies that could be taken to England for a more rapturous – and lucrative – reception.

The three symphonies have fundamentally different characters. No. 39 is warm and charming, the most 'galant', while No. 40 dark and urgent, and No. 41 (nicknamed the 'Jupiter') the grandest, surpassing all orchestral writing of before in its craft and fecundity of idea. No. 40 is the most forward-looking, while No. 41 embraces the past with its use of Gregorian chant and fugue.

No. 39 is the only one to omit oboes from the wind line-up, giving prominence instead to the clarinets, who charmingly lead the Ländler in the trio of the third movement. Compare to the earlier Haydn Ländler from his 'Surprise' Symphony.

In all three, greater weight is put on the finale, matching the intensity and level of argument in the first movement. There is more thematic exploration in the finales than ever before. The 'Jupiter' is the *pièce de résistance* in this respect, with its final melding of sonata form and fugue, such that for 30 seconds of pure genius in the coda, fragments from five themes are juggled simultaneously in an astonishing fugato passage. Although this is held up as the shining specimen from the movement, the whole thinking of that

finale until that point has been fugal. Such is its ingenuity that repeated listening only deepens the experience. As Schumann later remarked:

'Does it not seem as if Mozart's works become fresher and fresher the more often we hear them?'

'Fresh' is a good word to use here. At no point does Mozart's deft fugal writing seem academic or dry, or written in a way that is attention-seeking. Rather, it seems to be the logical summation of all that has come before, a natural flowing together of previous ideas, with all the themes re-clothed and re-imagined in a new light.

Mozart continued the legacy of Haydn in writing music that, through its sense of purpose, well-wrought form and style, has a wonderful inevitability to it, an internal logic that settles and re-orders the mind. This is a feature of the mature Classical style, with its balanced, periodic phrasing and clear architecture. You can press pause on a recording and have a good inkling of what might follow.

'Inevitability' is a better word then 'predictability' here, which suggests stale routine and formula. Both Haydn and Mozart also revelled in the art of surprise and of defying expectation. Their late works are distinguished by the number of times the rug is slipped from beneath the feet and the music takes on dramatic new twists and turns. And this ability to hold inevitability and surprise in creative tension marks them out as masters of their craft.

Conclusion and look ahead

From the dancing sinfonia in Monteverdi's *Orfeo* to Mozart's 'Jupiter', the symphony has grown from 30 seconds to 30 minutes. It has not followed a neat chronological path – artistic movements rarely do. Rather than a timeline, it's better to imagine a mobile Venn diagram where different influences, styles and forms slowly merge, their intersection growing until, under Haydn, the symphony takes definitive shape.

By the time Mozart had set a new benchmark in symphonic writing in 1788, a teenage composer in Bonn had just turned adult and was attracting the attention of Haydn with his gifts for improvisation. The young Beethoven at that stage had just set his sights on Vienna and was determined to make his name in the Austrian capital. He had yet to write his first symphony, but when he did, he launched a canon of work that was to redefine the form and set the whole course of Western classical music on a new path. This is where the next resource will pick up, following the symphony's evolution under Beethoven and on into exotic new shapes under Berlioz and Mahler.

Rhinegold notes: The Symphony: Part 2: Beethoven and beyond

In the second of this three-part resource (for part one, see *Music Teacher*, February 2019), we will be joining the story of the symphony at its heyday in the 19th century, where the form expanded and evolved at dizzying speed. By the end of the century, symphony orchestras were up to ten times the size of their 18th-century predecessors, playing works of double the length to much larger, more discerning audiences.

As before, the aim of this resource is to use the story of the symphony to give a context for analysing instrumental writing in the wider listening questions at GCSE and beyond. It gives a historical framework for set works and outlines the creative principles of key composers, questioning the choices they made as they crafted their symphonies and, in so doing, giving inspiration for the students' own compositional thinking. The resources should broaden the vocabulary and analytical thinking required for the higher-scoring

should broaden the vocabulary and analytical thinking required for the higher scoring evaluative answers in the listening papers in Key Stages 4 and 5. A Spotify playlist accompanies each resource, to use for musical illustrations and listening exercises.

This second part takes us from the symphonic revolutions of Beethoven in the early 1800s through the diverse response to that impressive legacy by some of the main symphonists of the Romantic era, including Berlioz, Brahms, Tchaikovsky and Dvořák. It will take into account the massive growth of the orchestra in this time, and the creative potential that that growth unlocked in terms of instrumentation and form. It will show how the symphony became the perfect vehicle for expressing Romantic ideals, and will give an account of the split between abstract and programmatic music as the 'programme symphony' and symphonic poem gained popularity under Berlioz and Liszt. Works covered include:

- Beethoven's symphonies nos 1 to 9 in overview.
- Berlioz's *Symphonie fantastique.*
- Brahms's Symphony No. 4 vs Tchaikovsky's Symphony No. 4 (typifying the 'war of the Romantics').
- Dvořák Symphony No. 7.

The story so far

In case you missed the first part (see *Music Teacher*, February 2019), here is a brief catch-up of the story so far. A 'sinfonia' in the early Baroque period could designate a range of instrumental works, from incidental music in an opera to a medley of dances between courses in a banquet. As the Baroque period progressed, so the form followed the example of the Italian concerto grosso and trio sonata, falling into the customary fast-slow- fast pattern of movements.

As Enlightenment ideals found their way into the world of music, so the symphony took on more structure and purpose in the pre-Classical styles of Sammartini, Johann Stamitz and CPE Bach, with the Mannheim composers adding a minuet and trio to the format. By the time Haydn experimented with and consolidated the form, the early symphony exemplified the most dramatic and cutting-edge writing for instruments of the day.

Mozart imported his flair for opera into the medium, expanding the narrative potential of the music and extending, in his final symphonies at least, the role of the finale in that narrative. The scene was set for Beethoven to take the symphony on a new path.

Beethoven's revolution

Commenting on the beginnings of romanticism, the writer ETA Hoffmann remarked that where 'Mozart lays claim to the metaphysical, the wondrous, which dwells in the inner spirit', Beethoven's music 'moves the lever of fear, of dread, of horror, of pain, and wakes the infinite longing that is the essence of the romantic'.

Whether or not you go along with this notion of Beethoven as a musical horror writer, there *is* something about his music that is so vivid, intense and arresting, so self-evidently original. Right from his First Symphony, Beethoven set out to do things differently – and to do so on an ambitious scale.

Sibelius saw Beethoven's genius as a result of not just talent but also hard work and the relentless drive to search for the new. The later composer wrote:

'Beethoven did not have the greatest natural talent, but he subjected everything he did to the most searching self-criticism and by doing so achieved greatness.'

Beethoven's sketchbooks testify to this intellectual rigour and the need to reflect on and rework ideas before committing them to manuscript. Do your students keep good musical journals and sketchbooks?

After some years as an organist, the 22-year-old Beethoven concluded: 'Fate is not favourable for me in Bonn.' The time had come, in 1792, to take the plunge and move to Vienna. A year later, we learn from his diary that he had integrated himself into the musical echelons of society there to the extent that he was 'taking chocolate and coffee' with the great Joseph Haydn, who later agreed to give him lessons. Haydn's first exhortation to the young composer was to experiment with opera and to try and order the wanderings of his keyboard improvisations into piano sonatas. Eventually, after experimenting with various different chamber combinations and two piano concertos, Beethoven mustered the courage to write his First Symphony in 1800. He had just turned 30.

Beethoven is the supreme architect in music. His genius found expression in the structural type of thinking required in large-scale forms like the sonata and the symphony. The sketchbooks in which he worked out his ideas show how his pieces gradually reached their final shape.

Beethoven's compositional activity fell into three periods. The first reflected the Classical elements he inherited from Haydn and Mozart. The middle period saw the appearance of characteristics more closely associated with the nineteenth century: strong dynamic contrasts, explosive accents, and longer movements. In his third period, Beethoven used more chromatic harmonies and developed a skeletal language from which all nonessentials were rigidly pared away. It was a language that transcended his time.

Beethoven's nine symphonies are conceived on a scale too large for the aristocratic salon; they demand the concert hall. His highly virtuosic piano concertos coincided with and encour- aged the popularity of this new instrument (see Btw, p. 188). The thirty-two piano sonatas are indispensable to the instrument's repertory, often considered the performer's New Testament. Of his chamber music, the string quartet was closest to his heart, and, like his sonatas, they span his entire compositional career. In the realm of vocal music, his one opera, Fidelio, and his Missa solemnis both rank among his masterpieces.

Beethoven's Symphony No. 1 in C

Compare the opening to Mozart's *Prague* Symphony to that of Beethoven's first steps into the symphonic world. Both introductions are assured and promise works of a certain grandeur, but where Mozart rolls out a velvet carpet, Beethoven whips the rug from under our feet. Students should be able to spot the following surprising features in the score:

- The pizzicato strings, the opposite to Mozart's held chords.
- The 'fp's in the wind, paralleling the decay in sound in the strings.
- The sudden contrasts in dynamics, including two *subito pianos.*
- The sequence of three unstable dominant 7th chords in the first three bars.

Mozart gives us a broad, pleasing stroke of the brush in his introductory gesture, and Beethoven flicks the paint onto the canvas, teasing the listener. His three dominant 7th chords are part of that tease, too, keeping the home key at bay for eight bars. Then comes a rising scale in the strings, pausing for breath on the top note before hurtling into the Allegro section. This use of a rising scale to generate expectation is like slowly and tantalisingly lifting the curtain on a scene, and this playful effect is again exploited in the Adagio opening to the final movement. Here the curtain is raised comically, in faltering hitches, and the suspense heightened by a diminuendo to a whisper.

Even though Beethoven was flaunting the conventions set out by Haydn, the way in which he flaunts them is very much in the mould of his teacher: witty and playful. Like Haydn, Beethoven also favoured short, rhythmic motifs and used the development of those apparently unpromising fragments to drive the whole movement.

This was to remain a signature trait in his instrumental writing throughout his career.

The programme that announced Beethoven's First Symphony to the world is revealing on a number of levels. On its performance in Vienna's Burgtheater in 1800, these were the other works on the bill:

- A Mozart symphony.
- An aria and duet from Haydn's *Creation.*
- A piano concerto and improvisation by Beethoven at the keyboard.
- His first big hit, the Septet in E flat.

Aside from illustrating the multi-genre approach to programming at that time – something that's now coming back into vogue – it shows how Beethoven had positioned himself as a worthy successor to Mozart and Haydn, continuing their legacy.

Beethoven's symphonies nos 2 to 6

The First Symphony was a shot across the bows, and despite its Classical touches, hints at the Romantic revolution to come. The Second Symphony of 1802 follows suite and was described by Berlioz as 'smiling throughout'. Behind the smiles, however, lies a work of increasing complexity and challenge for both the player and listener. This is evidenced by:

- Longer outer movements, with more elaborate introductions and extended codas - critics of the day wrote that they found the finale 'bizarre', 'wild' and 'overlong'.
- A more intense second movement, with greater development, counterpoint and dramatic contrast.
- An athletic **scherzo** for the third movement, replacing the customary minuet.
- The rhythmic games ('hiccups') and pauses of the finale, which require extreme precision and tight ensemble from the orchestra.

Beethoven's Symphony no. 5

Perhaps the best- known of all symphonies, Beethoven's Symphony No. 5 pro- gresses from conflict and struggle to victorious ending. The first movement, in a sonata- allegro form marked Allegro con brio (lively, with vigor), springs out of the rhythmic idea of "three shorts and a long" that dominates the entire symphony. This idea, perhaps the most commanding gesture in the whole symphonic litera- ture, is pursued with an almost terrifying single- mindedness in this dramatic move- ment. In an extended coda, the basic rhythm reveals a new fount of explosive energy. Beethoven described the motive as "Fate knocks at the door."

The second movement is a serene theme and variations, with two melodic ideas. In this movement, Beethoven exploits his two themes with all the procedures of variation—changes in melodic outline, harmony, rhythm, tempo, dynamics, regis- ter, key, mode, and timbre. The familiar four- note rhythm (short-short- short- long) is sounded in the second theme, providing unity to the symphony.

Third in the cycle of movements is the scherzo, which opens with a rocket theme introduced by cellos and double basses. After the gruff, humorous trio in C major, the

scherzo returns in a modified version, followed by a transitional passage to the final movement in which the timpani sound the memorable four- note motive.

MOVEMENTS:

I. **Allegro con brio; sonata-allegro form, C minor**
II. **Andante con moto; theme and variations form (2 themes), A-flat major**
III. **Allegro; scherzo and trio form, C minor**
IV. **Allegro; sonata-allegro form, C major**

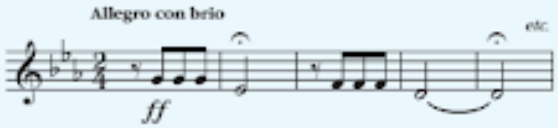
First Movement: Allegro con brio 7:31

WHAT TO LISTEN FOR:

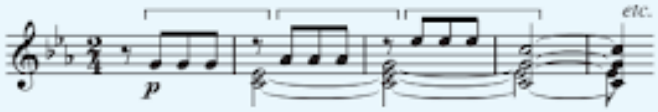
Melody	Fiery 4-note motive is basis for thematic development; contrasting, lyrical second theme
Rhythm/ Meter	4-note rhythmic idea (short-short-short-long) shapes work
Harmony	C minor, with dramatic shifts between minor and major tonality
Texture	Mostly homophonic
Form	Concise sonata-allegro form, with extended coda; repetition, sequence, and variation techniques
Expression	Wide dynamic contrasts; forceful, energetic tempo

EXPOSITION

9 0:00 Theme 1—based on famous 4-note motive (short-short-short-long), in C minor:

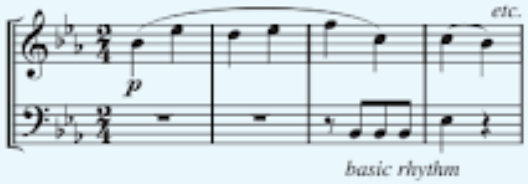


0:06 Motive expanded sequentially:



0:43 Expansion from 4-note motive; horns modulate to key of second theme.

10 0:46 Theme 2—Lyrical, in woodwinds, in E-flat major; heard against relentless rhythm of 4-note motive:

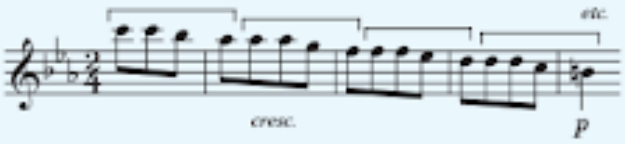


1:07 Closing theme—rousing melody in descending staccato passage, then 4-note motive.
1:26 Repeat of exposition.

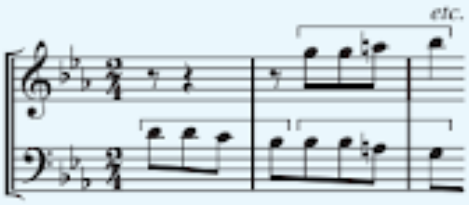
DEVELOPMENT

11 2:54 Beginning of development, announced by horn call.

3:05 Manipulation of 4-note motive through a descending sequence:



3:16 Melodic variation, interval filled in and inverted:



4:12 Expansion through repetition leads into recapitulation; music saturated with 4-note motive.

RECAPITULATION

12 4:18 Theme 1—expolsive statement in C minor begins recapitulation,
4:38 followed by brief oboe cadenza.

13 5:15 Theme 2—returns in C major, not in expected key of C minor.
5:41 Closing theme.

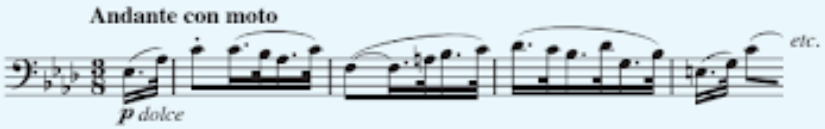
14 5:58 Coda—extended treatment of 4-note motive; ends in C minor.

Second Movement: Andante con moto 10:01

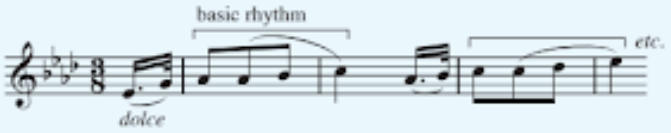
WHAT TO LISTEN FOR:

Melody	2 contrasting themes: smooth first theme; rising second theme built on 4-note idea
Rhythm/ Meter	Flowing triple meter
Harmony	Related key: A-flat major
Texture	Mostly homophonic
Form	Variations, with 2 themes; varied rhythms, melodies, harmony (major and minor)
Timbre	Orchestra sections featured in groups: warm strings, brilliant woodwinds, powerful brass

15 0:00 Theme 1—broad, flowing melody, heard in low strings:



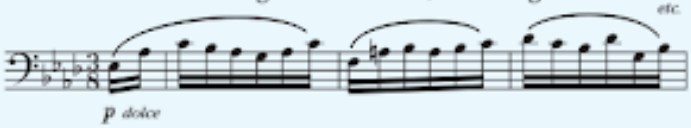
16 0:52 Theme 2—upward-thrusting 4-note (short-short-short-long) motive heard first in clarinets:



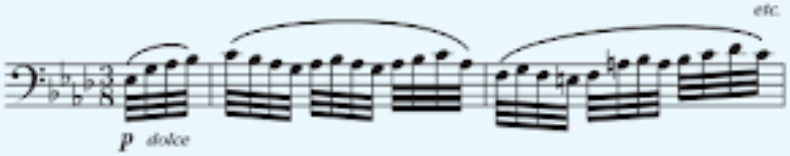
Brass fanfare follows.

Examples of variations on theme 1

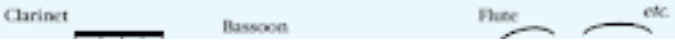
17 1:57 Embellished with running sixteenth notes, low strings:

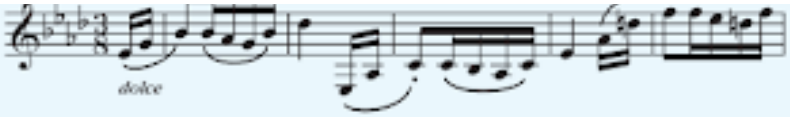


18 3:52 Embellished with faster (thirty-second) notes in violas and cellos:

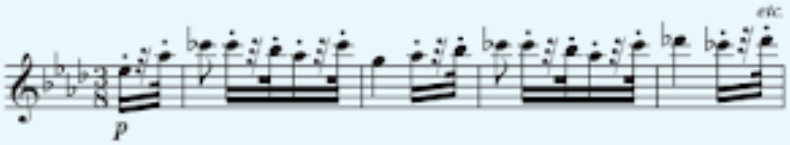


19 5:04 Melody exchanged between woodwind instruments (fragments of theme 1):





20 6:36 Melody shifted to minor, played staccato (detached version of theme 1):



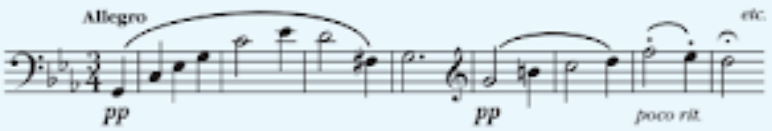
21 8:10 Coda—*Più mosso* (faster), in bassoon.

Third Movement: Scherzo, Allegro 5:30

WHAT TO LISTEN FOR:

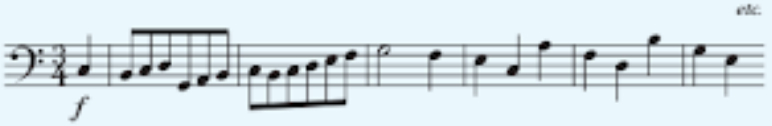
Melody	Wide-ranging, ascending scherzo theme; more conjunct, quick trio theme	Form	**A-B-A′** (scherzo-trio-scherzo); added link to final movement
Rhythm/ Meter	Quick triple meter throughout; insistent focus on 4-note rhythm	Expression	Wide-ranging dynamic contrasts; fast tempo
Harmony	Dramatic C-minor scherzo; trio in C major	Timbre	Low strings featured with themes; plucked (pizzicato) strings at return of scherzo; timpani in transition to last movement
Texture	Homophonic; some fugal treatment in trio		

22 0:00 Scherzo theme—a rising, rocket theme in low strings, sounds hushed and mysterious:



0:19 Rhythmic motive (from movement I) explodes in horns, *fortissimo*:

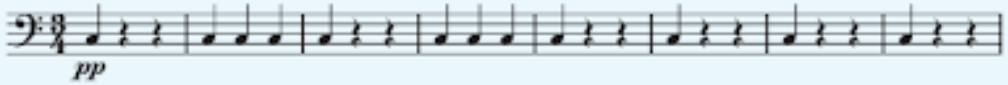
23 1:59 Trio theme—in C major, in double basses, set fugally, played twice; contrast with C-minor scherzo:



2:30 Trio theme is broken up and expanded through sequences.

24 3:29 Scherzo returns, with varied orchestration, including pizzicato strings.

25 4:46 Transition to next movement with timpani rhythm from opening 4-note motive:



Tension mounts, orchestra swells to heroic opening of fourth movement.

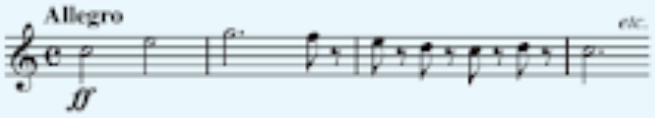
Fourth Movement: Allegro (without pause from movement III) 8:32

WHAT TO LISTEN FOR:

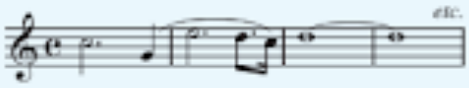
Melody	Triumphant theme outlining C-major triad; energetic second theme
Rhythm/ Meter	Very fast, duple meter; 4-note rhythmic idea
Harmony	C major; remains in major throughout
Texture	Mostly homophonic
Form	Sonata-allegro form, with long coda; cyclic (return of material from earlier movements)
Expression	Forceful dynamics; *fp* (*forte/piano*) effects; intense and spirited
Performing Forces	Added instruments (piccolo, contrabassoon, trombones)

EXPOSITION

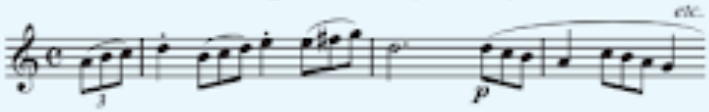
26 0:00 Theme 1—in C major, a powerful melody whose opening outlines triumphant C-major chord:



27 0:33 Lyrical transition theme in French horns, modulating from C to G major:



28 0:59 Theme 2—in G major, vigorous melody with rhythm from 4-note motive, in triplets:



1:25 Closing theme—featuring clarinet and violas, decisive.

DEVELOPMENT

29 1:50 Much modulation and free rhythmic treatment; brings back 4-note motive (short-short-short-long) from first movement.

30 3:34 Brief recurrence, like a whisper, of scherzo.

RECAPITULATION

31 4:09 Theme 1—in C major; full orchestra, *fortissimo*.

32 5:13 Theme 2—in C major, played by strings.

5:40 Closing theme, played by woodwind.

33 6:08 Coda—long extension; tension resolved over and over again until final, emphatic tonic.

The monumental fourth movement bursts forward without pause, once again bringing back the unifying rhythmic motive. This uni!cation makes the symphony an early example of cyclical form (in which a theme or musical idea from one movement returns in a later movement). Here, Beethoven unleashes not only a new energy and passion but also new instruments not yet part of the standard orchestra. These include the piccolo, contrabassoon, and trombones, all of which expand the ensemble's range and intensity. This last movement, in sonata-allegro form with an extended coda, closes with the tonic chord proclaimed triumphantly by the orchestra again and again. Beethoven's career bridged the transition from the old society to the new. His commanding musical voice and an all-conquering will forged a link to the coming Romantic age.

Beethoven's Scherzos

Beethoven was the first to re-envisage the dancing third movement of a symphony as a musical 'joke', a scherzo. Even though his scherzos have elements of the triple-meter minuet and the contrasting trios as before, they tend to be nimbler and use rhythmic devices – off-beat accents, foreshortened phrases, stretto entries – to wrong-foot the

listener.

The scherzo from the *Eroica*, Symphony No. 3, is a great example. Try having the students guess when the oboe will first enter (on the seventh bar) and see how counter-intuitive they find it.

The *Eroica* has had its own *Music Teacher* resource dedicated to it (see February 2018), such is its importance as marking a watershed in both Beethoven's own 'heroic' style as well as the growth of the symphony as a whole. It is as if the neatly framed paintings of before have been replaced by a mural, a monument to Beethoven's prowess as a musical visionary, and also to the potential of the symphony as a whole to express universal themes.

In a sense, this is Beethoven's first programmatic symphony, depicting the rise (first movement) and fall (second) of a hero and their replacement by the power of the people (contrapuntal finale). It pushes boundaries in every respect, with violent discord, relentless pounding accents, longer development sections than ever before, and a finale that turns structural organisation on its head by starting with what turns out to be the bassline.

The Fourth and Fifth symphonies step back from the length and complexity of the *Eroica*, but are no less ambitious in their way, each evolving small motivic rhythms to great effect. The Fifth is the most compact of all Beethoven's orchestral works, packing in as much energy into a small space as possible. The first movement plays out like a hard-fought argument between the various sections of the orchestra, with only one moment of let-up.

The transition from the minor first movement to the major of the finale set up a triumphant model for other symphonists such as Brahms, Dvořák, Tchaikovsky and Mahler to follow.

The Fifth stands out for having a design that is not only concise but also highly unified. The famous three anacrusic quavers – the motto rhythm of the work – feature throughout, whether echoed in the timpani in the third movement or in a cheeky afterthought on the piccolo in the finale. They are clearly discernible and act as a red thread for the listener.

Where the Fifth uses repeated rhythms to create momentum and drive, so the Sixth Symphony uses them to create space and evoke the slowly evolving cycles and patterns of nature. The *Pastoral* Symphony (Beethoven's own title) is about organic development that is inspired by the broadening of a stream into a river or the gathering of birds into a flock. It is the most subdued and meditative of all his symphonies.

Listen from 5:47 in the first movement as the brook deepens through registral changes and subtle mediant shifts in the key. There is no melody here to speak of, just slow shifts in texture.

Beethoven famously referred to this work as 'more an expression of feeling than a tone painting'. However, there are several very direct allusions to the sounds of nature that you could get students to spot:

- The flow of the brook in the second movement.
- The birdsong at the end of this movement: nightingale, quail and cuckoo.
- The thunder, rain and wind of the storm movement.
- The yodeling clarinet greeting the calm after the storm.

Beethoven's storm from the *Pastoral* Symphony is one of the fiercest in classical music. To get a sense of why it is so effective, you can compare it to the storm composed by

To get a sense of why it is so effective, you can compare it to the storm composed by Beethoven's nemesis, Rossini, in the Overture to *William Tell*.

Rossini, although dramatic, paints his storm in watercolours, whereas Beethoven uses thick oils. Have your students listen out for:

- The use of low tremolo to create the threat of what is to come.
- The bare texture as the first raindrops ominously fall.
- The use of disturbing tritones in the first violins to augment a sense of fear.
- The sudden burst of thunder after just two bars' crescendo and use of the timpani rolls, with fours against fives in the lower strings to add to the pandemonium.
- The off-beat flashes of lightning.
- The use of the piccolo to evoke the howl of a gale.
- The masterful handling of texture as the storm calms and the hymn of gratitude is 'sung' by the oboes and upper strings.

Beethoven's symphonies nos 7 to 9

In many ways, the Seventh Symphony (1811), although written three years after the Fifth and Sixth, extends the same principles. It recalls the grandeur of the *Eroica*, particularly in its funereal second movement, and stands out by having *all* of its movements governed by the repetition of one or two core rhythms. Once you hear this level of repetition, it seems almost obsessive. It certainly explains why Wagner was moved to call this work the 'apotheosis of the dance', as the most consistently balletic of the canon.

The Eighth and the Ninth symphonies complement each other in many ways. The Eighth seems to take deliberate step back in time, reviving the mannerisms of the Galant era with its quaint, tick-tocking second movement Intermezzo and the spirit of Haydn at his wittiest with the breakneck speed of the finale.

The Ninth, like the Third, resolutely looks forward and redefines the boundaries of the symphony. It is a work that epitomises Beethoven's self-image as a Promethean figure, reflecting in its own design how a musical universe might be conjured together out of nothing. It starts with chaos and ends with an affirmation of order. Humanity is united in the 'Ode to Joy' and reconnected to its place in the divine plan. The finale is a microcosm of symphonic form, with its four sections and quotations from previous movements. The use of the chorus and soloists laid down a gauntlet that nobody dared pick up until Mahler in his Second Symphony – a whole 70 years later.

Summary of developments under Beethoven

In his 25 years of symphonic writing, then, Beethoven introduced many long-lasting changes to the form, and extended the expressive scope of the symphony in keeping with the burgeoning ideals of Romanticism:

- Longer, freer structures.
- Finales that balance the first movement in grandeur and design.
- Scherzos rather than minuets (with the exception of symphonies nos 1 and 8).
- Through-composed movements (eg Symphony No. 5).
- Extra movements to support the narrative (eg Symphony No. 6).
- Larger wind sections and innovative use of the timpani.
- Introduction of programmatic elements.
- The potential to augment orchestral forces with voices.
- Greater technical challenge in all respects.
- Professionalisation of the orchestra and a commitment to thorough rehearsal.

Where next after Beethoven?

One measure of Beethoven's monumental impact and legacy is to observe how he excelled in both 'absolute' music, where the work is seemingly governed by purely musical concerns and proceeds according to its own logic – it is its own story in that sense – and programmatic music, where there the music supports an external narrative. Beethoven's symphonies operate according to both principles.

The composers who followed him fell broadly into two camps, lionising his virtues as either a supreme musical logician, or his ability to express universal themes in nature, humanity and the cosmos. This split, sometimes referred to as the 'war of the Romantics', is represented particularly clearly in the creative approaches of the following symphonists:

Mainly abstract:

- Schubert
- Schumann
- Brahms
- Borodin
- Bruckner

In between:

- Dvořák
- Tchaikovsky
- Saint-Saëns
- Rachmaninov

Mainly programmatic:

- Berlioz
- Liszt
- Mahler
- Strauss

Whichever direction the composers took or felt closest allegiance to, the next 80 years after Beethoven's death would see a startling expansion in the genre of the symphony. His symphonic thinking had opened the creative floodgates, allowing daring new ideas to sweep in. If you wanted to write your symphony in two movements, you could (as Liszt did with his *Dante* Symphony). If you wanted to tell a story through a symphony that necessitated five movements, you could (as in the *Symphonie fantastique* by Berlioz). The form of the first movement may be strict sonata, or it could evolve according to looser principles of 'thematic transformation' where leitmotifs lead the thinking. The rulebook had been torn up.

This new expressive freedom and elasticity of form was paralleled by improvements in the industry of instrument- making and in the growth of the orchestra as a professional ensemble, with busier public schedules. By the end of the century, the orchestra had grown from 30 under Beethoven to 100 or more when the musical ego demanded it.

Below are some key developments and additions to the 19th-century instrumental compendium:

- Boehm introduced a new key system for the clarinet in 1832 that made it more agile and expressive.
- The woodwind expanded to the extremes of high and low registers with regular parts for a piccolo and double bassoon.
- The saxophone caused controversy when it was first invented in 1840. French

and Russian composers, in particular, loved to write for it.
- The horn was given valves in 1820, increasing its range and accuracy, and the section grew from two instruments to eight (on occasion).
- Trombones regularly joined the brass section, as did tubas and other rarer instruments, including the ophicleide.
- In the percussion, the beaters were given a new range of materials (leather, wood, wool and eventually nylon) to allow for different sounds.
- The timpani were joined by a whole menagerie of instruments, including cymbals, gongs, wood blocks, tubular bells, anvils, vibraphones and triangles.
- Harps, pianos and celestes were used on occasion, mainly to add a shine to the sound.
- The string section expanded to up to 70 players (20, 20, 10, 8), meaning they could be subdivided and used in more versatile ways.
- Mutes could be used on stringed and many of the wind instruments.
- New techniques were found on the individual instrument to expand the tonal palette.

Berlioz wrote about all of these developments in his influential *Grand Treatise on Instrumentation and Orchestration* (1844). He writes with characteristic flair, imagining the 'pale, cadaverous sounds' of the bassoon and the 'sharp stab of the dagger' in the piccolos. It was by no means the first treatise of its kind, but it was certainly the most entertaining. And his orchestral imagination is very much in display in his breakthrough work of 1830.

Berlioz's *Symphonie Fantastique*

This work, subtitled 'An Episode in the Life of an Artist', is a supreme example of programmatic thinking and explores quintessential Romantic themes such as the suffering lovelorn artist, dreams and fantasy, and includes macabre images of death, witches and hell. Ultimately, it is a piece about obsession, and this is symbolised through the insistence on a leitmotif – or *idée fixe*, to use Berlioz's term – to unite the work. It is introduced by the clarinet in the first movement, and then pursued through various incarnations in every movement.

After experiencing intense love for and rejection by the actress Harriet Smithson, Berlioz realised that the one thing more potent than passion itself was *unrequited* passion. This work is a wordless opera on the subject (Berlioz wrote 'the programme should be thought of as the text of an opera'), a tone poem in all but name, charting how the artist descends from the daydreams of first movement to the drug-induced psychosis of the last. The success of the work is to, in part, to do with the vivid representation of this breakdown through the volatile, unpredictable flow of the music and the imaginative use of the orchestra.

There are several striking features that underline the volatility and originality of the music:

- Various motifs, including the *idée fixe* itself, are subtly prefigured in the opening 11 bars.
- The string section is immediately put through its paces, going from languishing sighs to skittish sextuplets.
- The dynamic contrasts, even within the bar, are extreme, going from *fff* to *pp* in one case.

The heartbeat motif really does match the composer's histrionic description of 'pounding pistons of a steam engine' at times. 'Each muscle of my body quivers in pain,' he wrote. The whole movement is guided by a kind of 'dream logic', flitting between one fantastical

scene to the next in a way that would only make sense in the subconscious. There *is* a deeper rationale (a sonata form of sorts), but it's not immediately apparent.

Later in the work Berlioz makes colourful use of offstage brass, two harps, maniacal timpani, a shrill E flat clarinet, menacing contrabassoons and bells. It is a work that benefits from being experienced live because of the sheer theatricality of the performance and aural effects.

Brahms vs. Tchaikovsky

Berlioz's symphonic works blurred the lines between the symphony and tone poem, and added fuel to the debate around how 'absolute' a symphony should be. A good manisfestation of this debate is to compare the very different approaches of Brahms and Tchaikovsky. The two composers had wildly opposing temperaments: Brahms, the perfectionist, said he 'could never cool down on a work until it is unassailable, perfect', while Tchaikovsky wore his heart on his sleeve. Brahms wrote four symphonies that were paragons of absolute composition, whereas all of Tchaikovsky's symphonies contain some programmatic reference, whether explicit or not.

Brahms's Fourth Symphony finale (1881) vs. Tchaikovsky's Fourth Symphony finale (1878)

Written within just a few years of each other, the finales of Brahms's Fourth Symphony and Tchaikovsky's Fourth Symphony are polar opposites.

Brahms's finale is constructed using the tightest constraints possible: an eight-bar ground bass that is subjected to 34 variations. Every bar belongs to a strict sequence and rationale. The power of this movement is that, despite this level of thorough organisation, it never appears predictable and is filled with surprise and drama.

Although not explicitly programmatic, there is a rallying theme to the movement, which is death. The opening falling sequence of 3rds and 6ths recalls an earlier song Brahms wrote on the subject ('O death, how bitter you are'), and a slower variation on the trombones just before the final throes of the work quotes a theme from Bach's Cantata No. 150 ('My soul longs after thee, O Lord'). However, these themes are academic and do not comprise the organising principle for the movement. This is writing that combines a reverence for Baroque devices and for the mastery of Bach with the forward-looking process of 'developing variation' (as Schoenberg was later to call it in his essay on Brahms).

Tchaikovsky's Fourth Symphony is also concerned with fate, although casts it more as an arch-villain in a melodrama. Wherever the suffering protagonist turns, there is fate, stalking them and depriving them of escape. Tchaikovsky summarised this narrative in a letter to his patroness, Nadezhda von Meck, where he wrote that in the finale, the exhortation is to 'go to the people; see how they can enjoy life and give themselves up entirely to festivity'.

In a statement of abandon, the orchestra explodes off the blocks, and the party is apparently already in full swing. Russian folk dance is the inspiration here, with jubilant rhythms and repeated short melodic motifs. The descending trajectory of the second subject suggests our protagonist is still prone to sinking into depression as they consider their fate, however. This troubled state builds and peaks as the stern fanfare of fate returns, crushing all before it. Luckily, the crowds are still there to sweep the protagonist back into their revelry and the Symphony ends in a state of euphoria.

Dvořák the hybrid artist?

Dvořák the hybrid artist?

Antonín Dvořák managed to straddle both worlds, happily writing both symphonic poems and absolute music. Brahms came across his music in a competition in 1877 and brought the younger composer to wider international attention. Although grateful for Brahms's mentorship, Dvořákwas not beholden to it. Much as he respected the discipline and craft of Brahms's work, he was also naturally drawn to the folk-inspired accessibility of Tchaikovsky and, in his earlier career at least, the harmonic explorations of Wagner, another of Brahms's arch-rivals.

Dvořák also shared Schubert's ease in composing flowing, memorable melodies, and his symphonies overflow with them, almost to a fault. Many of the melodies borrow from either Slavonic or Moravian folk tunes, which he said 'moved in my veins like blood'. The *Slavonic Dances* that made him so famous left their imprint on the third movements of several of his symphonies. A quick comparison between this 'furiant' and the scherzo from his Seventh Symphony makes the point.

The symphonies mainly in the repertoire today are his final three, nos 7 to 9. With the Seventh he wished to 'shake the world' and prove himself a worthy colleague and successor to Brahms. The tone of the first movement owes a lot to the weight and seriousness of purpose of Brahms's Third Symphony, but this soon gives way to more Bohemian influences in the inner movements. The Eighth is lighter and brighter, a paean to the wonders of nature. The Ninth skilfully interweaves the sounds of the 'New World' of America and its spirituals with strains from his distant homeland, a wonderful blend of hope and homesickness.

Listen to the finale from Dvořák's Seventh Symphony. It has a complexity that belies the popular image of the composer as a 'peasant in a tail-coat'. Some things to notice:

- The material is driven as much by melody as shorter rhythmic ideas.
- The cellos often lead the lyrical material.
- The writing for the woodwind is intricate and shows great understanding of their individual colour.
- The development section (from 3:42 in this recording) shows how well Dvořák managed different planes of sound in the orchestra. The texture is constantly alive with detail.
- At one point he combines three ideas at once in a brief contrapuntal episode (from 4:59).
- The coda (from about 7:00) is one of the most exhilarating he wrote. You can hear the shadow of Tchaikovsky in the build-up and overall exuberance of the writing.
- After so much in a tragic minor mode, are you convinced by the final surge into the major or not?

Summary and look ahead to Part 3

There are many Romantic symphonists who have sadly had to be left out in this brief overview. Mendelssohn and Schubert extended the legacy of Beethoven in the early decades of the century, and Schumann, Saint- Saëns and Franck all added their personal stamp in the middle. The next real revolutionary, though, was to be Gustav Mahler, and this is where the third and final part to this resource will begin, setting his work against the more conservative styles of Bruckner and Rachmaninov.

The question, after Mahler, was whether the symphony had reached its natural apogee. Composers of the 20th century such as Vaughan Williams, Debussy, Shostakovich and Sibelius found very different answers to how best to keep the symphony alive at times when others around them had given it up for dead. Part three will look at their responses

when others around them had given it up for dead. Part three will look at their responses before bringing the picture up to date and asking what the future holds for this well-worn yet persevering form.

Key symphonies

As listed in the Rhinegold textbook;

C.P.E. Bach: Symphony in E minor (1756)
Wagenseil: Symphony in D major (1746)
J.C. Bach: Symphony in Bb major (1774)

Haydn example works

Symphony no. 26 - 'Lamentations' - 1768
Symphony no. 49 - 'La Passione' - 1768
Symphony no. 44 - Trauer-Symphonie - 1772

Mozart example works

Symphony no. 38 - 'Prague' - 1786

Beethoven example works

Symphony no. 1 Op. 21 - 1800
Symphony no. 3 - 'Eroica' - 1803/4
Symphony no. 5 - 1804-1808
Symphony no. 6 - 'Pastorale' - 1808
Symphony no. 9 - Choral - 1823/4

Mendelssohn example works

Symphony no. 3 in A minor - 'Scotch'
Symphony no. 4 in A major - 'Italian'
Symphony no. 5 in D minor - 'Reformation'

Further information can be found in the following document; 50 Greatest Symphonies

Classical: 1750-1830: Features, composers and works

Key features

- Mainly homophonic texture; polyphony was not the main focus
- All parts were written out - no figured bass
- Melodies balanced, clear cut phrases and with clearly marked cadences
- Diatonic harmony
- Simplistic and elegant compared to the expressive and complex Baroque style
- Rhythmic stability - meters between movements didn't change

- Rhythmic stability - meters between movements didn't change
- Sonata Allegro form developed and used in the first movement of multi-movement works

Key Composers

- Franz Joseph Haydn (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791)
- Ludwig van Beethoven (1770-1827)
- Franz Schubert (1797-1828)
- Felix Mendelssohn (1809-1847)

Example works

- Haydn: Symphony no.26 'Lamentatione' (1768)
- Haydn: Symphony no.49 'La Passione' (1768)
- Haydn: Symphony no.44 Trauer-Symphonie (1772)
- Mozart: Symphony no.38 'Prague' (1786)
- Beethoven: Symphony no.1 (1795)
- Beethoven: Symphony no.3 'Eroica' (1803/4)
- Beethoven: Symphony no.5 (1804-1808)
- Beethoven: Symphony no.6 'Pastorale' (1808)
- Beethoven: Symphony no.9 'Choral' (1823/1824)

Wider listening

- C.P.E. Bach: Symphony in E minor (1756)
- J.C. Bach: Symphony in Bb major (1774)

Rhinegold notes: The Symphony: Part 3: From Mahler to the moderns

In 1849, Wagner pompously declared that 'the last symphony had already been written', referring to Beethoven's Ninth. He was wrong.

In part two to this three-part resource (*Music Teacher*, March 2019, with part one February 2019), we saw how Romantic composers of all creative persuasions, whether nationalist or individualist, took up the challenge of extending Beethoven's legacy. Some, like Schumann and Brahms, innovated within the constraints and conventions of the form; others such as Tchaikovsky and Dvořák, used it to explore issues of nationhood and cultural identity; while others still, such as Liszt and Berlioz, reimagined both its structure and scope, blurring the boundaries between the symphony and tone poem.

The third and final part of this resource picks up the story at the turn of the 20th century, at that point where late Romanticism brushed up against early modernism. Although some were happy to stick by the symphony, others questioned its role and purpose, claiming it had already outstayed its welcome. We will look at the divergence within the symphony's history by selecting some benchmark works as case studies:

- Mahler Symphony No. 1 (1888)
- Sibelius Symphony No. 5 (1919)
- Debussy *La mer* (1905)
- Shostakovich Symphony No. 5 (1937)

These will be put into the context of the musical aesthetics of their day, before we finish with a quick survey of developments since Shostakovich, asking whether the symphony can still be used by contemporary composers to innovate and express themselves in an orchestral format.

As before, the aim of this resource is to use the story of the symphony to give a context for analysing instrumental writing in the wider listening questions at GCSE and beyond. It gives a historical framework for set works, and outlines the creative principles of key composers, questioning the choices they made as they crafted their symphonies and, in so doing, giving inspiration for the students' own compositional thinking.

Taken as a three-part survey, the resource should develop the vocabulary and analytical thinking required for the higher-scoring evaluative answers in the listening papers in both Key Stage 4 and 5. A Spotify playlist accompanies each part to use in illustrations and listening exercises.

The last Romantic

Even though Wagner proved to be wrong in his premature prediction for the demise of the symphony, he was right that Beethoven's Ninth Symphony (1824), two generations on, was still the main blueprint for the Romantic symphony, particularly those in the Austro-Germanic tradition. The Ninth comprises four formidable movements held together by an overarching theme, in this case the unification of humanity under God:

1 Monumental musical argument
2 Profound adagio
3 Complex scherzo in sonata form
4 Finale that draws previous ideas together, with triumphant conclusion

Anton Bruckner (1824-96)

This model was clearly in Bruckner's mind as he composed his symphonies in the 1870s and 1880s. Bruckner was a late starter and, like Brahms, did not attempt his first symphony until he was in his forties. Aside from Beethoven, his main idol was Wagner, and the way his symphonies slowly unfold over a long time-scale reflects, in part, the epic proportions of Wagner's music dramas.

There are several key traits to a Bruckner symphony:

- The initial theme can be quite long, often stretched over several octaves (eg the opening to his Seventh Symphony).
- Sections of this theme will be repeated and gradually transformed.
- This very gradual emergence of material slows the pace of the overall argument.
- The tempos are usually moderate – even scherzos are marked to be played at a 'leisurely' pace.
- The harmonies are inspired by Wagner's dense chromaticism.
- The gradual changes in texture and sonority are akin to how an organist would slowly transform material by pulling out a stop at a time.

A typical Bruckner build-up requires patience but it is always worth the wait, as the music finds itself on a path to glory. Even though he kept to a very tonal language and navigated between established key centres throughout, the level of counterpoint in his writing (a symptom of his career as an organist) proved too much for critics of his day. People walked out of his Third Symphony. One critic declared he was a 'tonal antichrist'. Another was particularly venomous after a performance of the Fourth Symphony:

'We recoil in horror before this rotting odour which rushes into our nostrils from disharmonies of this putrefactive counterpoint… Bruckner composes like a drunkard.'

Bruckner's story, though, is one of perseverance despite these incredibly damning remarks. Composing was for him, as a deeply pious man, a vocation and a God-given duty. 'How could I stand there before Almighty God,' he asks, 'if I followed the others and not Him?'

Sergei Rachmaninov (1873-1943)

Rachmaninov shares Bruckner's length of line and ability to build tension over long paragraphs. His particular brand of lyricism, though, owes more to Tchaikovsky and the Russian Romantics. Where some composers would culminate a phrase, Rachmaninov sustains and grows it for another 32 bars or so, creating a tidal surge of sound. The direct emotional appeal and lush Romanticism of his style was distinctly at odds with the stripped-back, surgical precision of the modernists around him in his later career. Like Bruckner, his symphonies were often pilloried by the establishment in his lifetime, even though his reputation was held intact by his prowess at the piano.

By way of illustration, play students the slow movement from Rachmaninov's Third Symphony and compare it to the finale from Berg's Violin Concerto, both written in 1935. Both are 'Romantic', in terms of the intensity of the emotion and use of large orchestral forces, but there the similarities end. They sound like pieces from different planets.

Rachmaninov was aware of all the developments around him, but he remained true to his vision for music, even if it sounded as if it could have been written 40 years earlier. He extends certain ideas that are key to Russian music, the first two of which have no direct translation into English:

'Prelest': music that sparkles and has an attractive allure.
'Toska': a particular quality of melancholia that the writer Nabokov describes as ranging from 'boredom and ennui' through to 'deep existential angst'.
Oriental influences: sumptuous textures, Arab scales and harmonies, seductive melodies.
Listen to the slow movement from the Third Symphony, with its harp and glistening solo colours, cymbals and celeste. Aside from being a deeply nostalgic work that recalls past musical successes, this movement is filled with 'prelest', 'toska' and orientalism. Can you spot them?

Gustav Mahler (1860-1911)

Mahler's trajectory runs in parallel to those of Bruckner and Rachmaninov, but he set his own course with a very personal and inimitable style. In just 30 years of symphonic writing, he composed nine symphonies, mainly in the summer breaks when he was not conducting. His work ethic was both impressive and slightly terrifying, as he juggled top conducting jobs in Vienna, Budapest, Prague and New York with an insatiable appetite to compose. His short life – he lived to just 51 – reflects this intensity.

Mahler took up the gauntlet of Beethoven's Ninth Symphony and wrote works that share the same breadth of vision and ambition. In a famous meeting with Sibelius, he argued that the symphony should 'be like the world; it must embrace everything'. And so it is in Mahler's symphonies that we encounter both high art and sentimental salon music, Yiddish ditties and funeral marches, mandolin serenades and Austrian *Ländler* (a rustic waltz), Lieder and nursery rhymes – often jarringly juxtaposed for ironic effect. His symphonies manage to be both deeply subjective and universal at the same time, drawing

on personal childhood memories and neuroses as much as on broader themes of faith, love and death.

The result is a volatile concoction of ideas that can perplex the listener on first pass. It can make for ideal listening for teenage students, however, with its venting of angst and spleen, and its extravagant declaration of ideals. Listening to Mahler at full tilt can be an overwhelming experience. And yet he marshals his forces with utmost care and precision, maintaining sharply defined textures and neatly counterpointed ideas. Like Beethoven, Berlioz and Liszt, he allowed a programme to shape the course of the symphony, and was not afraid to play with the overall structure if the narrative demanded it. His Third Symphony has six movements, for instance, and his Eighth has just two.

Taking his lead from Beethoven's Ninth, he admitted voices into several of his symphonies, borrowing material from songs he had written and that reinforced the thematic content of the symphonies:

- Symphonies nos. 2 to 4 have solo women's voices and both mixed chorus and boys-only choirs.
- Symphony No. 8, also called the 'Symphony of a Thousand' due to the massed forces required to perform it, requires multiple soloists and choirs.

Aside from his Sixth, his symphonies display 'progressive tonality', where the home key shifts from the beginning to the end of the movement, as well as in the work as a whole. Again, this reflects his commitment to allowing the underlying narrative to dictate the flow and logic of the writing, rather than adhering to pre-set rules.

Mahler's music rarely finds long-lasting peace, despite searching for it. He referred to himself as being a 'three- fold outsider': a 'Bohemian in Austria, an Austrian in Germany and a Jew throughout the world'. That alienation is key to his continual quest to find an identity for both himself and humanity through his symphonies. The saying goes that 'whereas Bruckner found God, Mahler searched for Him'.

Key traits of Mahler's symphonic style are therefore:

- Restlessness and unpredictability, involving emotional extremes.
- Expanded and progressive tonality, with harmonies that sometimes border on dissonance.
- A collage of styles and influences.
- Clear, well-organised textures.
- Imaginative instrumentation (including anvils, guitars and cowbells) and exquisite orchestration.
- Sounds inspired from the natural world.

Mahler's First Symphony (1888)

'Sometimes it sent shivers down my spine. Damn it, where do people keep their hearts and ears if they can't hear that?' Gustav Mahler, after the premiere of his First Symphony.

Mahler was proud of his First Symphony, even though he felt his first listeners were insensitive to its qualities. It is a remarkable first outing, full of the risk-taking that would define his career. The opening depicts the stillness of pre-dawn as the sun slowly rises over an Alpine scene and the birds begin their call.

Can you spot the following features in the score that add to the magic of this scene?

- The divided strings spanning over seven octaves.
- The use of harmonics and muted wind

- The use of harmonics and muted wind.
- Off-stage brass to create different planes of sound and perspective.
- The falling fourth, an interval associated with nature.
- The transparency of the scoring as the different birdsong and hunting calls accumulate.
- The apparent freedom in timing of the above, for more naturalism.

Then in the cellos comes a quote from the first song that he would use as seed material for the Symphony, taken from the *Des Knaben Wunderhorn* folk collection. The song is 'I walked this morning over the field' (see playlist), a jaunty tune that you can imagine being whistled while strolling. It sets a deliberately naive and innocent tone that matches the purity of the scene so far. The first two movements maintain this insouciance and sense of well-being, a paean to nature and the simple pleasures of life, with themes that either dance or sing. You can imagine the first audience being charmed by the jolliness of it all.

And then comes the third movement (also on the playlist), an utterly bizarre departure from anything they had heard before.

Inspired by a woodcut showing animals bearing a hunter to his woodland funeral, this movement is full of surprises. The funeral march is introduced by a steady two-note tread on the timpani, then a double bass solo plays a version of 'Frère Jacques'. It is deliberately mawkish and banal, both in terms of tone (the mournful solo bass) and content (the nursery rhyme). It was at this point that booing started to echo around the hall in the work's premiere, and some even walked out in protest. Further provocations are just around the corner, though, as the woodwind and percussion imitate a klezmer band, perhaps representing the cheerful animals as they gloat over the death of the hunter. The whole movement hovers between sentimentality and a dark, corrosive humour.

This movement is a good demonstration of the irony for which Mahler is famed. The placing of light music within the context of a 'serious' symphonic movement causes us to question its symbolism and look for layers of meaning. Is Mahler just being playful, or is he expressing something more profound? Some see the mixture of a Christian song and Jewish elements as symbolising the composer's conflict between Catholicism and his native religion, for example.

The sense of irony is compounded by the extreme contrast and drama of the final movement. The conductor Leonard Bernstein speaks of the 'marches like heart attacks' in Mahler's Sixth Symphony. The finale of his First opens with a mighty paroxysm, too, with a shrill scream and cascade of notes that perhaps echoes the 'horror fanfare' ('Schreckensfanfare') that opens the finale of Beethoven's Ninth.

Here are some of the markings for the orchestra:

- 'Moving like a storm'
- 'Rip sharply away'
- 'With extreme wildness'

The storms, however, are overcome. For any student willing to sit through the finale, they will be rewarded with joyful brass choruses that echo Handel's 'And he shall reign for ever and ever' from *Messiah*. For all the quixotic wanderings of before, Mahler shows he can deliver a rousing finale. It was not enough, however, to appease either its first audience, nor the orchestra. Mahler confessed to his friend afterwards: 'Nobody dared talk to me about the performance, and I went around like a sick person or outcast.'

Programme symphony?

This Symphony started as a five-movement tone poem based loosely on Jean Paul's novel *Titan*. Mahler then sought to remove the explicit programme from the performance and

Titan. Mahler then sought to remove the explicit programme from the performance and withdrew one of the more syrupy movements inspired by flowers. And yet, the sense remains of a work that is inspired and controlled by an external narrative, whatever you choose that to be.

Jean Sibelius (1865-1957)

Born just five years after Mahler, Sibelius also struck a very individual, uncompromising path. His aesthetic was often the polar opposite to Mahler, however. Where Mahler emoted and got hysterical, the Finn maintained an apparent objectivity; where Mahler allowed the narrative to run over an hour, Sibelius favoured concision. His Seventh Symphony, through-composed as one movement, is the same length as the first movement alone of Mahler's 'Resurrection' Symphony.

As described earlier, Mahler sought to 'embrace the world' with his symphonies, whereas Sibelius was content for them to proceed according to a 'profound logic' that allowed for an 'inner connection' between the material. This credo is an important key to understanding his approach and style. Rather like Bruckner, he would let the material expand organically on a motif, although where with Bruckner this would be a generous melodic idea, with Sibelius it could be three notes, an interval, or a short rhythm.

The one thing Sibelius did share with Mahler is a deep love of nature. Both composers saw the beauty of nature as a reflection of the divine and as a place of both awe and, at times, terror. All of Sibelius's seven symphonies seem to reflect some element of the natural world. And, just as Mahler drew on German folklore and poetry, so Sibelius continually referred to the Finnish equivalent, the *Kalevala* and associated Karelian runic songs.

His First Symphony, written when he was 34, has signs of his later individuality, although the finale recalls Tchaikovsky. Sibelius was keen to put a distance between him and the Russian, however, saying: 'I cannot understand why my symphonies are so often compared with Tchaikovsky's. His symphonies are very human but they represent the soft part of human nature. Mine are the hard ones.'

As his symphonic output increased, so certain characteristic colours and devices began to establish themselves:

- A 'cross-hatched' shading in the strings, either through tremolo bowing or through 'circulation', circular semi-quaver movement.
- Long ostinatos over pedal notes.
- Triple meter used to give a lilt and breadth to the more romantic themes.
- The imitation and, sometimes, quotation of Karelian folk songs.
- Long brass crescendos, with the brass used like a choir.
- Mournful and lugubrious solos on the bassoon and clarinet.
- 'Flams' on the timpani, and extended rolls, often menacing.
- Overlaying of textures, tempos and ideas, as if 'cross-fading' from one state to another.
- Organic development of the material and overall design.

Conclusion

From the 1800s on, the symphony has represented a significant orchestral statement, whether composed at the behest of a rich patron or as a deeply individual expression. It may no longer have the epoch-defining power it did in Beethoven's time, but the legacy of so many powerful works, from CPE Bach to Shostakovich and beyond, still holds its sway in the orchestral writing of today. Symphonic thinking continues to shape major

orchestral works, if only in spirit rather than name.

Romantic: 1830-1900: Composers, works and wider listening

- Hector Berlioz (1803-1869)
- Robert Schumann (1810-1856)
- Franz Lizst (1811-1886)
- Anton Bruckner (1824-1896)
- Johannes Brahms (1833-1897)
- Peter Ilyich Tchaikovsky (1840-1893)
- Antonin Dvořák (1841-1904)
- Gustav Mahler (1860-1911)
- Richard Strauss (1864-1949)

Example works

- Berlioz: Symphonie Fantastique (1829)
- Liszt: Faust Symphony (1857)
- Brahms: Symphony no.1 in C minor (1876)
- Dvořák: Symphony no.9 'From The New World' (1893)
- Strauss: Till Eulenspiegel (1895)
- Strauss: Ein Heldenleben (1898)

Wider listening

- Berlioz: Harold in Italy (1834)
- Berlioz: Romeo and Juliet (1839/1840)
- Liszt: Dante Symphony (1857)
- Bruckner: Symphony no.4 in Eb (1874)
- Brucker: Symphony no.7 in E (1881-1883)

Overview of key symphonies

Haydn, Symphony no. 100 in G major. Written in 1794, and subtitled the 'Military' Symphony. Haydn had 60 players available to him in his original orchestra, a huge number compared with the 40 or so he was accustomed to working with in Austria. It is the 8th of the 12 London symphonies. Your main set work, Symphony No. 104, is the last of these, as well as being Haydn's final symphony.

Mozart, Symphony no. 40 in G minor, written in 1788.

Beethoven, Symphony no. 6 'Pastoral'. In F major. B. gave it the subtitle 'Recollection of country life'. Very important in the development of the idea of 'programme' music. Beware though, this is not brand new: remember Handel's 'Water Music', Vivaldi' 'Four Seasons'. Also very importantly, this symphony does not tell a story. Moreover, it depicts certain feelings; at the most paints a picture, though B himself denied that this was his intention. Premiered in 1808, at the same time as the 5th symphony.

Beethoven, Symphony no. 9, 'Choral'. B.'s final symphony, completed in 1824 (he died in 1827). One of the most influential pieces ever written. It was considered almost

unplayable at the time because of its difficulty. In performance, it is well over an hour, considerably longer than any of its predecessors. Featured the largest symphonic orchestra ever heard.

Berlioz, Symphonie Fantastique. B is often thought of as the father of the drama of romanticism. The majority of his music has extra-musical content. The piece was composed in 1829 is subtitled 'Episode in the life of an artist'. The 'programme' of this piece (his 1st symphony) is based on an imagined fantasy where the subject (Berlioz) falls in love with a beautiful woman. However, as the piece progresses through its 5 movements, the image of his beloved transforms from the beauty of the first movement's theme into the nightmarish vision of the 5th movement, where he sees himself witnessing a witches' sabbath, where his beloved melody is now transformed into a hideously grotesque dance melody.

Schumann, Symphony no. 3 'Rhenish'. In Eb, this is Schumann's last symphony (though there is a 4th symphony, which was completed before the 3rd, but not published until after it), and is set in 5 movements, unlike the typical 4 of the Classical period.

Liszt, Faust Symphony. Premiered in 1857. Programme symphony in 3 movements - Faust, Gretchen, Mephisto - the 3 main characters of Goethe's Faust legend.

Brahms, Symphony no. 1. As a German composer who was very much grounded in the Classical tradition, Brahms had the unenviable reputation during his lifetime as being the composer who would pick up where Beethoven left off with his 9th symphony. Brahms was very sensitive to the weight of this expectation, and for this reason it took him 21 years to complete his 1st symphony, finally appearing in 1876, when he was 43 years old. During Brahms' lifetime, the symphony acquired the nickname Beethoven's 10th!

Bruckner, Symphony no. 9. Bruckner's final symphony, completed in 1896, dedicated to God, though when B died, the final movement was incomplete.

Tchaikovsky, Symphony no. 6 - 'Pathetique', in B minor. Completed and first performed in 1893. T died only 9 days after the 1st performance.

Dvořák, Symphony no. 9 'New World'. Visited America (New World) in 1892. Dvořák was hugely influenced by the folk music he came across whilst there. In 1893, he wrote this symphony, during his second visit. He took care to point out that there are no actual folk melodies used in his music. Instead, he takes their characteristics, and composes melodies of his own which reflect these characteristics.

- The opening bars of the 3rd movement (itself a scherzo) bear an uncanny resemblance to the opening bars of the scherzo from Beethoven's 9th symphony.

Mahler, Symphony No. 2. Many would say this is the culmination of the development of the symphony, and is not surprisingly very challenging. The symphony is 'about' the struggles and suffering that people face throughout life, and the way in which they take strength from them.

Strauss - 'Also Sprach Zarathustra'. Tone poem, composed in 1896, and based on Nietzsche's philosophical novel of the same name.

Key symphonies that changed the world

Haydn: Symphony no.22 'The Philosopher' (1764)

Reason: started symphony with noble slow movement and with a chorale played by two horns and cor anglais against repetitive notes in the strings.

Mozart: Symphony no.40 (1788)

Reason: the combination of elegance and unease, Mozart works through a range of emotions using dissonance, falling motifs and rhythmic twists.

Mozart: Symphony no.41 (1788)

Reason: mixture of celebratory fanfares, cascading scales and yearning figures. Huge build-ups and climaxes with dense conflict.

Beethoven: Symphony no.3 'Eroica' (1804)

Reason: more expansive in length of each movement and faster than most symphonies previously. 'Cello melody never 'completes' and a story of a hero who strives, fails and dies - early programme music. Beethoven uses dissonance like never heard before with the struggle of the character and 'resurrection' of the character being more expansive and dramatic. Initially based on Napoleon Bonaparte (until he declared himself Emperor), there is a strong heroic feel with 3 horns, unusual to have 3 horns rather than 2, with the final movement being a set of variations that gets bigger and bigger.

Beethoven: Symphony no.5 (1808)

Reason: the transition from a C minor to a major key towards the end went on to inspire Mahler and Brahms. The repeated triplet melody appears in most bars of the 1st movement and a triplet rhythm is arguably synonymous with Beethoven's 5th Symphony.

Beethoven: Symphony no.6 'Pastorale' (1808)

Reason: 5 titled movements including a Storm which rips through the idyllic atmosphere - early programme music with a convention-defying 5th movement.

Beethoven: Symphony no.7 (1812)

Reason: full of driving energy focusing more on rhythm and orchestration and less on melody. *Allegretto* is the 'slowest' movement with virtuosic rhythms of the final *Allegro.*

Berlioz: Symphonie Fantastique (1830)

Reason: introduction of *idée fixe* (early leitmotif) and alternations between D flat major and G minor towards the end of the 'March to the Scaffold' - tertiary modulation.

Brahms: Symphony no.2 (1877)

Reason: dubbed the 'Pastoral' symphony, it has dark undertones starting with the timpani, trombones and tubas.

Tchaikovsky: Symphony no.6 'Pathétique' (1893)

Reason: highly emotional 3rd and 4th movements building in intensity.

Early Classical 1750 - 1770

This next section refers to the symphonies to be covered for the Eduqas course. The following notes have been compiled from various locations, referenced at the end of this handbook. Students are expected to read and research further around these symphonies but the information provides a strong platform on which to build.

Stamitz: Symphony in D major No 2. (1750-1754)

The *Symphony in D major, Opus 3, No. 2,* published in Paris in 1757, was almost certainly composed in the early 1750s before Stamitz's trip to Paris. Scored for comparatively large forces, it provides a fine illustration of Stamitz's late symphonic style. Although resourceful in its musical organization and not without beguiling melodic ideas, the most interesting and dramatic feature of the work is its powerful scoring and the flamboyant treatment of the orchestra. Early in the first movement Stamitz introduces one of his famous devices, the orchestral *crescendo;* beginning softly with strings and horns over a gently pulsating bass-line, the music gradually builds to *a fortissimo* outburst by the full orchestra. This electrifying effect, which literally caused its early audiences to rise out of their seats, was not Stamitz's personal invention but he made it a hallmark of the Mannheim style of orchestral writing. Remarkable too is the extensive use of wind instruments in both the *Andantino* and the *Trio.* The *Finale, Prestissimo,* is powerfully scored like the first movement but lacks something of its breadth and sweep.

Instrumentation	Strings and continuo, 2 oboes, 2 horns, 2 trumpets, timps
Movements	**I:** Presto (D) **II:** Andantino (G) **III:** Menuetto (D) **IV:** Prestissimo (D)
Overview	An early symphony in the **galant** style written by a composer at the **Mannheim** court. See the full score of this piece.
Overall form	Early example of short symphony (ca. 12 minutes) that uses the standard four-movement pattern. The second movement is in the subdominant, which is a very common more relaxed key for the slow movement.
1st mov./sonata	The form is somewhat like sonata form but the 'recapitulation' reverses the order of the subjects (second then first) and the tonic returns in the equivalent of the development as well as at this point. This shows that the important principle in mature sonata form of a 'double return' of the tonic and the opening thematic material at the beginning of the recapitulation is not yet established (it can be understood as a hybrid of Baroque ritornello form and sonata form). Look at the annotated score of first

	form and sonata form. Look at the annotated score of first movement.Listen to the opening of the first movement:
2nd mov.	This movement is in a loose rounded binary form, in this case without any repeats (the B section starts on the third page with the D major version of the opening). Whilst later Classical and Romantic symphonists began to write slower and more impassioned Adagio-type second movements, this relaxed Andante in the subdominant key with a simple MDH texture is very typical of the earlier Classical period. Look at the score of the second movement
3rd mov./Minuet	The third movement is quite old fashioned in some of its features, for example the fact that first and second violins play the same throughout. The reduction of forces in the trio (no trumpets) is standard, but the relatively independent woodwind parts are more innovative. Have a quick look at the beginning of the movement on the score.
Dev. of orchestra	As with all early symphonies this would have been played with continuo keyboard – an editorial realisation is suggested in the score. However, the orchestra is larger than the often-used 'Sinfonia a 8' configuration (see Haydn Symphony No. 2) with added trumpets (and indeed timps). Stamitz used a wide variety of sizes of ensemble ranging from this more lavish grouping to strings and continuo alone (as in his F minor symphony)In the second movement there are some good examples of Stamitz's pioneering orchestration, in which he gives independent lines to the woodwind. The tune is first played on the strings but then the oboes take over with the strings reduced to an accompanying role. Look at the score of the second movement.
Harm./tonality	Very simple and direct harmony with lots of pedals and primary chords. In terms of tonality, the double return of tonic and thematic material that would become standard in sonata form is not yet established – the tonic returns in the development as well. Look at the annotated score of first movement.
Drama/progr.	The dramatic opening of the first movement is typical of the Mannheim style with three opening tonic chords in rhythmic unison (sometimes called Mannheim hammerstroke) followed by sudden a drop to piano that marks the beginning of a gradual crescendo that is partially achieved by adding instruments to the texture as it continues (called a Mannheim crescendo). This opening is also a good example of the Mannheim roller – a rising melodic idea over a pedal.Listen to the opening of the first movement:
Melody/theme	Galant music makes much use of simple, diatonic material with lots of motivic repetition (e.g. the three-note idea starting in the thirteenth bar of the first movement).The last movement begins with a rising arpeggio – a very generic sort of melodic idea that is typical of Galant writing. Look at a score of the fourth movement opening
Texture	Galant writing is typically melody-dominated homophony – the second movement provides very clear examples.

Haydn: Symphony no. 2 in C (1760)

Instrumentation	Strings and continuo, 2 oboes, 2 horns (and bassoon doubling bass line
Movements	I: Allegro (C) II: Andante (G) III: Presto (C)
Overview	A very early Haydn symphony in the Galant style in the typical 'Sinfonia a 8' configuration of the time. See full score / Listen to whole symphony on YouTube
Overall form	Three movements without any minuet – the last movement is a simple rondo
1st mov. / sonata	Like the Stamitz Op. 3 No. 2, the recapitulation in the first movement is not of the opening material but, in this case, is more like that transition idea. Both exposition and recapitulation end with a lengthy coda/codetta. The movement opens with a bold octave unison texture
4th / Finale	Haydn finishes this early symphony with a short and simple rondo finale third movement (no minuet), which follows the pattern Aba'CA"DAba
Dev. of orchestra	This demonstrates the very common 'Sinfonia a 8' configuration, with four string parts, two oboes (or flutes) and horns. As is typical of early symphonies, the bass line is played by cellos, double basses (who do not have an independent part as they would in later works), a bassoon and continuo keyboard. Like many early Haydn works, the middle movement is practically chamber music, with the violins all playing the same line and the violas doubling the bass. Only the continuo fills out the harmonies. This texture is also found frequently in the finale.
Harm. / tonality	Simple, diatonic harmony with lots of circles of fifths in both transition and development of the first movement. A feature that is typical of both Haydn and Mozart is the turn to the minor in the second subject of the first movement, followed by a circle of fifths. Both composers seem to relish the tonal contrast that this provides

Haydn: Symphony no. 49 in Fm (1768)

If there is one symphony which truly encapsulates the feeling of this Sturm und Drang period, it must surely be the Symphony No. 49 in F minor, entitled La Passione, which was composed a year earlier than No. 41, in 1768. The last in a sequence of symphonies written using an antiquated form based on the church sonata, it opens with a powerful, heart-rending slow movement. Written in the pessimistic, and extremely rare key (during the C18th) of F minor, all four movements remain in the minor throughout; only the trio allows us an occasional glimpse of hope! It is possible this profound work was intended to be performed on Good Friday, and it deeply impressed the musical world of Haydn's time.

be performed on Good Friday, and it deeply impressed the musical world of Haydn's time, judging by the number of manuscript copies and publications available all over Europe.

Franz Joseph Haydn's Symphony No. 49 in F minor is shrouded in ominous, gray clouds. It's filled with the dark drama and turbulence of *Sturm und Drang* ("storm and stress"), a movement that swept through German literature and music from the late 1760s to the early 1780s as a precursor to Romanticism.

Beginning with a solemn Adagio, the Symphony's four movements follow the structure of the church sonata (slow-fast-slow-fast), a baroque form that was already archaic when Haydn completed this piece in 1768. The Austrian pianist and composer Ernst Pauer (1826-1905) called F minor "a harrowing key" that "is especially full of melancholy, at times rising into passion." All four movements are set in this melancholy key. As the Symphony unfolds, F minor feels like a persistent, inescapable presence. The third movement's Trio section offers one of the few significant turns to major tonality, giving us the sense of a brief patch of sunlight breaking through menacing storm clouds.

Symphony No. 49 earned the nickname, "La Passione," (not provided by Haydn) after a performance during Holy Week in 1790 in the north German city of Schwerin. Perhaps the Symphony's atmosphere was considered evocative of the Passion at a time when most secular music was banned. A Viennese score included a much different nickname, "Il quakuo di bel'humore" ("The Waggish Quaker"), suggesting a theatrical link to *Die Quäker*, a popular comic play, written by Nicolas Chamfort in 1764. This context lends an ironic twist to the serious tone of Haydn's music.

The opening bars of the Adagio feel heavy and mournful. The meter is 3/4, but the rhythm still holds the gravity of a funeral procession. As the first movement unfolds, listen for those moments when the violins trail off into silence. You will also hear "weeping" passages that might remind you of the *Lacrimosa* movement from Mozart's Requiem (1791).

The second movement (Allegro di molto) erupts with the fire and drama of *Sturm und Drang.* We hear sudden dynamic contrasts, nervous syncopations, and wild leaps in register between notes. Also, notice the imitative dialogue between voices which occurs throughout the movement. We hear this between the violins and the bass line a few seconds in, in the second theme, and later as a delightful canon.

The Minuet echoes the motif we heard in the preceding Allegro. Far from the cheerful, dancelike diversion we might expect, this Minuet seems to be preoccupied with quiet anxiety. The Trio section's sunshine provides a sudden respite from these dark wanderings. The final bars bring ghostly sighs.

The final movement (Presto) is an exhilarating and fiery roller coaster ride. Listen for shivering tremolo in the violins and other flying sparks. A defiant F minor cadence concludes Haydn's tragic "La Passione" Symphony.

Mature Classical 1770 - 1830

Mozart: Symphony no.25 in G minor (1773)

Programme notes

Wolfgang Mozart Born January 27, 1756, Salzburg, Austria. Died December 5, 1791, Vienna, Austria.

Mozart composed this symphony in 1773; it was first performed on October 5 of that year in Salzburg.

Instrumentation

The score calls for two oboes, two bassoons, four horns, and strings. Performance time is approximately twenty minutes.

Background

This is the earliest work by Mozart to have secured a place in the modern orchestral repertory. It is sometimes known as Mozart's "little" G minor symphony, in deference to the sublime later symphony in the same key, no. 40. In the nineteenth century it was little known and rarely performed. That changed in the following century, and, with the popularity of the movie Amadeus, which uses its dramatic first movement in ways that would surely surprise the composer, this symphony has achieved a familiarity nearly equal to that of its more famous counterpart.

The majority of symphonies written in the eighteenth century are in major keys, calling particular attention to those in the minor. Several of Haydn's, for example, are well known, including the Mourning and Farewell symphonies. This work was Mozart's first symphony in a minor key, and he would only write one other. G minor is a key that inspired some of Mozart's most moving music, including Pamina's poignant "Ach ich fühls" from The Magic Flute and a deeply expressive string quintet that is one of the landmarks of chamber music. Its choice for this symphony may well have been suggested by Haydn's thirty-ninth symphony, in G minor, with which it shares a number of other similarities, including the unusual scoring for four horns.

Mozart, who was not yet eighteen, wrote this symphony near the end of a busy year. He and his father had spent part of the summer of 1773 in Vienna, where Mozart dashed off many pages of relatively unimportant music and heard a number of Haydn's works. After he returned to Salzburg in September, Mozart began this G minor symphony and his first efforts in two forms which he would ultimately make entirely his own, the string quintet and the piano concerto. With this symphony in particular, Mozart made the first decisive step from wunderkind to great composer, from entertainer to artist.

Romantic myth always gets attached to works in minor keys, and much has been read into this symphony. Yet there is nothing in Mozart's life at the time to justify the exceptional nature of this music— other than his readiness to probe deeper into the human heart. With this piece, we can begin to chart the ways Mozart will move away from the strictly defined parameters of Haydn's art, even though these two great composers would continue to learn from each other and to influence the path the other would follow.

The music

The opening of this symphony is probably the earliest music that sounds wholly Mozartean to our ears— not the charming, finely crafted, yet slightly anonymous music of the period, but something utterly individual, music that leaps from the page and lodges in our memories. The essence of the first measures—as in the later G minor symphony—is rhythm: urgent, repeated, syncopated notes. It is instantly effective, establishing both mood and momentum. A second theme, in B-flat major, provides contrast and a glimpse of the generic musical world Mozart was quickly leaving behind.

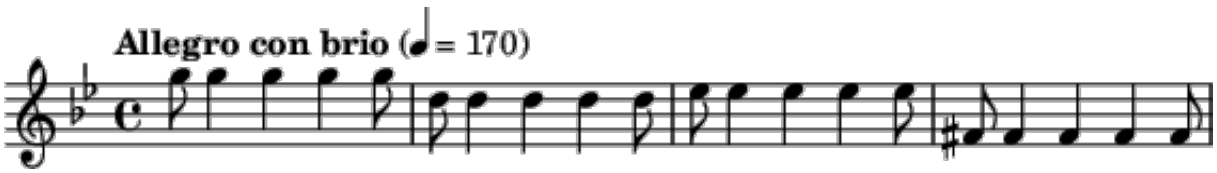
The Andante is the only movement in the symphony that does not begin with jagged

octaves. Here we have a gracious dialogue between muted violins and bassoons. Mozart paints a picture of eighteenth century gentility, yet there is boldness in the details. The stern and sober minuet which follows is decidedly not for dancing. Its midsection trio, however, is friendly, out-of-doors music for winds alone— the sort Mozart often wrote for social functions. The finale restores the tension and turbulence of the first movement (the use of four horns also lends a special sound to this music) and stays in the minor mode to the bitter end.

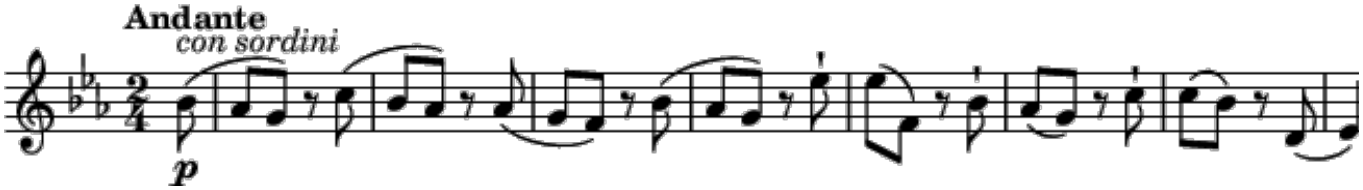
Overview

Instrumentation	Strings, 2 oboes, 2 bassoons, 4 horns
Movements	**I:** Allegro con brio (g) **II:** Andante (Eb) **III:** Menuetto (g) **IV:** Allegro (g)
Overview	Like Haydn's Symphony No. 26, this is an example of the *sturm und drang* style.
1st mov. / sonata	The opening starts very stormy but the material is transformed quite quickly into a soulful oboe solo. The chords that lead into the recapitulation are woodwind and horns only.
2nd mov.	Second movement is in a simple variant of sonata form and has some interesting textures at the beginning that make prominent use of two bassoons.
3rd mov. / Minuet	Wind and brass have a more independent role with the trio having no string parts at all, just wind and horns.
Dev. of orchestra	More prominent and independent use of woodwind as noted above.

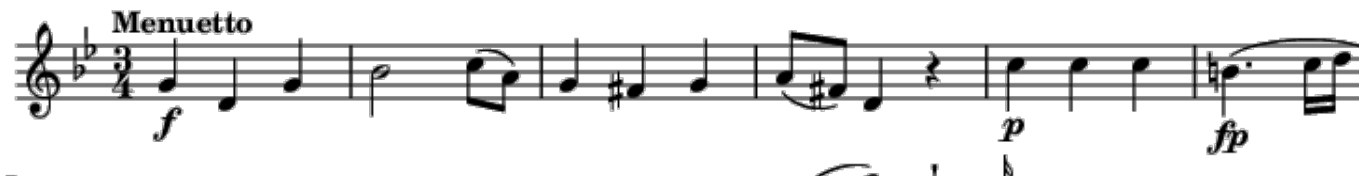
1st movement theme

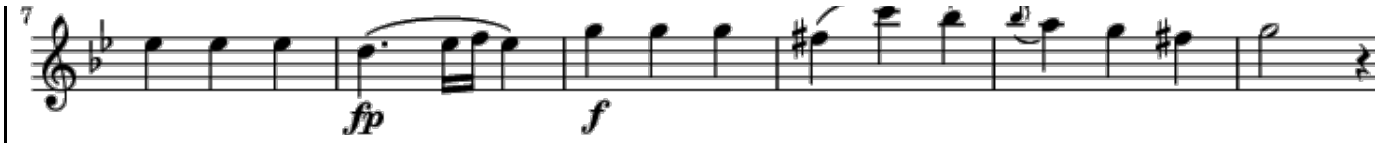


2nd movement theme

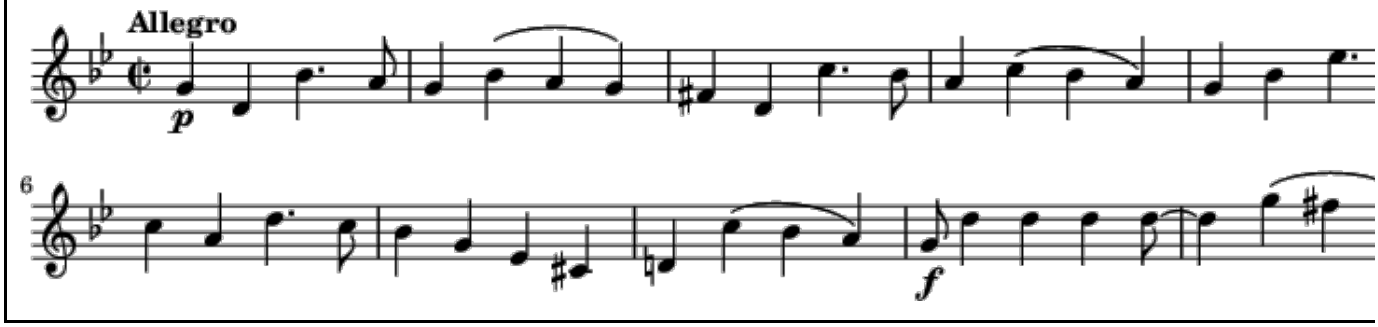


3rd movement





4th movement



Mozart: Symphony no. 40 in G minor (1788)

In brief

Written in 1788. The famous theme with which this symphony begins, with its characteristic falling semitones (Mannheim Sigh) and rising 6ths, is for the first 12 bars accompanied by moto perpetuo quavers in split violas. Unlike Haydn 104, uses a melodic sentence structure where the first phrase is repeated sequentially before being extended, then brought to a conclusion in bar 20 (19 bars long). The contrasting 2nd theme is in the relative major - Bb, and involves some chromaticism. From the relative major at the end of the exposition, Mozart begins the development section in the obscure key of F# minor, quite experimental for its time. The recapitulation brings back both themes in the tonic key of G minor.

The 2nd movement, in the subdominant Eb major, is in the style of a Siciliana, a slow 6/8 dance dating back to the Baroque period. Like the 1st movement, it is also in sonata form, and with no less than 3 themes, demonstrating the seemingly effortless way in which Mozart was able to generate melodic material.

The 3rd movement is a minuet and trio back in the tonic G minor. Both minuet and trio are set in their typical repeated binary forms, with the B section of the minuet in the relative major, and the B section of the trio beginning in the dominant - concluding with a ‘menuetto da capo’. However, the trio, rather than being in Bb major - the relative major, is in the tonic major key of G. The main theme of the minuet incorporates a hemiola.

The 4th movement is again in sonata form. As is typical, it has 2 contrasting themes, the second in the relative major, Bb. The 1st is based on the Mannheim Rocket. However, the start of the development section of this movement is notorious for its tonal ambiguity, with its apparent movement from one diminished 7th onto another. The end of the development section is equally unsettling, ending as it does on a diminished 7th chord, before the return of the main theme at the start of the recap. The recap of the 2nd theme, in the tonic G minor, is this time much more dark than on its original appearance in Bb major.

The standard instrumentation for this piece includes woodwinds (flutes, oboes, clarinets, and bassoons), strings (violins, violas, cellos, and basses), and brass (horns), The instrumentation does not include any percussion or heavy brass. The horns are used sparingly, only to add density to the tone or emphasize the crescendos and sforzandos

sparingly, only to add density to the tone or emphasize the crescendos and sforzandos.

Mozart: Symphony no.40 in detail

The symphony itself is comprised of four movements:

Movement One - Molto allegro
Movement Two - Andante
Movement Three - Allegretto
Movement Four - Allegro assai

The first movement of the symphony opens in a minor key with a piano but agitated principal theme that repeats itself throughout the movement. Such an opening is not a usual one; a listener may have expected some sort of an introduction to precede such a theme, but Mozart decides to omit any prelude, thereby establishing a certain feeling of restlessness or anxiety. The first movement exhibits frequent interchanges between piano and forte. Of all the sections of the first movement, only the development is played in a major key with disjunct motion. This, combined with other expressive elements, further contributes to the movement's general uneasy mood. The meter here is duple simple, and it remains constant throughout the movement. The first movement is presented in the Sonata-allegro form, with a motivic structure quality in the principal theme, and a homophonic texture.

Obediently following the sonata plan, Mozart slows down his second movement to andante. Violas play the principal theme and are later joined by the first and second violins, imitating one another. The dominating strings maintain dynamics within range of piano, but sforzandos are contributed by the basses. The meter in this movement is duple compound, and like in the first movement, this one is composed in sonata-allegro form. Homophonic accompaniment in an E-flat tonality supports a wide-range, but conjunct-motion melody that is characterized by regular periodic structures.

The third movement is in triple simple meter with the orchestra once again dominated by the strings. The minuet and trio form naturally divides the movement into three sections with different keys, dynamics, and a da capo. The minuet section and its a da capo are played forte and in a minor key, while the trio is piano and in a major key. The tempo remains allegretto throughout the entire movement. Unlike the second movement, the motion of the melody is disjunct and wide-range, structured in regular periods. The movement begins in a G minor tonality and then changes to G major. The texture remains homophonic throughout the entire movement.

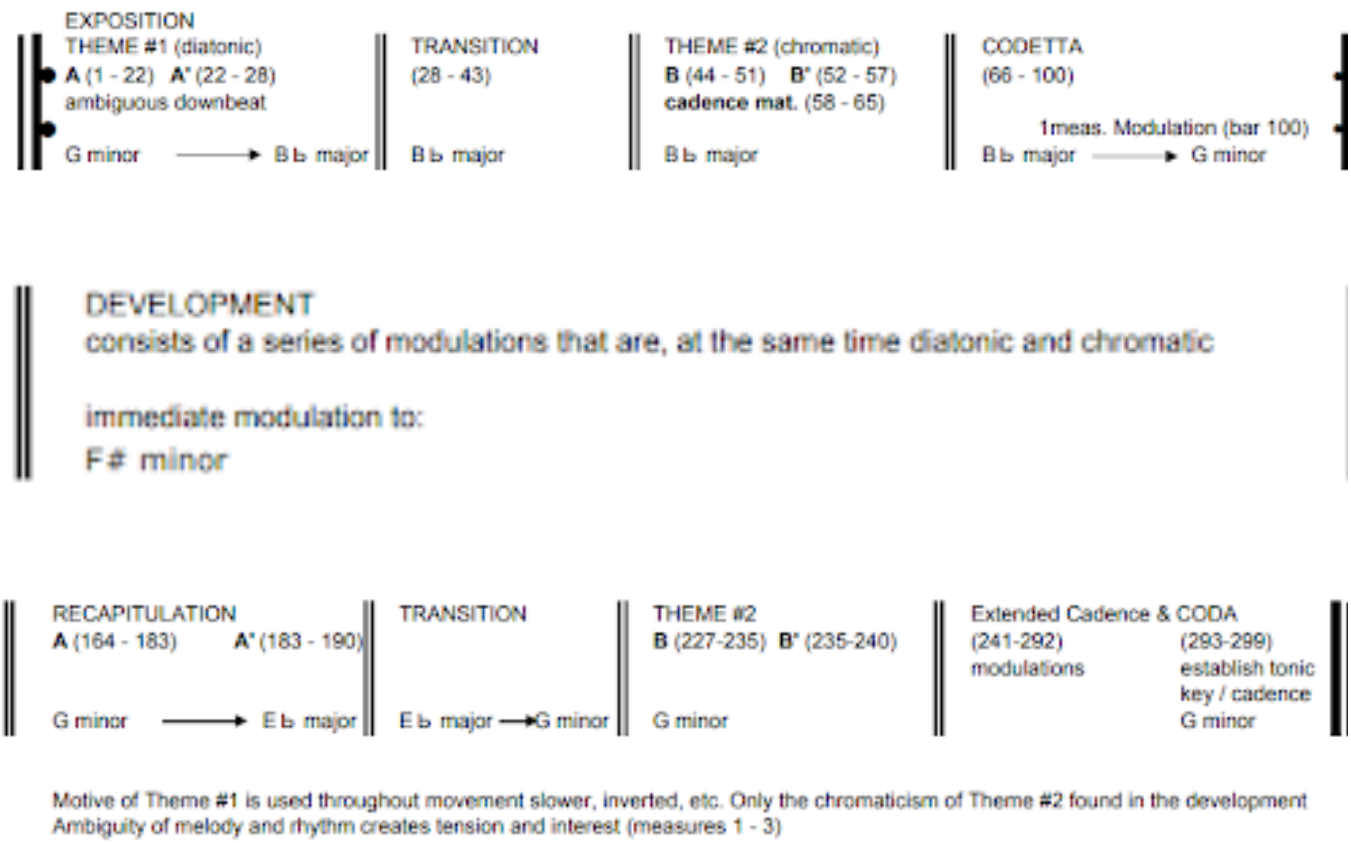
The final movement of the symphony is again dominated by the strings. The tempo of this movement is allegro assai, which combined with disjunct melodic motion in the portions played forte, maintains the stressful, nervous mood of the symphony. These sections are interchanged by ones played piano and adagio, with a narrow melodic range and conjunct motion. This movement is composed in sonata-allegro form with a duple simple meter. The motion is mostly conjunct, except for sections played presto, where the motion is disjunct and the range is wide. The tonality of this movement is G minor, and the texture is homophonic.

First Movement

Even though Mozart had personal difficulties during the time he wrote the symphony in G minor, the resulting work was not necessarily a product of his state of mind. Mozart has been known to write very upbeat works during very dark times. But, according to Nicholas Kenyou, author of Faber Pocket Guide to Mozart, the G minor symphony “is the conventional idea of the symphony turned into a drama of the largest scale” – which was a foreshadowing of things to come from Beethoven. Kenyou goes on to say, “from the

opening bars there is a sense of turbulences; not a full melody, but a half melody."

Mozart: Symphony no.40 in visual form



Sonata – Allegro Form
According to Robert Greenberg, the Sonata-Allegro Form was strictly a creation of the Classical Era. The form evolved from the operatic idea of two or more dramatic characters that interact with each other and results in a transformation of one or all characters. There are four basic sections and sometimes five:

1. Introduction (optional)
2. Exposition
3. Development
4. Recapitulation
5. Coda

Exposition (introduction of characters) – generally played twice.

- Theme (character) 1 – typically dramatic and forceful. Tonic key
- Modulating Bridge – contains melodic fragments and changing harmonic centers
- Theme (character) 2 – typically quiet and lyrical. Contrasts Theme 1. New key.
- Codetta (cadence material) – brings the character introductions to a conclusion. – in key of Theme 2

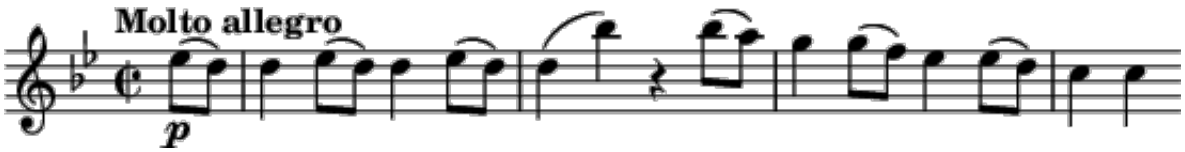
Development – action sequence displaying musical tension, contrast, interaction, and drama. Typically starts in key of Theme 2 but displays great harmonic and rhythmic instability. Fragments of one or all Themes from the Exposition may be heard in various forms. The development moves toward the home key near the end in preparation for the recapitulation.

Recapitulation – the Themes return in their original order though altered harmonically.

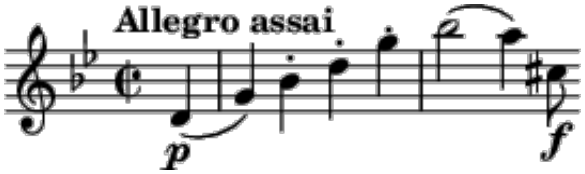
- Theme 1 – Just as it appeared in the exposition. Tonic key
- Modulating Bridge – altered from the exposition so that the key does not change from the tonic key.
- Theme 2 – Typically the same as it appeared in the exposition but harmonically altered to the tonic key.

Coda – the coda comes after the final cadence of the recapitulation and used to firmly establish the tonic key and bring the movement to a clear and decisive conclusion. It usually contains fragments from other parts of the movement and ends the movement with a perfect cadence (V – I) in the tonic key.

1st movement theme



4th movement idea: Mannheim rocket



Overview

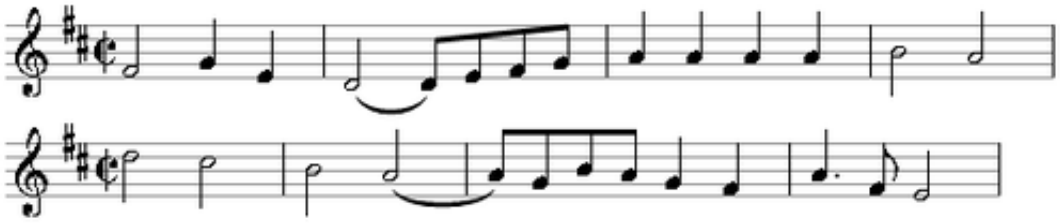
Instrumentation	Strings, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns
Movements	**I:** Allegro molto (g) **II:** Andante (Eb) **III:** Menuetto (g) **IV:** Allegro assai (g)
Overview	This is one of only two Mozart symphonies that begin and end in a minor key but its two-note upbeat motif begins what is one of his most famous symphonic works. Look at a score of this work / Watch on YouTube
3rd mov. / Minuet	The minuet third movement stays in G minor and is very stormy with the triple-time dance feel disrupted by frequent syncopations and hemiolas. The trio brings brief respite from the stormy mood with an elegant and delicate G major.
Dev. of orchestra	Very independent use of woodwind and brass, with some good examples in the third movement, particularly the trio
Melody / theme	Although the melody at the beginning of first movement is constructed from short melodic ideas, the overall effect is of a lyrical (if slightly breathless) melody in which the emphasis is on the broad sweep of each phrase (compare with Haydn 94, in which the melody is a relentless series of repetitions and developments of the motivic ideas with less emphasis on the longer line).

Texture	The third movement uses imitation to build up to the cadences at the end of each section of Minuet
Rhythm	Hemiolas in the minuet as noted above

Haydn: Symphony no. 104 in D major (1795)

Notes available here

1st movement



Beethoven: Symphony no.3 'Eroica' (1803)

No other artist ever took such a gigantic stride as Beethoven did between his second and third symphony. He felt in the depth of his great being that the ideal life, freed from the dross of humanity, I might say the true life of a hero, the fruits of his labors, and the full appre- ciation of his worth, comes only after his death. So Beethoven shows us, only in the first move- ment, the hero himself, in his wrestlings and strug- gles, and in the full glory of victory. As early as the second movement, sounds forth the majestic lament for his death. In the third, that remark- ably short scherzo, is given a picture of the human race, busy one day as another with itself, hurrying by all that is sublime with jesting or indifference, or at most commemorating the hero's deeds with a resounding fanfare. In the last movement the peoples come together from the ends of the earth, bringing building-stones for a worthy monument to the now fully recognized hero,— a monument which cannot be more beautiful than is the love paid to his memory. This movement surpasses the first two in its boldness of conception and in its polyphonic working-out, and makes the so greatly admired fugue-finale in Mozart's " Jupiter Symphony " seem like a child's toy. When at last the veil falls from the monument, when the strains of the consecration music arise, and all eyes filled with tears look up at the image of the deified hero, then ring upon our ears the sounds that tell us that with this symphony, music has learned to speak a language for which it hitherto seemed to possess no organ.

The story of the dedication of Beethoven's Third is the stuff of symphonic legend. Whatever the truth, the victory at the end of the piece doesn't just stand for Napoleon, or Beethoven, but for the possibilities of the symphony itself

Imagine if events hadn't intervened, and Beethoven had stuck to his original plan, and his **Third Symphony** had been called the "Bonaparte". Imagine the reams of interpretation and analysis that would have gone into aligning the piece with the Napoleonic project, its humanist ideals and its all-too-human historical realisation. Yet that is what Beethoven

humanist ideals and its all-too-human historical realisation. Yet that is what Beethoven wanted the piece we know now as the Eroica symphony to be: this piece, during its composition and at its completion in 1804, and even when he was negotiating its publication, was a piece for and about **Napoleon**. Beethoven designed the piece as a memorial to the heroic achievements of a ruler who he hoped would go on to inspire Europe to a humanist, libertarian, egalitarian revolution. That's why the piece, you could say, describes Napoleon's heroic struggles (the huge **first movement**), then narrates the sorrow of his death in grand public style (the **funeral march** slow movement), and, with the open-air energy and teeming imagination of the **scherzo** and **finale**, demonstrates how his legacy and spirit were to have lived on in the world.

Instead, the story of how the piece's **original dedication to Bonaparte** was defaced by Beethoven is the stuff of symphonic legend, based on Ferdinand Ries's memory of what happened when he told the composer that **Napoleon had styled himself Emperor in May 1804**. With that Napoleon became, for Beethoven - as Ries reports the composer saying - "a tyrant", who "will think himself superior to all men". (In fact, it's even more complicated than that, **since Beethoven the apparently great revolutionary was also willing to change the symphony's dedication in order not to jeopardise the fee due from a royal patron**.) Yet that scrawling out of Napoleon's name doesn't change the specificity of Beethoven's inspiration in writing this symphony, the longest and largest-scale he had ever been composed, and the profound human, philosophical, and political motivations behind the musical innovations of this jaw-dropping piece.

And it's those novelties that usually inspire the panegyrics with which the Eroica is often described: the shattering dissonances and rhythmic dislocations of **the first movement**, the expressive grandeur and terror of **the funeral march**, the ludicrously challenging horn writing of **the scherzo**, the gigantic expressive range – from comic to tragic to lyrical to heroic – in **the fourth movement**, a set of variations that in one fell swoop reinvent the symphonic finale in a way that arguably only the last movement of Beethoven's Ninth comes close to.

And yet, these musical revolutions are not so - well, revolutionary as they might at first seem. In this piece as much as anything he composed, Beethoven didn't want to compromise his music's communicative power. For his music to sound its message of change, to inspire audiences to consider a new world-view just as they are also asked to participate in a new scale of symphonic drama, Beethoven needed to make sure he was taking his listeners with him. Which is why this vastly complex piece is also completely clear in its structure and in its extreme states of expressive character.

Think about **the first movement**: yes, its scale of thought and ambition are unprecedented when you consider the whole structure, but on the level of its themes and their working out, Beethoven's music is built on simple, graspable ideas: those two E flat major thunderbolts with which the symphony opens (Beethoven's initial thought was actually to start with a dissonance, as he had done at the start of his First Symphony), and the undulating arpeggio in the cellos that starts out so serenely but which soon introduces a foreign note, a C sharp, the grit in the oyster that signals this movement's emotional and harmonic ambition. The most radical moments are shocking when heard in isolation, like the **grinding harmonic clash** at the centre of the movement which seems to bring the music to a shrieking, shuddering impasse; or the enormity of the movement's coda, turned by Beethoven into another opportunity to develop and explore his themes rather than simply to tie the room together with a handful of clichéd closing gestures. And there's also a moment that made Hector Berlioz – otherwise Ludwig van's greatest admirer – splutter with indignation that "if that was really what Beethoven wanted ... it must be admitted that this whim is an absurdity": the passage when the horn seems to announce the return to the main theme **a few bars early**. It is what Beethoven "really wanted", but Berlioz's comments remind us just how weird it actually is.

Yet when you hear a performance such as **Frans Brüggen's** with the Orchestra of the

Yet which you hear a performance such as **Frans Brüggen's** with the Orchestra of the Eighteenth Century, or **Otto Klemperer's** with the Philharmonia (strange bedfellows, you might think – one a period instrument guru, the other a big-band maestro of the old-school - but both create a mighty, granite-hewn first movement) it's not so much the individual moments that take your breath away, but the cumulative momentum that builds from the first bar to the last. That's the real revolution in the first movement of the Eroica symphony, and the fact that this implacable musical force should have been inspired by the representation of a great man's works only makes it more remarkable: this movement is the definitive symphonic alchemy of musical structure and poetic meaning.

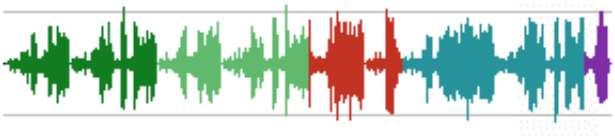
As is the rest of the symphony. One thought to guide you through the next three movements from the funeral march to the explosion of joy in the final bars: this music is simultaneously rigorously symphonic yet novel in its cavalcade of dramatic and expressive characters. The achievement of the Eroica is not that Beethoven "unifies" all of this diversity, but rather that he creates and unleashes a symphonic energy in this piece that both frames and releases this elemental human drama. It's that mysterious momentum that is the true "heroism" of this symphony, so that the victory at the very end of the piece doesn't just stand for Napoleon, or Beethoven, but for the possibilities of the symphony itself, which is revealed as a carrier of new weight and meaning as never before in its history. What started out as a (pre-) memorial to a great man and his humanist ideals turns into an essential embodiment of symphonic life-force.

The music

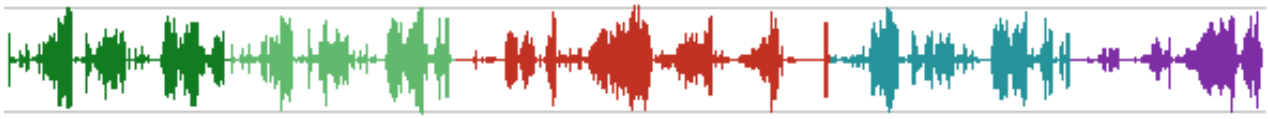
This analysis focuses on the first movement of the symphony, using waveform graphics from audio recordings to illustrate length, structure, dynamics etc.

1. Length and Structure - The first movement is colossal, constructed on an 'heroic' scale. Beethoven adapts the conventional 'sonata form' by extending the Development and Coda sections.

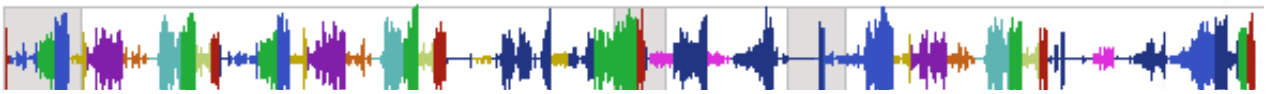
Compare the first movement of a late Mozart Symphony - KV 550 in G minor...

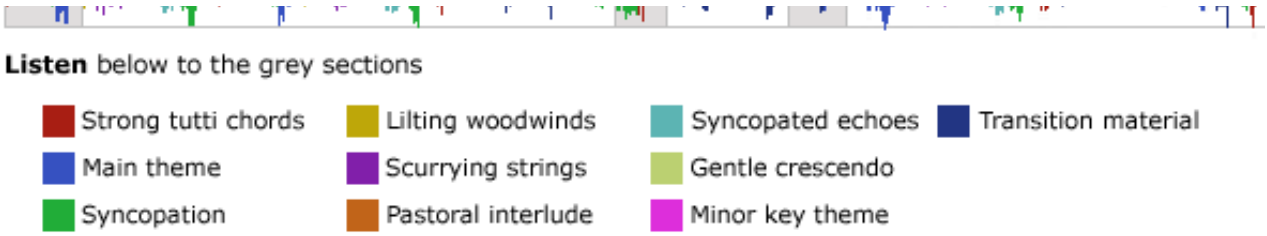


...with the first movement of Eroica (shown to scale):



2. Dynamics and Texture - Beethoven exploits the full dynamic range of the orchestra, juxtaposing contrasting sections for dramatic effect.





3. Thematic development - Rather than a traditional sequence of clearly defined themes, Beethoven takes a very simple fanfare (possibly borrowed from Mozart*) and lets the music evolve organically (paving the way for his fifth symphony). Yet he introduces an apparently fresh theme in the middle of the Development section - the last place his audience would have expected to hear a new tune.

4. Tonality - The unexpected C# at the start of bar 7 has been called 'possibly the most famous single note in the entire symphonic literature'**. The movement has hardly started before Beethoven steers the cellos off course, causing the first violins to shudder (off the beat) in shock.

Throughout the movement, Beethoven plays games with the conventions of modulations (key changes), ending up in the remote key of E minor for the unexpected tune in the Development and deliberately crunching the gears to get back to the home key at the end.

5. Power and Dissonance - Breaking with the genteel traditions of the 18th century, the sforzandos, fortissimo sections and harsh, dissonant harmonies sound shocking even today.

6. Triple Time and Syncopation - The time signature of 3/4 (normally associated with dance) is a strange choice for an opening movement, especially such a ferocious one. Beethoven also uses off beats and syncopation to disrupt the rhythm and disorientate the listener.

Listen to the syncopation, dissonant chords and minor key theme in the Development.

7. The 'premature' horn - The result of stretching sonata form and extending the Development section is that the wait for the main theme to return at the start of the Recapitulation is almost unbearable. Beethoven emphasises the frustration - and blurs the boundary - by getting the 2nd horn player to play the theme (quietly) 4 bars early, despite the fact that the strings are still playing the previous chord. At the first rehearsal, Beethoven's student, Ferdinand Ries, was convinced the horn player had made a mistake.

His comment: "Can't that damned player count?" did not please Beethoven!

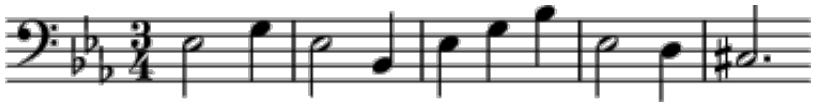
Overview

Instrumentation	Strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani
Movements	I: Allegro con brio (Eb) II: Marcia funebre: Adagio assai (c) III: Scherzo: Allegro vivace (Eb) IV: Allegro Molto (Eb)
Overview	This symphony was originally in honour of Napoleon as the heroic bringer of freedom to Europe, but Beethoven angrily retracted the dedication when Napoleon declared himself Emperor. The symphony takes the basic language of Classical music and makes

	it much more monumental: it is the first major work of Beethoven's middle 'heroic' period of composition, of which the very muscular and energetic writing is typical.
Overall form	Like Mozart 41, the finale of *Eroica* is much more relatively weighty than in earlier symphonies and there are clear thematic and other links between the first three movements and the finale. The idea of the symphony moving towards a last movement that then provides a culmination of what has gone before is very important in the Romantic era. The middle movements are somewhat different in tone but the traditional four-movement pattern is retained.
1st mov. / sonata	Sonata form is hugely expanded in this first movement and made much more dramatic. Beethoven takes a simple arpeggio theme but manages to give it a heroic, weighty feel through both its orchestral presentation and the dramatic journey undergone in the symphony. After the diatonic opening, there is an unexpected C# in bar 8. This 'problem' turns out to have consequences, for example the modulation in Db major – enharmonically the same as C# – in the recapitulation (before finally getting to back to Eb). The movement ends with a simplified diatonic version of the theme – the 'problem' of the C# has been overcome. This dramatising of sonata form is an important part of Beethoven's style. A horn comes in a few bars before the recapitulation trying to play the main theme in the tonic against the dominant harmonies. This moment apparently caused one of its first listeners to presume the horn had made a mistake – the gesture is superficially similar to the humorous touches that Haydn often indulges in but the effect is more jarring and disturbing. Everything about this movement is larger and more dramatic than earlier symphonies, and one example can be found in the development, in which there is a moment of extraordinary violence. Beethoven lands on what turns out to be a Neapolitan 6th chord (F in F minor) but adds a major seventh to it and then hammers it out in a full orchestral tutti. The music subsides into a gentle theme in F minor, but there is much more turbulence to come as this is a long way from the home key of Eb.
2nd mov.	This very slow and sombre funeral march is very different in tone to the Andante movements more typical of Haydn and Mozart second movements. It is in an expanded ternary form with considerable development along the way, with a brief B section in the major.
3rd mov. / Minuet	Picking up on Haydn's innovations in the Surprise symphony and others, this third movement is a fast and aggressive Scherzo – a very long way from the traditional minuet.
4th / Finale	This is a complex and highly developed set of theme and variations, which includes a fugue and a change of tempo to presto towards the end. The movements starts with some

	presto towards the end. The movement starts with some variations just on the bass line before starting variations on the actual theme.
Dev. of orchestra	You will see that Beethoven's orchestra is no larger than that of the mature Classical period but he uses it in a much more forceful way (see notes elsewhere on this page)
Harm. / tonality	The 'monumentalisation' of diatonic harmony discussed above is an important aspect of this work as is the dramatic use of chromaticism (e.g. the C# at the opening mentioned under topic B). There are also some extraordinary moments, harmonically, not least the Neapolitan (bII) in E minor in the development – a heavily accented and scored F major seventh with no equivalent in the music of Mozart and Haydn.
Drama / progr.	The dedication to Napoleon was changed in favour of a more generalized homage to heroism. The idea of a symphony depicting the struggles and triumphs of a heroic protagonist of some kind is a very typically Romantic one.
Melody / theme	The use of simple, mostly diatonic, themes made up of short, clear motifs is typical both of Beethoven and mature Classical music in general.

1st movement



Beethoven: Symphony no. 5 in C minor (1808)

Da-Da-Da-DUM... the opening bars of Beethoven's 5th symphony.

And so, it begins. **Beethoven's Fifth Symphony** sounds its hammer blows of fate; or perhaps those four notes are a transcription of the song of a **Viennese yellow-hammer**; or a symbol of war-time victory; or a transformation of a Cherubini **choral song**. Those first notes of Beethoven's symphony have been heard, interpreted, and explained as all those things and more. It's the single most famous symphonic trajectory of expressive minor-key darkness to coruscating major-key light.

They're notes that are so familiar that we don't even hear them properly today. Quite possibly the only life-forms who now really hear the ambiguities in the opening of **Beethoven's 1808 symphony** are infants or extra-terrestrials. What I mean is that this symphony doesn't begin in C minor - the key it says it's in on the title page. In fact, it's not until the four-note rhythm is played a third time that we really know we're in C minor, rather than what could be E flat major. You see, if you hum the **first four pitches of the piece** – da-da-da-DUM; da-da-da-DUM, you could still conceivably be listening to a symphony in a major key, if you were next to sing the note of your first "DUM" and harmonise it with a major chord... Apologies if this is getting a bit da-da-ist, or quite possibly dum-dum-ist, but the point is that this is only the first way that music we take for granted – the single most forceful, electrifying, and recognisable opening to a symphony –

opening to a symphony is actually much more complex and multi-layered than we realise.

The power, concentration and white-hot compression of Beethoven's music is staggering. The **first movement** creates its tumultuous organic chemistry of interrelationships from the atomic particles of the notes it started with: in different guises, the four-note rhythmic idea permeates the rest of the symphony as well; then comes the elaborate variations of the **slow movement**, and its teeming effulgence of string writing that is a lyrical, long-breathed structural counterpoint to the first movement's explosive fragments. **The scherzo** is one of Beethoven's most obvious borrowings from Mozart: he quotes and subtly transforms the opening of the finale of **Mozart's 40th Symphony** to create his own theme; and out of this world of shadows the horns blare out another version of the 3+1 rhythmic idea, this time reduced to a single pitch. The transition from the **scherzo to the finale** is one of the dramatic masterstrokes of orchestral music. From an entropic mist of desolate memories of the scherzo's opening theme, underscored by the timpani's ominous heartbeat, the violins' arpeggios climb until they reach a tremolo, a crescendo and a blaze of unadulterated C major glory - and the **start of the finale**, with its trombones, piccolo, and contrabassoon, all held in reserve by Beethoven until this climactic movement.

Thanks to the **less-than-ideal conditions of its first performance in December 1808**, it took time for the Fifth to become the symphony of symphonies that embodied all of the power and possibilities of instrumental music, the template for a journey from tragedy to triumph that would become a musical and dramatic blueprint for all subsequent symphonic composers.

Beethoven's contemporary **ETA Hoffmann** wrote in 1813 **that the Fifth incarnated the romantic axiom that orchestral music, untethered to words or other worldly concepts, could glimpse "the realm of the infinite"**. This symphony, Hoffman wrote, "sets in motion the machinery of awe, of fear, of terror, of pain, and awakens that infinite yearning which is the essence of romanticism". And that became a whole way of thinking about this symphony and many others, as "pure" or abstract music. But that means you lose sight of what the symphony is trying to do. And what we're at last realising, more than two centuries on, is that the Fifth inhabits the "realm of the infinite" not because it escapes meaning or significance, but because it's saturated by intra- and extra-musical meanings. Read the father of artificial intelligence, **Marvin Minsky**, on what and how the first few bars of the Fifth Symphony communicate in our brains. From the other side of the debate, **John Eliot Gardiner** hears - and conducts - the piece as a gloss on the hopes, dreams, and tunes of the French revolution, identifying one of the themes in the finale as related to a melody by **Rouget de l'Isle**, the composer of the Marseillaise.

The Fifth is still a contested space, in terms of how it's played, how it's thought of, and even in terms of its text (another other things, a debate rages to this day about whether the repeat of the scherzo should be observed or not). Its familiarity is a sign not of its exhaustion, but of its endless potential for renewal. All we have to do is keep thinking, keep listening, and keep alive the possibility to be stunned by this symphony, whether you hear it as a metaphysical progress (listen to **Wilhelm Furtwängler**) or a blood-and-thunder protest (**John Eliot Gardiner**). Simultaneously, miraculously, it's all that - and more!

Overview

Instrumentation	Strings, 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons plus contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani
Movements	I: Allegro con brio (c) II: Andante con moto (Ab) III: Allegro (c) IV:

Movements	I. Allegro con brio (c) II. Andante con moto (Ab) III. Allegro (c) IV. Allegro (C)
Overview	This iconic piece with its famous four opening notes develops many of the trends found in Eroica, in particular the idea of a symphony that drives through to a powerful culminating finale. Look at a full score / Listen to the piece on Youtube Guide to Beethoven 5 by Tom Service (The Guardian)
A) Overall form	As in Eroica, Beethoven keeps the standard four-movement form but the distinction between last two is blurred because the third not only leads into the fourth but also returns later. Listen to the end of the C minor third movement giving way to the triumphant C major march of the finale.
4th / Finale	In earlier symphonies, the last movement is often a fast and light-hearted conclusion to the work, but Beethoven tries to make this finale the climax of the work – resolving the troubled C minor of the first and third movements in the blaze of C major. The finale comes straight out of the dominant pedal at the end of the previous Scherzo movement and begins with a triumphant march-like theme. Any doubt is swept away by a presto coda that hammers home perfect cadences in C major with unprecedented length and force. The movement is in Sonata form, but at the point of recapitulation there is a quiet reprise of a theme from third movement from which there is a crescendo into the recap like the one that introduced the opening of the movement.
Dev. of orchestra	Compared to Eroica Beethoven considerably reinforces the orchestra at the bottom end with the addition of three trombones and contrabassoon. This allows him to increase the weight of the finale, in which all of these instruments make their first appearance, as does the piccolo
Harm. / tonality	The piece as a whole has a C minor (at the opening) to C major (in the last movement) tonal trajectory.
Drama / progr.	This is the original tragedy-to-triumph symphonies tracing a journey from the fateful C minor opening to the blazing C major cadences at the end. Beethoven didn't ascribe any narrative programme to this work but the way in which the march-like C major at the end vanquishes the minor-key tribulations of the previous movements tells a clear story of heroism and triumph
Melody / theme	The famous four-note opening of this symphony is used relentlessly as a motive both rhythmically and in terms of pitch throughout the rest of this movement. Intensive use of motifs is found in many of Haydn's works and was something that later composers such as Brahms were also very interested in
Rhythm	As well the continuous re-appearance of the four-note opening rhythm, the relentless rhythmic drive of this piece is also an important feature of the music

LISTENING GUIDE 22 Video | DVD | CD 3 (31–55) | CD 2 (9–33)

Beethoven: Symphony No. 5 in C minor, Op. 67

31:34

DATE: 1807–8

MOVEMENTS:
I. Allegro con brio; sonata-allegro form, C minor
II. Andante con moto; theme and variations form (2 themes), A-flat major
III. Allegro; scherzo and trio form, C minor
IV. Allegro; sonata-allegro form, C major

First Movement: Allegro con brio

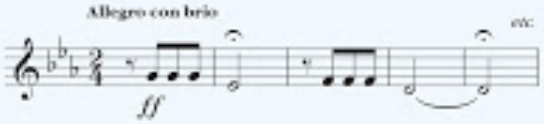
7:31

WHAT TO LISTEN FOR:

Melody	Fiery 4-note motive is basis for thematic development; contrasting, lyrical second theme
Rhythm/Meter	4-note rhythmic idea (short-short-short-long) shapes work
Harmony	C minor, with dramatic shifts between minor and major tonality
Texture	Mostly homophonic
Form	Concise sonata-allegro form, with extended coda; repetition, sequence, and variation techniques
Expression	Wide dynamic contrasts; forceful, energetic tempo

EXPOSITION

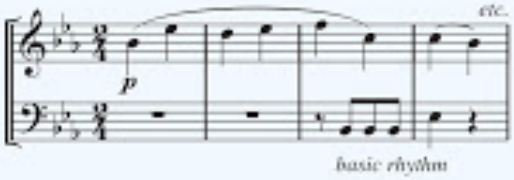
9 0:00 Theme 1—based on famous 4-note motive (short-short-short-long), in C minor:



0:06 Motive expanded sequentially:

0:43 Expansion from 4-note motive; horns modulate to key of second theme.

10 0:46 Theme 2—Lyrical, in woodwinds, in E-flat major; heard against relentless rhythm of 4-note motive:



1:07 Closing theme—rousing melody in descending staccato passage, then 4-note motive.

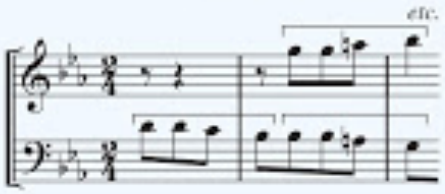
1:26 Repeat of exposition.

DEVELOPMENT

11 2:54 Beginning of development, announced by horn call.

3:05 Manipulation of 4-note motive through a descending sequence:

3:16 Melodic variation, interval filled in and inverted:



4:12 Expansion through repetition leads into recapitulation; music saturated with 4-note motive.

RECAPITULATION

12 4:18 Theme 1—expolsive statement in C minor begins recapitulation,
4:38 followed by brief oboe cadenza.

13 5:15 Theme 2—returns in C major, not in expected key of C minor.
5:41 Closing theme.

14 5:58 Coda—extended treatment of 4-note motive; ends in C minor.

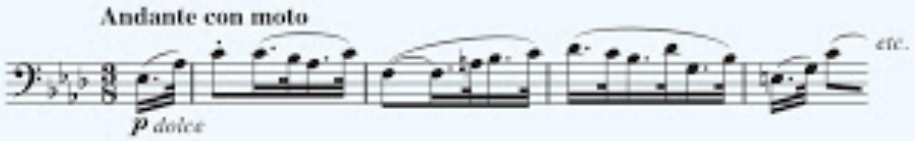
Second Movement: Andante con moto

10:

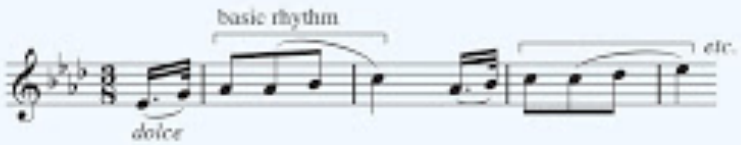
WHAT TO LISTEN FOR:

Melody	2 contrasting themes: smooth first theme; rising second theme built on 4-note idea
Rhythm/ Meter	Flowing triple meter
Harmony	Related key: A-flat major
Texture	Mostly homophonic
Form	Variations, with 2 themes; varied rhythms melodies, harmony (major and minor)
Timbre	Orchestra sections featured in groups: wa strings, brilliant woodwinds, powerful bra

15 0:00 Theme 1—broad, flowing melody, heard in low strings:



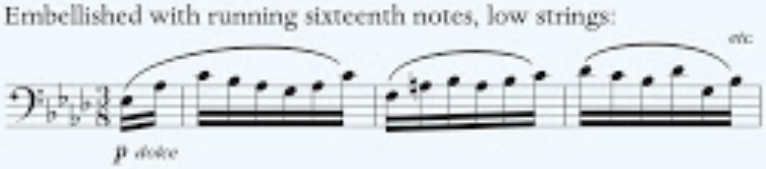
16 0:52 Theme 2—upward-thrusting 4-note (short-short-short-long) motive heard first in clarinets:



Brass fanfare follows.

Examples of variations on theme 1

17 1:57 Embellished with running sixteenth notes, low strings:



18 3:52 Embellished with faster (thirty-second) notes in violas and cellos:

19 5:04 Melody exchanged between woodwind instruments (fragments of theme 1):

20 6:36 Melody shifted to minor, played staccato (detached version of theme 1):

21 8:10 Coda—*Più mosso* (faster), in bassoon.

Third Movement: Scherzo, Allegro 5:3

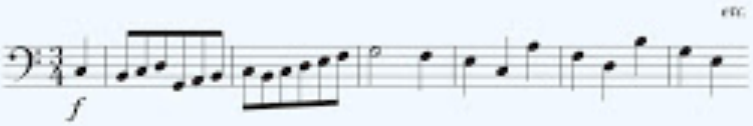
WHAT TO LISTEN FOR:

Melody	Wide-ranging, ascending scherzo theme; more conjunct, quick trio theme	Form	**A-B-A'** (scherzo-trio-scherzo); added link to final movement
Rhythm/ Meter	Quick triple meter throughout; insistent focus on 4-note rhythm	Expression	Wide-ranging dynamic contrasts; fast tempo
Harmony	Dramatic C-minor scherzo; trio in C major	Timbre	Low strings featured with themes; plucked (pizzicato) strings at return of scherzo; timpani in transition to last movement
Texture	Homophonic; some fugal treatment in trio		

22 0:00 Scherzo theme—a rising, rocket theme in low strings, sounds hushed and mysterious:

0:19 Rhythmic motive (from movement I) explodes in horns, *fortissimo*:

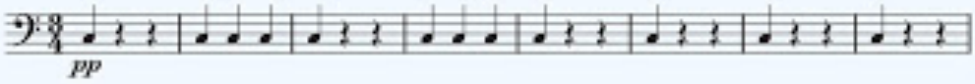
23 1:59 Trio theme—in C major, in double basses, set fugally, played twice; contrast with C-minor scherzo:



2:30 Trio theme is broken up and expanded through sequences.

24 3:29 Scherzo returns, with varied orchestration, including pizzicato strings.

25 4:46 Transition to next movement with timpani rhythm from opening 4-note motive:



Tension mounts, orchestra swells to heroic opening of fourth movement.

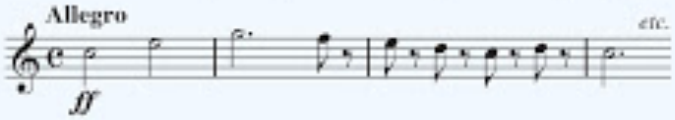
Fourth Movement: Allegro (without pause from movement III) 8:32

WHAT TO LISTEN FOR:

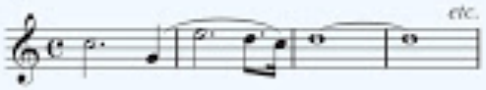
Melody	Triumphant theme outlining C-major triad; energetic second theme
Rhythm/Meter	Very fast, duple meter; 4-note rhythmic idea
Harmony	C major; remains in major throughout
Texture	Mostly homophonic
Form	Sonata-allegro form, with long coda; cyclic (return of material from earlier movements)
Expression	Forceful dynamics; *fp* (*forte/piano*) effects; intense and spirited
Performing Forces	Added instruments (piccolo, contrabassoon, trombones)

EXPOSITION

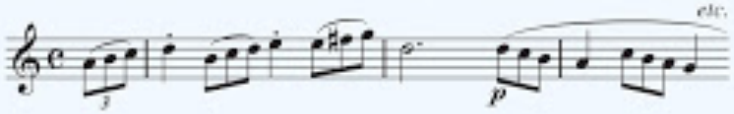
26 0:00 Theme 1—in C major, a powerful melody whose opening outlines triumphant C-major chord:



27 0:33 Lyrical transition theme in French horns, modulating from C to G major:



28 0:59 Theme 2—in G major, vigorous melody with rhythm from 4-note motive, in triplets:



1:25 Closing theme—featuring clarinet and violas, decisive.

DEVELOPMENT

29 1:50 Much modulation and free rhythmic treatment; brings back 4-note motive (short-short-short-long) from first movement.

30 3:34 Brief recurrence, like a whisper, of scherzo.

RECAPITULATION

31 4:09 Theme 1—in C major; full orchestra, *fortissimo*.

32 5:13 Theme 2—in C major, played by strings.

5:40 Closing theme, played by woodwind.

33 6:08 Coda—long extension; tension resolved over and over again until final, emphatic tonic.

Beethoven: Symphony no.6 in F major (1808)

In brief

In F major. B. gave it the subtitle 'Recollection of country life'. Very important in the development of the idea of 'programme' music. Beware though, this is not brand new: remember Handel's 'Water Music', Vivaldi' 'Four Seasons'. Also very importantly, this symphony does not tell a story. Moreover, it depicts certain feelings; at the most paints a picture, though B himself denied that this was his intention.

Premiered in 1808, at the same time as the 5th symphony.

It has 5 movements, one more than in the more typical Classical period design. Each movement has its own subtitle. The first is 'Awakening of cheerful feelings upon arrival in the countryside'. In sonata form. The idea of repetition plays an important part in evoking the sense of the countryside and simplicity, as seen from **bar 16**. The V and I pedals (imitating drones) are another pastoral/folk music feature heard in the 1st theme. These pedals, or drones, are again heard near the start of the development section (**bar 139**) in the violins, and along with the repetition of phrases, make the music sound unusually static. The slow crescendo heard at this point of the development section (**bars 151-175**) was also unusual for its time.

Slow movement, again in sonata form. A Siciliana (often linked with peasant dances) in 12/8, the 2nd movement is subtitled 'Scene by the brook'. This idea is created by the undulating semiquavers or broken chords which run throughout much of this movement. The 3rd theme (**bar 33 - p 43**) is particularly unusual in that it is given to the bassoon, which was not known as a solo instrument at this time. Despite the apparent non-programmatic nature of the piece, there is a short passage towards the end of the movement (from **bar 129 - p 75**) where B has actually marked in the score that the flute melody in meant to sound like a nightingale, the oboe a quail, and the clarinet a cuckoo.

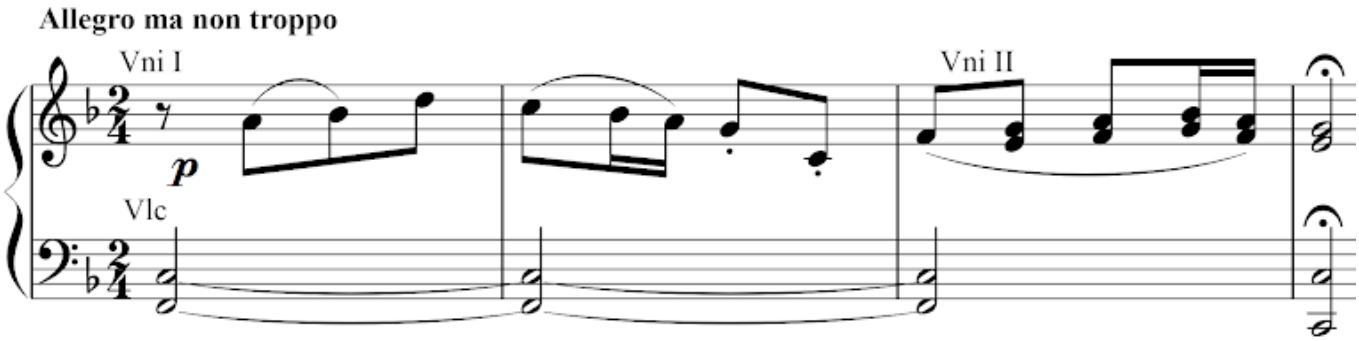
The 3rd movement, subtitled 'Merry Gathering of the Country People', is more in the style of a scherzo and trio than minuet and trio with its very lively tempo. This movement probably represents the biggest departure from the norms established by earlier Classical composers. One of the most surprising aspects is the placement of 2 contrasting 8-bar themes right next to each other at the start of the movement, almost like a question and answer, but in the very distant keys of F major (tonic) and D major! The Trio section (**bar 87**) is about as folk-like as it gets, with what sounds like a pastiche accompaniment in violins to a syncopated melody in oboe, answered by a simplistic I-V-I bassoon figure. This is then all interrupted by a 2/4 dance (**bar 165**) based almost entirely on just chords I and IV. The violin melody in this 2/4 section also features the Lombardic / Scotch snap rhythms (**bars 167-168**) which are another feature linking the piece to folk influences. This is all repeated, before a final recap of the scherzo, in the form of a coda (**bar 205**).

The most programmatic aspect of the symphony follows this, when the 3rd movement ends most abruptly on a C major (V) chord, to be followed by a pp Db in low strings (forming an interrupted cadence) for the start of the 4th movement - 'The Storm'. Interestingly, there is no clear phrase structure in this movement, and no obvious form. This is the only movement in the symphony which uses timpani. There is a particularly interesting rhythmic effect at **bar 21**, where B uses semiquaver quintuplets against semiquavers (5 v 4) in the cellos and basses, presumably representing the swirling rain.

semiquavers (3+4) in the cellos and basses, presumably representing the swirling rain.

The final movement 'Happy, grateful feelings after the storm' is in sonata rondo form. It features one of B.'s best-known melodies, back in the symphony's tonic key of F major. It is a perfectly symmetrical 8 bar question and answer, with bar 4 ending on chord IV, and bar 8 ending on chord I. The 2nd theme begins at **bar 34**, with S1 returning at **bar 64** (rondo element).

1st movement



Overview

Movements	I: Allegro ma non troppo 'Awakening of joyful feeling on arrival in the country (F) II: Andante molto mosso 'Scene by the brook' (Bb) III: Scherzo: Allegro 'Peasants merrymaking (Bb) IV: Allegro 'Storm' (f) V: Allegretto 'Song of thanksgiving after the storm' (F)
Instrumentation	Strings, 2 flutes (plus piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani
Overview	This symphony is very different in tone from its predecessor (i.e. No. 5), being mostly gentle and pastoral in tone. Beethoven offers programmatic titles (see above) and occasional notes (e.g. identifying bird songs) on the score so the narrative is much more explicit than, for example, Symphony No. 3. See a full score here. ■ Guide to Pastoral Symphony by Tom Service (The Guardian
Overall form	The five movements are driven partly by the loose pastoral narrative described by the movement titles. Without the storm, the remaining movements broadly follow the traditional pattern, including Andante and Scherzo middle movements. Many later five-movement symphonies adopt this basic plan of an extra movement before the finale
3rd mov. / Minuet	This movement is more rustic peasant dance than refined courtly minuet. It is unusual in its form in that the Trio is played twice, making five main sections in total, although the last repeat of the scherzo is considerably shortened. In this extract you hear the first Trio section (a rusting sounding dance in 2/4) followed by the opening of the middle Scherzo (in a fast 3/4).

Dev. of orchestra	Although the orchestra is no larger than that for fifth symphony, Beethoven uses some innovative effects, especially in the storm movement. The composer includes rumblings of thunder depicted by fast and dissonant writing in the lower strings and tremolo whilst there are dramatic flashes of lightning in the higher woodwind
Harm. / tonality	Diminished sevenths play a major role at the beginning of the storm movement
Drama / progr.	Each movement loosely depicts a scene from nature including the very obviously programmatic fourth, which represents a storm (see above). Beethoven also includes bird calls in the slow movement and a representation of a village band in the third. The idea of creating a symphony that depicted a relatively concrete sequence of events was enthusiastically picked up by some later Romantic composers.
Folk and national music	As in the last movement of Haydn's Symphony 104, Beethoven makes use of simple folk-like melodies often over drones and pedals in both the first and last movements. The most explicitly folk-like, however, is the "Merry Dances of the Countryfolk" that he offers as the third movement. In this extract you hear the first Trio section (a rustic sounding dance in 2/4) followed by the opening of the middle Scherzo (in a fast 3/4). Schindler, a friend of Beethoven, but not a wholly reliable witness, said that the composer "asked me if I had noticed how village musicians often played in their sleep, occasionally letting their instruments fall and keeping quite still, then waking up with a start, getting in a few vigorous blows or strokes at a venture, although usually in the right key, and then dropping to sleep again. Apparently he had tried to portray these poor people in his Pastoral Symphony." It is certainly the case that instruments suddenly start and stop and there is a passage in the first section where the oboe seems to enter a beat out and stay syncopated for quite a number of bars:

Schubert: Symphony no.9 in C major (1825)

Schubert was the lyric singer, what he wrote, the most joyous as well as the most tragic, seems to have been imbued always with that gentle, melodious element that causes his figure to appear, as it were, through tears of gentle emotion. A happy warmth floods his music. Think of the great symphony in C-major. Schubert himself probably never heard it, and we must realize with horror that it would have remained unknown if Robert Schumann had not discovered it in Vienna, not long after Schubert's death. How grand it stands before us in its four glorious movements !— the first swelling with life and strength, the second a gipsy romance with the wonderful secret horn motive (the heavenly guest, as Schumann so beautifully expressed it), the splendid scherzo, and the finale filled with gigantic humor. No worked-up harmonic effects, no polyphonic combinations, awaken our interest, and yet this work, lasting in performance over an hour without break, — which is quite unusual for a symphony, — is able to fascinate us and

carry us along with it. It is quite incomprehensible to me how, in the presence of such a direct expression of truly divine power, there are always those people who find this symphony too long and desire to shorten it.

Schubert's ninth symphony quotes Beethoven's own ninth. An homage - ironic or not - or his own statement of grand symphonic intent? Tom Service unpicks Schubert's great, and final, symphony

Here's the thing about Schubert. Far from the **chubby little mushroom** ("Schwammerl" was his mates' nickname for him) that history has largely turned him into, Schubert was a person of huge creative ambition, who knew what was at stake for him in early 1820s Vienna. With a looming sense of his own mortality, especially after his devastating bout of syphilis in 1822 (an experience that may have been the catalyst for the other of his symphonies in this series, **the Unfinished**), Schubert's feeling of the necessity of doing the things he had to as a composer, and doing them right now, was one of the driving forces of his virtually ceaseless creativity all the way up to his death, at the age of 31 in 1728.

And that meant, for Schubert, coming to terms with the achievement of the most famous composer in the world, a neighbour of his in his home city, Ludwig van Beethoven. In a few short years, Schubert (27 years younger than Beethoven) had to pay homage to Beethoven's gigantic influence, but also – crucially – he had to have the courage to realise that what he could do as a composer was radically different from what Beethoven could, and then have the gumption to go ahead and do it.

Which is why, in the finale of **Schubert's Ninth Symphony**, the "Great" C Major, there's a quotation from the most infamous contemporary symphony, Beethoven's Ninth. Schubert wrote his own ninth symphony in 1825, a year after Beethoven's had its premiere, which the younger composer also attended. And on one hand, with this quotation from the **Ode to Joy** theme from Beethoven's epic finale he was explicitly acknowledging his debt to him, but he was also daring to compete with Beethoven's signature reputation as a symphonist.

And yet it's not that simple. **Schubert's quotation** comes at the middle point of his finale - one of the **wildest rhythmical rides** in symphonic literature - and it appears out of the blue. Instead of telegraphing this moment, or preparing us for a big musical reveal, Schubert slips this tune, pianissimo, in the clarinets and woodwind; there's another **pianissimo tremor** in the strings, also based on the Ode to Joy tune; and all of that, it turns out, is a dream-like upbeat before Schubert concentrates on the **main drama of the movement**.

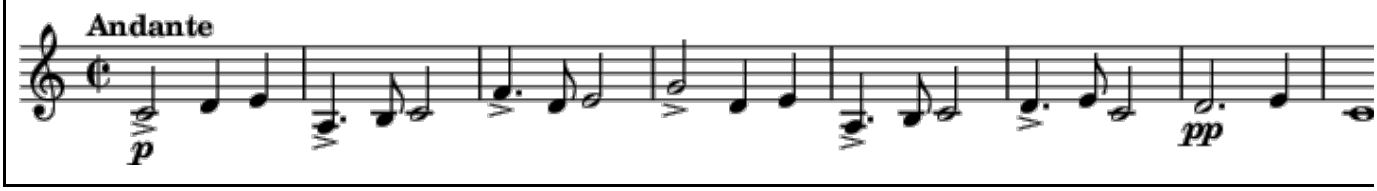
And that drama has nothing to do with Beethoven's symphony, or even much to do with Beethoven's symphonism – which makes the quote more ironic than forelock-tugging. What I think Schubert is doing in this piece is showing that his own brand of tonal dramaturgy, one that so often produced lyrical reflection and a-temporal meditation, and was equally capable of creating and sustaining large-scale symphonic momentum. In one sense, the Great C Major Symphony is less extreme than its aborted predecessor, the **"Unfinished" B Minor Symphony**, since the expressive world of the C major piece is less raw and uncompromising. But it's also more ambitious because its completed symphonic journey is a self-conscious mark in the music-historical sand. (Even if it's one that took decades to come to public life - it only got its posthumous premiere in 1839, thanks to the efforts of Felix Mendelssohn and Robert Schumann, whose review coined the notorious phrase, "heavenly length", a tag that has stuck to this piece and to Schubert's late music in general.)

I want to pick out some structural details for you, whether you might be coming to the symphony for the first time, think that the piece is dauntingly long, or are someone who

has encountered the cliché that Schubert's symphony is all about endless repetition and not much dynamic progression. Consider the following: the way the **second theme in the first movement** starts off in E minor rather the G major you should rightly expect; and the way Schubert ties the room together in the first movement's coda, introducing the theme of the slow introduction to **clinch the music's architectural momentum**. The A minor **slow movement** does just as strange things with key-centres as the first movement, making **sideways moves** by thirds instead of conventional fifths – forget the jargon, the point is the emotional effect this produces when you hear the music: shifting by thirds creates a different kind of musical movement: it's more like walking into a new room, to be surprised and even shocked at how different it is to where you were before, rather than progressing through a slowly- but logically-changing landscape. (There's another great example of that in the transition in the scherzo movement **to its trio section**, where Schubert repeats a single note to the point where it's removed from its harmonic context, allowing him to slip into a totally different key, from C major to A major as if by magic.)

The slow movement climaxes with a passage of **terrifying contrapuntal severity and massive, inconsolable dissonance**, an experience that taints the return of the innocent little tune you heard at the start. Then come the scherzo and the finale, two of the most rhythmically relentless pieces in the orchestral repertoire. In the finale, listen out for the **22 repetitions** of the same obstinate harmony in the woodwinds and brass for a moment of genuine orchestral weirdness; and thrill, right at the end of the piece, when the violins at last **fulfil the destiny** of one of the tunes they've been playing, over and over again, by celebrating its cadence into C major. Schubert never completed another symphony, but it would take musical culture until late into the 19th century to digest and understand what he had really achieved in this one-of-a-kind piece.

1st movement theme



Later Romantic 1830 onwards

Berlioz: *Symphonie Fantastique* (1830)

In brief

B is often thought of as the father of the drama of romanticism. The majority of his music has extra-musical content. The piece was composed in 1829 is subtitled 'Episode in the life of an artist'. The 'programme' of this piece (his 1st symphony) is based on an imagined fantasy where the subject (Berlioz) falls in love with a beautiful woman. However, as the piece progresses through its 5 movements, the image of his beloved transforms from the beauty of the first movement's theme into the nightmarish vision of the 5th movement, where he sees himself witnessing a witches' sabbath, where his beloved melody is now transformed into a hideously grotesque dance melody.

The piece begins as a traditional symphony, with a slow introduction (Rêveries – Passions), though its romantic character is seen through its dramatic contrasts of dynamic, flexibility

of tempo, etc. The theme with which the Allegro begins is hugely important. It is known as the idee fixe (obsession). This represents his imagined beloved. The structure of the movement, however, is basically that of a typical Classical sonata form.

The importance of the idee fixe lies in the fact that the idee fixe is present in every movement. This is known as cyclic form. In this particular piece, the idee fixe appears in a different guise in each movement, emphasising the obsession Berlioz has for his beloved, but also carrying the narrative of the symphony, and the transformation of the idea of the beloved from beginning to end, as mentioned above.

The end of the 3rd movement features the astonishing effect of 4 timpani being used to produce chords (p. 75), with the bizarre texture being completed by a solo cor anglais.

The 4th movement - "Marche au supplice" (March to the Scaffold), is where things start to go wrong! The following extract is from Berlioz' own programme notes for the piece in 1845:

- Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

The orchestration at the start of this movement (p. 76) is strikingly original. The double basses play 4-part G minor chords, whilst the timpani play 2-part chords (G & Bb) to an ominous triplet rhythm. Harmonically, the movement is also striking in its originality. Just after figure 58 (p. 94), Db major and G minor chords are juxtaposed (a tritone apart), and Berlioz adds a note in the score to the performers to state that this is not a 'clerical error', and that the violinists and viola players are instructed not to correct their parts!!

The atmospheric opening to the witches' sabbath finale sees the strings divided into 10 parts (p. 97). The metre changes to 6/8 at the start of the Allegro (p. 102) for the parody of the idee fixe (mentioned above). The bells which precede the modal Dies Irae theme emphasise the programmatic, dramatic element of the piece (P. 108). The "Dies irae" begins at bar 127 (p. 109), the motif derived from the 13th-century Latin sequence (melody / plainchant). It is initially stated in unison between the unusual combination of four bassoons and two tubas. The section which follows also contains some useful examples of rhythmic diminution of this theme. This eventually leads to a passage of fugal writing (p. 118), and an unusual effect in the strings known as 'col legno' - playing with the wood of the bow (p. 142). Both the Dies Irae and the Witches Dance are heard simultaneously on p. 138.

Overview

Instrumentation	Strings, 2 flutes (one doubling piccolo), 2 oboes (one doubling cor Anglais), 2 clarinets (one doubling Eb), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tuba, 2 harps, timpani and percussion
Movements	**I:** Rêveries – Passions **II:** Un bal (A Ball) **III:** Scène aux champs (Scene in the Fields) **IV:** Marche au supplice (March to the Scaffold) **V:** Songe d'une nuit du sabbat (Dream of the Night of the Sabbath)

Overview	Berlioz takes his lead from Beethoven's 'Pastoral' Sixth in writing a five-movement programmatic symphony. In the first movement an artist 'remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys he felt even before seeing his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his fits of jealous fury, his returns of tenderness, his religious consolations'. The following movements include a ball, a nightmarish dream that the artist is being executed for killing his beloved and finally a 'witches' sabbath' in which all sorts of ghouls and monsters gather for his funeral. The fourth movement is the equivalent of the second (slow) movement and follows on from the funeral march in Beethoven's Eroica (listen to opening of fourth movement below). See a full score / watch on Youtube ■ Berlioz Symphonie Fantastique (Keeping Score from PBS) ■ Guide to Symphonie Fantastique by Tom Service (The Guardian)
Overall form	A bit like Beethoven's Sixth Symphony, Berlioz's has five programmatic movements, although the narrative is both more explicit and bizarre (see above)! Again, as with Beethoven, the middle movements include a dance movement (this time a waltz) and a slow movement. One major innovation that impacts on the overall form, however, is Berlioz's use of a recurring them (the idee fixe) to tie the work together (see notes at end of this page
3rd mov. / Minuet	The second movement of the symphony is the equivalent of the minuet/scherzo and in this programmatic piece it represents a Waltz at which the artist sees his beloved. The movement is remarkable for its use of two harps at the opening, which dominate the accompanying texture. See the score for opening of the Waltz. An additional point of interest is the way in which Berlioz combines the original Waltz theme with the Idee Fixe idea from the first movement. See how themes from the Waltz combine.
Dev. of orchestra	The orchestration of this piece is not only remarkable for the huge forces that Berlioz required (see above – including the specified sizes of the string section, Berlioz's score needs nearly 100 players) but also for the novel effects that he creates. Among the many examples, the following three are representative: 1) The fourth movement – the march to the scaffold – opens with a terrifying rumbling on timpani (see the very specific instructions Berlioz gives to the timpanists on the first page of this movement) plus cellos and double basses divided into four low parts. The effect is quite unlike anything that had been written before 2) The fifth movement on the other hand begins with violins and violas divided into eight parts playing high tremolo, creating an otherworldly feeling before the continuing nightmarish vision of a witches Sabbath (score of strings and timps at beginning of fifth movement / Listen to this movement on YouTube).

	3) Later in this movement, Berlioz uses the high Eb clarinet, not used before in the orchestra (being an instrument of marching bands) to create a nightmarish distorted version of the Idee Fixe (see below in topic I
Melody / theme	One of the notable things about this symphony is Berlioz's use of a melody that recurs throughout the work. This melody, which Berlioz called an Idee Fixe (means 'fixed idea' but has also a connotation of obsession), it is used in a more-or-less complete form each time but is transformed by its context, changing rhythm, orchestration etc. At the opening the artist's 'beloved' is introduced with a particular melody. In the second movement, we hear the 'beloved' represented at a ball, combined with a waltz theme. In the last movement at the Witches Sabbath, the theme returns but this time nightmarishly transformed on high Eb clarinet:

Programme notes

Berlioz's "Symphonie Fantastique" is said to represent the feverish dream of a young artist who, in despair at having been refused by his beloved, has poisoned himself with opium. The dose, too small to kill him, produces in his mind first pleas- ant and then later horrible images. The sepa- rate movements, explained more in detail through the programme, are named, — "Dreams and Pas- sions," "A Ball," "Scene in the Country," "March to the Scaffold, " " Witches' Sabbath'. Later Ber- lioz added a second part, "Lelio," a melodrama, incomparable in worth to the symphony. In this he lets the artist awaken from his sleep and speak, and turning again to his occupations find release from the grief of love. Imagine how baffled a public of that day must have been at the bold at- tempt to express in music so unheard-of a subject. And yet how grandly Berlioz has succeeded in do- ing the apparently impossible without in the least violating the form of the symphony or falling into empty tone-painting. All five movements are per- fect pieces of music, ingenious and powerful in in- vention, construction, and instrumentation, and needing no further explanation for their right of existence. When Berlioz became more certain of the purely musical perfection of his work, he said that the programme might be omitted, for the work must be comprehensible without it; he asked only that the names of the separate movements might remain. A listener, endowed with a little imagination and knowing that the third move- ment was called a "Scene in the Country," would easily discover at the close, where the cantilena of the English horn is accompanied by a soft roll on the drums, that the composer intends to imi- tate a tune played on a shepherd's reed, inter- rupted by distant thunder; this is similar to Bee- thoven's "Scene by the Brook," where the songs of the birds are imitated. In both cases this imi- tation of nature is by no means inartistic, a re- proach flung at Brahms and even at Beethoven in his time, for it springs from the absolute under- lying mood of the whole composition, and could only come from a soul highly capable of appreci- ating the wonders of nature and then giving them out again in artistic form. In both cases the clos- ing measures, which imitate nature, are musically and logically connected with what goes before, and are therefore perfectly intelligible from the music alone without the programme. In the case of Berlioz the imitation of nature gives the oppor- tunity for an especially beautiful and formal round- ing off of the whole. The opening of the move- ment, before the entrance of the real theme, is already formed by a duet of two shepherd's reeds (oboe and English horn), and the end seems to be only a varied repetition of the beginning. For the last movement the

the end seems to be only a varied repetition of the beginning. For the last movement the title "Witches' Sabbath" would have been quite sufficient, for the movement con- sists of an introduction which prepares one for the weird character of the piece, of a chorale executed by deep wind-instruments (a sort of parody upon the "Dies Irae"), and a splendid fugato culmi- nating in the combination of the chorale with the theme of the fugue. It is only a question whether the public, knowing only the titles of the five movements, would be able to discover the internal relation between the first three and the last two. The programme, which explains that the whole work is only intended to be the picturing of. an ecstatic dream, may be freely used at performances, because the thoroughly musical character of the symphony guards the listener against inartistic in- terpretations, and only excites his fancy, which in reality is the true object of the title. [1]

If we examine more closely the musical contents of this work, we will find that one theme runs through all five movements, — a decided deviation from earlier symphonies. In his dreams, represented musically in the symphony, the figure of his beloved one incessantly pursues the young artist in varied forms and surroundings. It as- sumes the character of a melody called by Berlioz an idee -fixe ; and this melody while retaining its structure, as concerns the mutual relation of in- tervals, is changed in rhythm and expression to suit the situation about to be represented. The idee fixe appears in noble simplicity in the first movement (score, page 8 2). In the second movement, entitled "A Ball," it is represented in waltz- time, yet without losing its stateliness (score, page 1 Liszt, in his pianoforte arrangement of the "Symphonie Fan- tastique," has changed the programme, stating that the first move- ments represent actual events, and only the last two are dreams. I do not think this alteration a good one, as it unnecessarily divides the work into two parts. The keen appreciator of this piece will explain the character of the last two movements as the climactic de- velopment of the underlying mood of the entire composition, rather than something new brought in from outside.

Adapted to the character of the "Scene in the Country," it is changed into a pastoral melody given out by the wood wind-instruments (score, page 57). In the fourth movement it appears only as a fleeting thought to the man as he is led to the scaffold (score, page 84), and finally, in the "Witches' Sabbath," it becomes a distorted and grotesque dance-time. The beloved one has turned into a she-devil, who joins in the spectral uproar of witches and other mystic beings (score, pages 91 and 92). Berlioz did not, as some crit- ics will always claim,, build this symphony upon one theme from lack of musical invention, but the different forms of this theme are woven into all the movements which otherwise are quite independent.

Part I: Reveries--Passions. The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the vague des passions, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and falls desperately in love with her. Through an odd whim, whenever the beloved image appears in the mind's eye of the artist, it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his Beloved. This melodic image and the model it reflects pursue him incessantly like a double idée fixe. That is the reason for the constant appearance, in every moment of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its moments of fury, of jealousy, its return of tenderness, its tears, its religious consolations--this is the subject of the first movement.

"Part II: A Ball. The artist finds himself in the most varied situations--in the midst of the tumult of a party, in the peaceful contemplation of nature; but everywhere, in the town, in

tumult of a party, in the peaceful contemplation of nature; but everywhere, in the town, in the country, the beloved image appears before him and disturbs his peace of mind.

"Part III: Scene in the Country. Finding himself one evening in the country, he hears in the distance two shepherds piping a ranz des vaches (shepherd's song) in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found reason to entertain--all come together to afford his heart an unaccustomed calm, and to give a more cheerful color to his ideas. He reflects upon his isolation; he hopes that his loneliness will soon be over. But what if she were deceiving him! This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the Adagio. At the end, one of the shepherds takes up the ranz des vaches; the other no longer replies. Distant thunder--loneliness--silence.

"Part IV: March to the Scaffold. Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his Beloved, that he is condemned to death and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is sometimes somber and fierce, and sometimes brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the idée fixe returns for a moment, like a final thought of love before the fatal blow.

"Part V: A Witches' Sabbath. He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, and monsters of every species, all gathered for his funeral; strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The Beloved melody appears again, but it has lost its character of nobility and shyness; it is now no more than a dance tune, mean, trivial and grotesque. It is she, coming to join the sabbath ... a roar of joy at her arrival. She takes part in the devilish orgy--funeral knell--burlesque parody of the Dies irae--sabbath round-dance--the sabbath round-dance and the Dies irae combined."

The most innovative symphony of the 19th century was born from diabolical passions.

Delirious desire ... Berlioz's passion for Irish actor Harriet Smithson inspired the Symphonie Fantastique. Something a little different this week: our symphony is **Berlioz's Symphonie Fantastique**, a piece that lays legitimate claim to adjectives such as "revolutionary", "radical" and "unprecedented" perhaps as much as, or even more than any other piece in this series so far. This jaw-dropping work was made by a 26-year-old composer who had already become a famous, indeed notorious, figure in Parisian musical life. But Hector Berlioz also happened to be **one of the most brilliant writers on music**: and in his letters he reveals the genesis of this diabolically and passionately inspired work.

The following is a collection of vivid fragments from Berlioz's own words, and some contemporary commentators, which chart Berlioz's state of mind just before he was writing the piece, his musical ambitions, his personal hopes and dreams, and the reality of putting on this uniquely challenging symphony. (A performance planned and rehearsed in May 1830 was cancelled, so its premiere had to wait until December.) A couple of ideas to bear in mind when you're reading these blazing bits of **Berlioziana**: this music is simultaneously the most subjective symphony ever composed, in writing out Berlioz's hallucinogenically morbid fantasies and unrequited love for the actress **Harriet Smithson** (whom he married thanks to a later performance of the Symphonie, but at the time of its composition was only an object of far-off longing and terrible desire). Yet it's also one of the most objective, since Berlioz is capable of analysing his emotions with all the cold-hearted dispassion of a scientist observing life forms through a microscope, as his biographer David Cairns puts it. I'm indebted to **Cairns's still-essential biography**, and to Michael Rose's brilliant **Berlioz Remembered** for the following extracts:

11 January 1829. The composer, writing to a friend about his hopes for Harriet – and for

the new musical discoveries that are inseparable from his feelings for her:

"Oh if only I did not suffer so much! ... So many musical ideas are seething within me ... Now that I have broken the chains of routine, I see an immense territory stretching before me, which academic rules forbade me to enter. Now that I have heard that **awe-inspiring giant Beethoven**, I realise what point the art of music has reached; it's a question of taking it up at that point and carrying it further – no, not further, that's impossible, he attained the limits of art, but as far in another direction. There are new things, many new things to be done, I feel it with an immense energy, and I shall do it, have no doubt, if I live. Oh, must my entire destiny be engulfed by this overpowering passion? ... If on the other hand it turned out well, everything I've suffered would enhance my musical ideas, I would work non-stop ... my powers would be tripled, a whole new world of music would spring fully armed from my brain or rather from my heart, to conquer that which is most precious for an artist, the approval of those capable of appreciating him.

Time lies before me, and I am still living; with life and time great events may come to pass."

Three weeks later:

"For some time I have had a descriptive symphony ... in my brain. When I have released it, I mean to stagger the musical world."

19 February, to his father (he still hasn't started work on the piece):

"I wish I could ... calm the feverish excitement which so often torments me; but I shall never find it, it comes from the way I am made. In addition, the habit I have got into of constantly observing myself means that no sensation escapes me, and reflection doubles it – I see myself in a mirror. Often I experience the most extraordinary impressions, of which nothing can give an idea; nervous exaltation is no doubt the cause, but the effect is like that of opium [which Berlioz, in all probability, knew directly!].

Well, this **imaginary world is still part of me**, and has grown by the addition of all the new impressions that I experience as my life goes on; it's become a real malady. Sometimes I can scarcely endure this mental or physical pain (I can't separate the two) ... I see that wide horizon and the sun, and I suffer so much, so much, that if I did not take a grip of myself, I should shout and roll on the ground. I have found only one way of completely satisfying this immense appetite for emotion, and this is music."

A fortnight later, to the pianist and composer **Ferdinand Hiller**:

"Can you tell me what it is, this capacity for emotion, this force of suffering that is wearing me out? ... Oh my friend, I am indeed wretched – inexpressibly! ... Today it is a year since I saw HER for the last time ... Unhappy woman, how I loved you! I shudder as I write it – how I love you!"

And yet, six weeks after that letter, he has exposed and expunged his passion in writing the first version of the symphony; those weeks must have been an extraordinary torrent and torment of activity for Berlioz. He tells another close friend, Humbert Ferrand, what the symphony is about:

"**I conceive an artist**, gifted with a lively imagination, who ... sees for the first time a woman who realises the ideal of beauty and fascination that his heart has so long invoked, and falls madly in love with her. By a strange quirk, the image of the loved one never appears before his mind's eye with its corresponding musical idea, in which he finds a quality of grace and nobility similar to that which he attributes to the beloved object. [This is the symphony's idée fixe, the melody that appears in all five movements.]

After countless agitations, he imagines that there is some hope, he believes himself loved. **One day, in the country**, he hears in the distance two shepherds playing a ranz des vaches to one another; their rustic dialogue plunges him into a delightful daydream. [This is the 'Scene in the country', which we now know as the third movement; at this stage, Berlioz had his hero go to the country before 'The Ball', which we now know as the second movement.] The melody [of the beloved] reappears for a moment across the themes of the adagio.

He goes to a ball [now the second movement]. The tumult of the dance fails to distract him; his idée fixe haunts him still, and the cherished melody sets his heart beating during a brilliant waltz.

In a fit of despair he poisons himself with opium [**the fourth movement, the March to the Scaffold**]; but instead of killing him, the narcotic induces a horrific vision, in which he believes he has murdered the loved one, has been condemned to death, and witnesses his own execution. March to the scaffold; immense procession of headsmen, soldiers and populace. At the end the melody reappears once again, like a last reminder of love, interrupted by the death stroke.

The next moment [**and the fifth movement, the Dream of a Witches' Sabbath**] he is surrounded by a hideous throng of demons and sorcerers, gathered to celebrate Sabbath night ... At last the melody arrives. Till then it had appeared only in a graceful guise, but now it has become a vulgar tavern tune, trivial and base; the beloved object has come to the sabbath to take part in her victim's funeral. She is nothing but a courtesan, fit to figure in the orgy. The ceremony begins; the bells toll, the whole hellish cohort prostrates itself; a chorus chants the plainsong sequence of the dead [the Dies irae plainchant], two other choruses repeat it in a burlesque parody. Finally, the sabbath round-dance whirls. At its violent climax it mingles with the Dies irae, and the vision ends."

Friedrich Zelter, composer and Mendelssohn's teacher, presents one side of the critical opinion of Berlioz's work; he's talking about Berlioz's **Huit scènes de Faust**, which the composer had sent to Goethe, and Goethe passed to Zelter for his assessment.

"There are some people who can only make their presence felt and call attention to their activities by means of noisy puffing, coughing, croaking, and spitting. One such appears to be Herr **Hector Berlioz**. The smell of sulphur surrounding Mephistopheles attracts him, so he must needs sneeze and snort till all the instruments of the orchestra leap around in a perfect frenzy – only not a hair stirs on Faust's head ... I shall certainly find an opportunity when I am teaching to make use of this poisonous abscess, this abortion born of horrible incest."

Zelter's opinion of the Symphonie Fantastique is not recorded, but the composers and musical luminaries in the audience for the first performance of the piece, when it finally happened on 5 December – including Meyerbeer, Spontini and the 19-year-old Franz Liszt – were entranced. As was this anonymous reviewer.

"I accept that this symphony is of an almost inconceivable strangeness, and that the schoolmasters will no doubt pronounce an anathema on these profanations of the 'truly beautiful'. But for anyone who isn't too concerned about the rules I believe that M. Berlioz, if he carries on in the way he has begun, will one day be worthy to take his place beside Beethoven."

There could be no higher praise for Berlioz: the wild alchemical mixture of Faustian diabolism, his extension and expansion of Beethovenian sonic possibility, the unflinching, opiate extremity of his musical imagination, and the essential catalyst of his incomparably intense emotional life, made – and still make – the Symphonie Fantastique an experience that turns all of us into its exalted, executed and eviscerated hero.

Mendelssohn Symphony no.4 in A major (1833)

In brief

Beethoven, and the Classical style in general, was a big influence on Mendelssohn. M was much more conservative in this sense then many of his contemporaries - Berlioz and Liszt being particularly notable examples. In this respect, he is an important link between the two periods.

The symphony was inspired by a 2-year trip Mendelsohn made to Italy during 1830-31. It was completed in 1832, and first performed in London in 1833.

The piece is scored as follows. How does this compare with Haydn's Symphony 104?

WOODWIND: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons

BRASS: 2 horns, 2 trumpets

PERCUSSION: 2 timps

STRINGS

Note that the cello and double bass have separate parts in the Mendelssohn, unlike the Haydn, where they play the same part.

The 1st movement is in a sonata form which is similar structurally to many Classical period symphonies. However, a new thematic idea is introduced in the development section (bar 225), and a further passage of development appears in bars 456-510 of the recap. This latter point is a feature found in many sonata forms of Beethoven.

The 1st subject makes much use of arpeggiated movement.

The 2nd half of the 2nd subject of the 1st movement is played in 3rds - a characteristic feature of Italian music at the time - by clarinets and bassoons; also, it rhythmically makes use of quinario doppio: a pattern familiar in Italian opera, consisting of long -short-short-long-short. Also, it is quite plain to see the link between this and the 1st subject.

Also noteworthy is the false reprise in bars 285-296. This is not unique to Mendelssohn or the Romantic period, and it does appear in the sonata forms of Haydn from time to time, but not in symphony 104. It does appear, however, in Haydn's Symphony 43 - 'Mercury'.

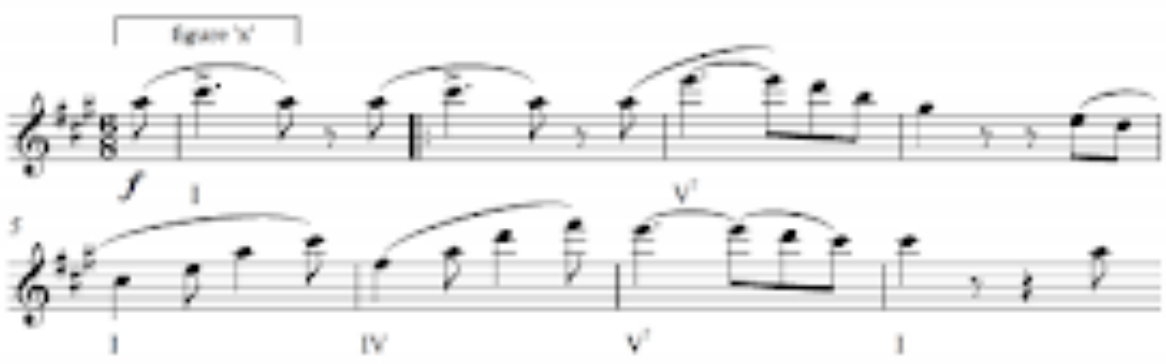
It has been suggested that the 2nd movement was inspired that a religious procession Mendelssohn witnessed during his time in Italy. Structurally, it is A B A1 B1 Coda, which resembles a sonata form structure, but without a development section. Interestingly, clarinets and horns are only found in the B sections. An interesting feature of the hymn-like D minor theme of the A section is its lowered 7th, giving it a modal feel.

In the 3rd movement, we also see a more traditional Mendelssohn, as he makes use of a minuet and trio, rather than the more lively scherzo which Beethoven popularised. It is back in the tonic A, after the minor subdominant of the 2nd movement, in triple time. Structurally, it is based around and ABA (where A is the Minuet, and B the Trio), plus Coda.

The 4th movement - Presto - is in the style of a saltarello (Italian dance - note the link with the nickname of the symphony), and is titled as such in the score. It is in a rapid 4/4, but is dominated by triplets, giving the impression of compound time. A feature of particular

interest here is that the finale is in A minor, making it one of the first symphonies to have a 1st movement in the tonic major, and a final movement in the tonic minor. Though sonata form would be the most accurate description of the structure of this movement, it is treated very loosely. The development section begins at bar 103, and from this point onwards, Mendelssohn continues to develop his material throughout the movement. There is a false recapitulation which begins at bar 179, but at bar 195, the music instead continues to develop.

1st movement theme



Liszt: Faust Symphony (1857)

In brief

Premiered in 1857. Programme symphony in 3 movements - Faust, Gretchen, Mephisto - the 3 main characters of Goethe's Faust legend. Scored for a large orchestra, including 4 French horns, 3 trumpets, 3 trombones and a tuba; also, organ and harp, and voices (see below).

Opening Faust theme uses all 12 notes of chromatic scale - very unclear tonally. Completed as early as 1854, around 70 years before Schoenberg's serialism

There are 5 different themes in the first movement alone (Faust). The first is the highly chromatic theme mentioned above. The 2nd theme enters very shortly afterwards on p.1 of the score, and is split between oboe and bassoon. The 3rd theme appears for the first time at fig. D (p.6) in the violins. The 4th theme appears in oboes and clarinets at fig. G (p.13). The 5th theme first appears at fig. O (p.25) in the trumpets. In line with the idea - taken from Goethe - that the devil (Mephisto) cannot create anything of his own, only destroy, the final movement doesn't contain any original thematic material. Instead, Liszt takes Faust's themes from the 1st movement, and distorts them. This device, described by Liszt as thematic transformation, became a common feature of the Romantic symphony, as it was an effective way of creating coherence and linkage across pieces which were becoming very long. Typically, this symphony will last approximately 1hr 20m in performance.

An example of thematic transformation in Mephisto (3rd mvt.) appears in 3rd movement, at D (p.107) - Sempre Allegro - in clarinets, where they play a distorted version of the

opening Faust theme. A useful comparison here would be the transformation of Berlioz' idee fixe in the final movement of SF. Also, this movement creates a fugue out of distorted versions of each character's themes. Another example of this thematic transformation comes at fig. H of the 3rd movement (p.111), where the lower strings play a 'mocking' version of Faust's 2nd theme.

The 1st movement is in sonata form, the 2nd in 3-part form, the 3rd a scherzo in 3-part form followed by an extra development section and a coda. Within movements, however, there is now considerably more fluidity of tempo and mood than we were accustomed to in the Classical period.

A 2nd version of the symphony appeared in 1857, with a chorus (Chorus Mysticus) added to the final movement, consisting of male voices and a tenor solo, bringing to mind the final movement of Beethoven's Choral Symphony

Background

Forget Elvis. Franz Liszt (1811-1886) was the world's first rock star. As a virtuoso pianist, Liszt toured Europe performing flashy and dazzling compositions such as the famous *Hungarian Rhapsody No. 2.* Following in the footsteps of Niccolò Paganini, Liszt helped to usher in the age of the romantic superstar concert artist. An atmosphere of almost supernatural ecstasy surrounded Liszt's concerts. The hysteria of his fans, which included reports of women fainting and collecting locks of his hair, was known as *Lisztomania.* In 2008 the Alternative rock band *Phoenix* released this song and music video with references to Liszt's rock star magnetism.

Even more significant and enduring was Franz Liszt's contribution as one of the most innovative composers of the nineteenth century. His influence can be heard in Wagner, Mahler and beyond. He stretched tonality, creating atmospheric music which still sounds shocking and new.

Inspired by Goethe's *Faust* drama, Franz Liszt wrote *A Faust Symphony in Three Character Sketches* in 1854. Hector Berlioz had just composed *La Damnation de Faust* which he dedicated to Liszt. Liszt returned the favor by dedicating his symphony to Berlioz. While Berlioz offered an operatic re-telling of the drama, Liszt's music is a psychological exploration of the characters of Faust, Gretchen and Mephistopheles. Liszt developed a compositional technique known as *thematic transformation* in which a musical idea develops throughout the composition by undergoing various changes. Wagner used this technique in his operas, assigning each character a leitmotif. Thematic transformation also occurs throughout John Williams's *Star Wars* film scores.

Liszt's Faust Symphony blows the bogus symphonic vs programme music debate out of the water.

A notional "symphonic principle" has implicitly underscored much of the discussion of the pieces in this series thus far. The idea of symphonic "integrity" (another word that needs to be in quotation marks!) is often contrasted in music-historical writing with its orchestral antipode in the 19th century, "programme music" - music that sets out to tell an "extra-musical" narrative, such as attempting to describe a work from literature, or a natural phenomenon, or a painterly image in sound; as if the former were the one true faith of music history, and the latter were a somehow less "pure" (quotation marks again, sorry) form of music.

Now, I hope I've demonstrate that those boundaries are much more fluid than that simple-minded distinction suggests, and that symphonies that are supposed bulwarks of "purity" or "integrity" are as porous to meanings, interpretations, and story-telling – often

"purity" or "integrity" are as porous to meanings, interpretations, and story-telling – often more so! – than orchestral pieces that really do set out to tell a story, whether a pre-existing one, such as **Tchaikovsky's Manfred Symphony**, or a new narrative, say **Strauss's Sinfonia Domestica**. And more than that, I hope this series, above anything else it might do, has demonstrated how the "symphonic principle" is always about telling stories and doing cultural work; and that any symphony – even the most apparently abstract – is never, ever, about just pushing notes around a piece of paper in a hermetically sealed cultural vacuum, but is an active engagement with the world of the composer who wrote it, the time and place it was written in, the way it's been received, and the range of its interpretations.

All of which is a monumental upbeat to this week's symphony: **Liszt's Faust Symphony**. This even more monumental work – it's about 75 minutes long - was inspired by Goethe's Faust, and each of the three movements is an epic depiction and conjuring of one of the characters from the defining work of German romanticism: Faust, Gretchen, and Mephistopheles. In each movement you will hear a crystallisation of the particular character. **The first music to be played** in the Faust movement sounds out an existential ennui in a searchingly chromatic melody, a tune – and it really is a tune! – that includes all 12 pitches of the chromatic scale, a melody written in 1854, nearly 70 years before Schoenberg's serialism. Faust's music moves through nostalgia and heroism in the enormous, half-hour-long drama of this movement. **Gretchen's music** in the almost equally long second movement is pastoral, dream-like, and diaphanous; and then in **the third tableau**, Mephisto's is a warped, Satanic, but thrilling corruption and distortion of Faust's music. And all that sound and fury comes before the most remarkable passage in the symphony, music that presages Wagner's music of the Ring Cycle and Parsifal, and without which there would be a gaping hole at the heart of 19th century music: the **Chorus Mysticus** that Liszt added to the piece in 1857, for a choir of male voices and a solo tenor who sings words from end of the second part of Faust, Goethe's invocation of and paean to the Eternal Feminine.

Liszt – older than Wagner by just two years, his future father-in-law, the greatest piano virtuoso of all time, yet still in thrall to Wagner's musical magnetism - played this piece and his **Dante Symphony** to him in 1856. Wagner was obviously so inspired by what he heard that he nicked whole ideas from it - its thematic material, harmonic flexibility, and orchestrational sensuality - in everything from Die Walküre to Tristan und Isolde, from Siegfried to Parsifal. And if you're minded, you can hear pre-echoes of Bruckner's harmonic language in the Faust Symphony, as well as Mahler's emotional intensity, and even of the expressionist angst of the turn of the century as well. Liszt's Faust is a genuinely prophetic piece.

But there's a bigger issue at stake in Liszt's symphony, which returns us to the programme music vs symphonic music debate. For Liszt, his orchestral music – including his tone-poems as well his symphonies on Faust and Dante – wasn't an attempt to do something "extra-musical", in the sense of relying on outside sources - stories or images or plays - for its expressive concentration. Instead, they are proof of what Liszt felt the true power of music could be: that it could do something much more elemental than simply represent or stand metaphorically for ideas or emotions – it could actually embody them as experiences. Music, for Liszt, possessed a magical power that could transcend other art-forms by becoming the sublime, otherworldly, and transcendent encounters that painting or literature could only symbolise. Which all means that the Faust Symphony's daemonic power is definitively, inherently intra-musical as opposed to "extra-musical" - and it expands the definition and reach of the symphony at the same time. It's an essential piece for this series, in other words!

The music

Let's start off by listening to the first movement of the *Faust Symphony*. Consider how the music evokes the character of Faust, from his gloomy daydreams, to his insatiable thirst for knowledge, to his immense appetite for the pleasures of life. At times, the music may seem schizophrenic, alternating between intense excitement and quiet melancholy. Pay attention to the haunting opening motive which uses all twelve notes of the chromatic scale. What atmosphere does this opening music create? Notice how this motive returns in various guises throughout the movement (6:13, 10:40, 15:59 and 25:58 for example).

Did the opening motive make you feel lost, as if you were wandering through a slightly unsettling dream? The symphony is in C minor, but this motive's chromaticism makes it impossible to get a sense of any key. It anticipates the twentieth century twelve tone music of Schoenberg, Berg and others. Maybe you also heard echoes of Wagner's *Tristan and Isolde* (0:30-0:37) or Mahler's symphonies (the stopped horns at 13:22), or a Bernard Herrmann film score (17:06).

In the first analysis of the *Faust Symphony* (from 1862), Richard Pohl suggests that the motives of first movement relate to "Passion, Pride, Longing, Triumph and Love." (See the Introduction to the Dover score).

For me there are many aspects of this seldom heard piece which I find exciting: the ferocious string passages, the sudden and transformative modulation to C major at 20:13, Liszt's use of relatively new additions to the orchestra such as harp, trombones and tuba. There are soaring, heroic moments like 11:44 (and 24:38 in the recapitulation) where trombones add a completely new dimension to the sound. At 25:06 the prominent use of trombones also evokes the instrument's supernatural connotations. In the final bars of the movement there is something ominous about the descending and ascending chromatic line (25:58).

Gretchen

The second movement, in A-flat major, captures the innocence of Gretchen. Gradually Faust's themes from the first movement creep in (beginning at 36:07) and eventually merge into a love duet. In the introduction of the Dover edition of the score, Dr. Alan Walker writes:

[quote]The gentle simplicity of both Gretchen themes belies the fact that they will later become transformed into the "Redemption" motifs in the choral setting of the "Chorus Mysticus" [the final movement].[/quote]

Mephistopheles

Mephistopheles, or Satan, represents "the spirit of negation", destruction rather than creation. In the third movement Liszt does not give Mephistopheles his own motives. Instead we hear Faust's motives from the first movement mocked, caricatured and ultimately torn apart. Only the innocent Gretchen can withstand Mephistopheles's power. Her themes remain intact (56:38), as we heard them in the second movement.

At the end of the third movement, notice the stunning falling chromatic harmonic sequence (beginning after 1:02:07). In the final measures Liszt again uses the solemn supernatural color of the trombones (1:03:25).

The Final Chorus

Three years after completing the first three movements, Liszt added the climactic *Final*

Chorus for male chorus. In the final measures, the entrance of the organ creates a new, expanded and transcendent sound world. This anticipates Mahler's use of organ in the Second and Eighth Symphonies. The text is taken from Goethe's *Faust:*

Everything transitory
is only an allegory;
what could not be achieved
here comes to pass;
what no one could describe,
is here accomplished;
the Eternal Feminine
draws us aloft.

1. Allegro. (Faust)
2. Andante. (Gretchen)
3. Scherzo. (Mephistopheles)

The "Faust" Symphony, while it is a prominent illustration of program music, is unique in this respect, that it is not a program of scenes or situations, but a series of delineations of character. Liszt himself styles the three movements of the symphony "Charakterbilder" ("Character-pictures"), and has named them for the three leading *dramatis personae* in Goethe's poem -- Faust, Gretchen, and Mephistopheles. He gives us no further program.

The first movement, "Faust," is intended to typify the longings, aspirations, and sufferings of man, with Faust as the illustration. Four themes are utilized in the expression of Faust's traits of character. The first, Lento, clearly enough illustrates dissatisfaction, restless longing, satiety, and aspirations. Massive chords introduce it. It changes to a monologue, passing from instrument to instrument, and then develops into an Allegro impetuoso. The second theme, which is brighter and more vivacious in character, shows the dawning of hope. A brief episode passes, in which the old feeling appears in hints of the opening theme, but soon gives way to the third theme, introduced by the horns and clarinets. The fourth and last theme now appears, foreshadowing, with its trumpet calls, the stirring activity which has taken the place of doubt in Faust's nature. After this the thematic material as set forth is worked up in genuine symphonic form.

There is as marked a contrast between the first and second movements of the symphony. After a short prelude the first theme of the Gretchen movement -- a gentle, tender melody -- is given out by the oboe, with double-bass accompaniment. The second theme, tells its own story of the love which has made Gretchen its victim. Between these are several charming episodes, one of them with its gradual crescendo evidently indicating her questioning of the daisy, "He loves me, he loves me not." At last the horn sounds Faust's love motive, which we have already encountered in the first movement, followed by the love scene, which is wrought out with fascinating skill, rising to the ecstasy of passion and dying away in gentle content.

The third movement, "Mephistopheles," takes the place of the Scherzo in the regular form. It typifies the appearance of the spirit who denies, with all his cynicism and sneers. Liszt has indicated these qualities in a subtle way. Mephistopheles cannot withstand its pure influence. He leaves the field discomfited; and then by a sudden transition we pass to the purer heights. The solemn strains of the organ are heard, and a männerchor, the Chorus Mysticus, intones, *à la capella*, the chant ("All Things transitory"). A solo tenor enters with the Gretchen motive, and the symphony comes to its mystic and triumphant close.

Bruckner: Symphony no.4 in Eb major (1874)

Programme notes

Joseph Anton Bruckner
BORN: September 4, 1824, Ansfelden, Upper Austria
DIED: October 11, 1896, Vienna

Premiere

Written primarily between January 2 and November 22, 1874, Bruckner, however, was much given to revision and, accordingly, returned to rework his score between January 18, 1878, and June 5, 1880. It is in this version, the so-called version of 1880 (or sometimes "of 1878/80"), that the piece was first performed, when Hans Richter led it with the Vienna Philharmonic on February 20, 1881. The conductor Anton Seidl asked Bruckner to make further changes, which the composer did in 1886, and Seidl unveiled that version with the New York Philharmonic on March 16, 1888, in New York. By that time the 1874 version of the Symphony had already been heard in New York, in a performance by the New York Symphony Society with Walter Damrosch conducting on December 5, 1885; that was apparently the first performance in America of any Bruckner piece. The various texts of this work, not to mention ensuing editions derived from them, present considerable challenges for performers today. Manfred Honeck has chosen to employ Leopold Nowak's edition of the "1878/80" version.

Instrumentation

2 each of flutes, oboes, clarinets, and bassoons; 4 horns, 3 trumpets, 3 trombones, bass tuba, timpani, and strings

Background

Music lovers are fascinated by precocity. We are amazed when a violinist of grade-school age tosses off a "grown-up" concerto with élan, and marvel all the more when we hear the polished scores that Mozart and Mendelssohn put onto paper when they were hardly older than that. But precocity is not a prerequisite for exalted achievement in music, as the case of Anton Bruckner makes clear. Not until 1864, when he was forty years old, did Bruckner compose a work that he seems to have considered a fully mature product—his D minor Mass—and the first of his nine canonical symphonies followed in 1865 to 1866. To put this in comparison with some of Bruckner's predecessors in the world of the symphony, listeners may recall that by the age of forty Haydn had nearly fifty symphonies behind him; Mozart and Schubert (both of whom died short of forty) had produced forty and nine, respectively; Beethoven had completed six of his eventual nine; Mendelssohn (who also died before reaching forty) had left a legacy of five full-blown symphonies, plus another dozen "youthful symphonies" he penned as a teenager.

If Bruckner was a late bloomer, it's not because he had been a slacker in his first four decades. The son of a schoolmaster in the village of Ansfelden, and the eldest of eleven siblings (only five of whom survived to adulthood), he grew up surrounded by music, since in Upper Austria at that time schoolmasters were also expected to double as parish organists. Bruckner received a good music education and participated enthusiastically in performances around his small town. When his father fell ill in the autumn of 1836, the young Bruckner filled in as organist in the local church.

But his Ansfelden days ended abruptly when his father died the following June. That very

day. Bruckner's mother swept him off to the nearby abbey of Saint Florian, where he continued his studies. His entry into the Baroque halls of the monastery represented the turning point of his life, and he would never really break away from Saint Florian. Following his student years there, he served for a decade on the school's music faculty. Even after he left to seek his fortune in nearby Linz, in 1856, and eventually Vienna, where he moved in 1868, Bruckner returned regularly to Saint Florian to spend time there. Today visitors will find his tomb in the monastery's crypt, surrounded by the skulls of departed monks, directly beneath the organ loft in which he spent countless hours from his thirteenth year on.

By the time he reached the period of his Fourth Symphony, Bruckner had staked a firm place in Austrian musical life. He had distinguished himself especially as an organist and by all reports was an almost peerless improviser on that instrument. In 1855 he had sought out the best harmony and counterpoint teacher he could find, Simon Sechter, to help him remedy what he perceived as his deficiencies in those areas, and after six years of what was largely a correspondence course (Sechter was in Vienna, Bruckner still in Linz), he moved on to similar study in orchestration and musical form from another esteemed pedagogue, Otto Kitzler. Bruckner grew increasingly infatuated with the music of Wagner, and in 1865 he traveled to Munich (at Wagner's invitation) to attend the premiere of *Tristan und Isolde*, the first of several Wagner premieres he would witness. On a personal level, he was growing all the while into a unique personality, a mixture of naïveté and political awareness, an obviously gifted figure who alternated between absolute conviction and self-doubt, who was generally successful in his undertakings but who entered into unknown professional waters with the greatest reluctance.

The following year, he finally moved to the musical capital of Vienna. There he succeeded his teacher Sechter as professor of harmony and counterpoint at the Vienna Conservatory, where he also took on organ pupils. The University of Vienna welcomed him to its faculty, too, though the powerful music critic Eduard Hanslick, already on the university's staff, did everything he could to prevent it. Hanslick would become a thorn in the composer's side, gleefully condemning practically every note Bruckner wrote—presumably the better to promote the music of Johannes Brahms, the perceived Bruckner rival whom Hanslick adored. Despite the lack of critical support, it was during his first few years in Vienna that Bruckner finally flowered into a dedicated composer of symphonies. He had, in fact, completed a "Study Symphony" in B-flat major and his Symphony No. 1 in C minor while still living in Linz. The artistic stimulation of Vienna appears to have helped release the flow of ensuing works, and between 1869 and 1876 he composed the Second through the Fifth of his symphonies, in addition to a D minor Symphony that he later withdrew (and which is occasionally revived, under the peculiar rubric "Symphony No. 0").

The music

Bruckner's Fourth Symphony is the only one of his nine to which he gave a subtitle. Although he was not essentially a Romantic composer—not, at least, in the sense that such figures as Weber, Schumann, Mendelssohn, and Wagner embodied the ideals of the aesthetic movement called Romanticism—Bruckner's *Romantic* Symphony does evoke Teutonic Romanticism in its allusions to the hunt and, by extension, in its brilliant spotlighting of the instruments most associated with that pursuit, the horns. In this performance, we encounter this symphony in a version that includes the so-called Hunt Scherzo, replacing the scherzo Bruckner originally composed for this work, and even apart from that movement the horns are so often prominent as to practically define the sonic world of this piece.

Although at heart Bruckner was more closely drawn to improvisation and formal fantasy than to classical structuralism, he did cast this symphony's first movement (Moving, not too fast) in a sort of extended sonata form. Nonetheless, the movement is far removed from the tight logic of Haydn, Mozart, and Beethoven; it is, in fact, quite unorthodox in its

from the tight logic of Haydn, Mozart, and Beethoven; it is, in fact, quite unorthodox in its development of motifs and its harmonic layout. Bruckner never seems to be in a great hurry, and the opening subject of the Fourth Symphony is a case in point, unrolling over the grand course of seventy-four measures. The solo horn is given pride of place right at the outset, introducing (above nearly silent string tremolos) a haunting melody that seems to hover between the major and the minor modes. Other wind instruments join in, strongly suggesting the awakening of nature, and then the melody is elevated to a grand peroration for full orchestration. The second theme group arrives with a lighter texture and an insouciant, dance-like tune, reminding us that Bruckner shared with his predecessor Franz Schubert some instinctive connection to the Austrian countryside, in addition to a penchant for unexpected harmonic modulations that sound logical in retrospect.

Quite a few years after he composed his Fourth Symphony, Bruckner penned a scenario for this symphony. Although it seems more likely to be an afterthought crafted to justify the subtitle rather than a "plot" that inspired him during composition, it remains interesting all the same, coming as it does from a bastion of "absolute music" at a time when "program music" was in full flower. Here's how he described the first movement:

> Medieval city—dawn—morning calls sound from the towers—the gates open—on proud steeds the knights ride into the open—woodland magic embraces them—forest murmurs—bird songs—and thus the Romantic picture unfolds.

The specter of Schubert also flits at the edges of the second movement (Andante quasi allegretto); we glimpse it in the inexorable "walking rhythm" that also infuses so many of Schubert's introspective songs and in the general mood of nostalgic wistfulness. Though some interpreters view this movement more as a study in out-and-out tragedy, it might be worth at least acknowledging that, in his scenario, Bruckner called this a "rustic love-scene" in which "a peasant boy woos his sweetheart, but she scorns him" (familiar territory to Bruckner personally). The opening measures, with the cellos enunciating their theme above a muted accompaniment from other strings, recalls the flavor of the corresponding movement of Schubert's E-flat major Piano Trio, which that composer had based on a Swedish song. Several beautiful themes follow this first one—a grave chorale, a gracious line for the violas (which sounds more like a contrapuntal adornment to something else than a full-fledged melody in its own right), horn calls that continue an aura of mystery—before the movement concludes in a majestic transformation of the opening theme and then a return to utter quiet.

The Scherzo we enjoy here is a replacement for the rather boisterous but thoroughly enjoyable piece Bruckner originally composed (in 1874) as the third movement of this symphony. This replacement, a product of his overhauling the symphony in 1878–80, is tighter and generally more tautly dramatic. Its opening mirrors the beginning of the first movement, with horns (here a whole section of them) proclaiming what Bruckner actually calls in the score a *Jagdthema* (Hunting Theme)—quietly, as if from a distance—against a hushed accompaniment of string tremolos. Other brass instruments join in the hunt, and after considerable working out and quite a lot of thrilling dissonance brought about by piling up sonorities above pedal points, we arrive at the relaxing contrast of the Trio section. Again, we hear shades of Schubert in the charming Ländler that occupies this stretch, with oboe and clarinet—later first violins—piping out its innocent, bucolic melody before an abbreviated repetition of the Scherzo section. "The Hunting of the Hare" is what Bruckner called his Scherzo, with the Trio being a "Dance Melody During the Huntsmen's Meal."

An insistent low B-flat reigns over—or rather, under—a full forty-two measures at the beginning of the Finale (or "Folk Festival," as Bruckner identified it in his program, without further elaboration); one imagines Bruckner seated at the organ in Saint Florian or Linz with one foot planted firmly on the pedal-board while his hands build all manner of tension on the manuals above it. The resolution into the tonic E-flat arrives at the

tension on the triplets above it. The resolution into the tonic E-flat arrives at the statement of a heroic theme which not only displays the Brucknerian "fingerprint" rhythm but also echoes the ambivalence of the first movement's opening. The pastoral quality of the third movement's Trio informs the Finale's second subject group, but despite its occasional recurrence the predominant mood of this concluding movement is dark and troubled. The symphony concludes in a breathtaking coda: Soaring across a seemingly limitless harmonic landscape, the music builds into a blazing climax in which power, dignity, excitement, and affirmation each lend a shoulder to the task of ending this massive masterwork.

Tchaikovsky: Symphony no. 5 (1888)

During 1877 to 1890, under the patronage of the wealthy widow Nadezhda von Meck, Tchaikovsky was free to devote himself entirely to composition. Financially secure, he nevertheless found himself on the horns of an artistic dilemma. Fatalistic and highly-strung, Tchaikovsky naturally inclined to the Romantic ideology of expressing the artist's inner turmoil. Consequently, his music stressed the "emotional" at the expense of the "formal". Yet he held the common view of the Symphony as the ultimate vehicle for a composer's loftiest statements. His problem was that he found conventional symphonic structure incompatible with his expressive intents, fretting about "having to end [his] days without having written anything perfect in form". How could he cage his beast without also drawing its teeth? Tchaikovsky, in common with most Russians, had a problem regarding symphonic argument, namely that his musical culture was inherently short-winded - based on the repetitive use of short cells. The art of binding these into cohesive arguments, even over short spans, did not come naturally. In the Fourth Symphony (1878), he resolved the difficulty of large-scale structure through the use of an explicit programme, which lent a philosophical "scaffolding" on which to build the argument. This had provided a neat idea for "closing" the structure, by requiring the first movement's "fate" motif to be dramatically recalled just before the finale's coda.

He took a major step forward in the Fifth Symphony (1888), in which he elaborated this device into a fully-fledged "motto" subject, incorporated into all four movements. But it was no panacea - there was still the problem of ensuring that each succeeding paragraph grew naturally out of its predecessor. This he resolved brilliantly by simply stirring in more themes, increasing the potential for development. There are still some characteristic "seams", but these occur far less frequently, and now purely for dramatic effect. Significantly, although this music is as intensely dramatic as anything Tchaikovsky ever wrote, there is not the slightest trace of a declared programme.

1. Andante - Allegro con Anima begins with a lengthy slow introduction, entering darkly on clarinet. The first subject proper, deriving from the start of the introduction, skips in gently with the repetitive brevity of a russian dance, building in intensity. The strings usher in the second subject, which contains at least four distinct themes (go on, count them!), culminating in a typically soaring lyric for violins. The development section, in keeping with the composer's intention to maintain formal integrity, is quite short and concentrated with the recapitulation rather creeping in, on bassoons. The coda recedes into the deeps, presaging the mood of the next movement.

2. Andante cantabile, con alcuna licenza - Moderato con Anima - Andante mosso - Allegro non troppo - Tempo I A subdued sequence of string chords paves the way for the famous horn theme, based on five-note phrases probing tenderly upwards. This is countered by a

horn theme, based on five-note phrases probing tenderly upwards. This is countered by a similarly structured theme in four-note phrases. These two evolve rhapsodically, before a third subject, on solo clarinet, joins in to enrich the discourse. Soon after, the symphony's introductory theme rudely interrupts, vandalising, making a shocking claim to "motto-dom". A sudden hiatus, a tentative feeling of recapitulation, then the motto slams in again, even more rudely, reducing the music to gloomy clarinet from which it recovers only as far as wistful dreaming.

3. Valse: Allegro moderato is almost a divertimento after the Andante, a simple ternary form whose two statements of a flowing and lilting valse are separated by a contrasting central chatterbox. But wait! What comes creeping into the coda but that known criminal, the Motto, sneakily emulating the Idée Fixe in the Ball movement of the Symphonie Fantastique. The movement ends hurriedly, before it can do any damage.

4. Finale: Andante maestoso - Allegro vivace - Molto Vivace - Moderato assai e molto maestoso - Presto The motto launches the finale with stately solemnity (I'll bet that this influenced Sibelius in his First Symphony). Utterly rehabilitated, it now becomes the dominant force. The first subject (containing at least three themes) seethes with frenetic activity, spilling over into the bustling march of the second subject, rushing headlong into a climax at which the exultant motto hurls the music into a tumultuous development. There is one pause for breath before the music swirls dizzily into a recapitulation out of which the motto thrusts up a mighty crag, from behind which it emerges in what I can only describe as a clown's costume, all falolloping woodwind and soppy strings! Having got this joke out of its system, the motto leads a rowdy procession into the coda, where waits a wonderful surprise: is that a new theme tossed between trumpets and horns? No, it's none other than the first movement's first subject, popping up for a final cheery wave! Breathtaking? I'm breathless just writing about it.

Overview

Instrumentation	Strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani
Movements	I: Andante – Allegro con anima (e) II: Andante cantabile (e) III: Valse: Allegro moderato (A) IV: Andante maestoso (E)
Overview	This symphony with its soaring tunes and heart-on-sleeve emotion is the epitome of the late Romantic Symphony – Tchaikovsky's reportedly anguished personal life completes the common Romantic idea of the suffering artist producing great works (like Beethoven). Look at a full score / Listen on Youtube
Overall form	Overall, the fifth symphony follows a familiar Romantic symphony blueprint. It is made up of the traditional collection of four movements (with a Waltz substituting for a minuet) and follows an E minor to E major path from tragedy to blazing triumph. The melody introduced at the beginning reappears in all the movements in some form, including in the final triumph of the last (see here).

	Listen to the heart-wrenching struggles of the first movement (below) and then listen to Tchaikovsky wind the end of the last movement into a triumphant E major march.
1st mov	The first movement is in sonata form but it is much expanded with a profusion of themes introduced in the exposition. This greater length and complexity allows for a more complex and involved emotional narrative. After a slow introduction, the E minor first subject is introduced gently on clarinets and strings The music gets increasingly impassioned before moving (as you might expect) to B minor (the dominant) for the first of several second subject ideas This gives way quite quickly to a much more light-hearted idea in D major (the relative major of the dominant) and it is this key that turns out to be the main one for the rest of exposition It is in D major that we then get what feels like the proper second subject, a wistful and reflective syncopated idea on violins As in the first subject, the emotional tension is ratcheted up as the melody climbs higher and higher before finishing the exposition with a much more forceful repeat of the original D major idea (initially combining it with the first subject): This snapshot of the exposition gives a flavour of the complexity of the structure of this movement and the development and recapitulation are no less involved. The movements ends in a gloomy E minor, repeating the first subject idea in increasingly darker orchestrations. It almost feels like the music is wading into thick mud under which it eventually sinks Tchaikovsky makes us wait until the last movement before E major triumphantly sweeps away all the gloom
3rd mov. / Minuet	Tchaikovsky replaces the Minuet/Scherzo movement with a Waltz, part of a picture of more varied dance styles in Romantic third movements It is also worth noting how the orchestral textures are incredibly varied. A good example is the tricky Bassoon solo at letter D (see score)

Mahler: Symphony no. 2 (1894)

In brief

In C minor. Completed in 1894. Written for huge forces, which include 10 horns, 10 trumpets, 4 trombones and a tuba, 7 timpani, church bells, an organ, 2 harps, soprano

trumpets, 4 trombones and a tuba, 7 timpani, church bells, an organ, 2 harps, soprano and alto soloists, mixed chorus, and 'The largest possible contingent of strings'. Lasts between 80-90 minutes.

As with Beethoven's 9th and Liszt's 'Faust', the symphony ends with a choral setting, here of the poem 'Resurrection Ode'. You'll find the text and a translation at the bottom of this Wikipedia page: https://en.wikipedia.org/wiki/Symphony_No._2_(Mahler)

Many would say this is the culmination of the development of the symphony, and is not surprisingly very challenging

In 5 movements, so structurally unusual. In the remote key of Db major, the 4th movement features an alto soloist.

The symphony is 'about' the struggles and suffering that people face throughout life, and the way in which they take strength from them.

The conclusion of the 1st movement is a good example of Mahler's juxtaposition of unrelated harmonies (p.55 - trumpets, notably in F rather than Bb, alternating with horns), each responding to a reiterated C major chord, which ultimately shifts chromatically to C minor (p.56, 3rd bar) - bringing to mind the opening of Strauss's 'Also Sprach Zarathustra' - before the strings' tumbling chromatic line brings the movement to an end.

3rd movement (Scherzo). Very difficult to discuss Mahler's music without looking at the emotional turmoil of Mahler's life and his outlook.
https://www.classicfm.com/composers/mahler/guides/discovering-great-composers-gustav-mahler/

In the latter part of the movement, the orchestra explodes into what Mahler described as a 'cry of despair' (p.116 - fff), a highly dissonant Bb minor chord over a tonic C bass, which follows a passage where the music seems to melodically repeat and circle almost pointlessly round and round. This 'cry of despair' returns at the start of the final movement (cyclic form). However, this is followed by the 'resurrection' theme (p.142 - woodwind), which unifies the final movement, and ends the piece on a more positive note, though there are many interpretations of what Mahler's philosophical intentions were in terms of what he's saying.

Background

Mahler composed his Second Symphony over a period of seven years. He began the first and second movements in January of 1888, around the same time that Die drei Pintos—a comic opera left unfinished at death by Carl Maria von Weber that Mahler had taken on the task of completing in 1887—premiered in Leipzig. Although his work on the second movement Andante yielded only a few melodies, the composer managed to draft the first movement in a mere ten months. Nevertheless, 1889 presented him with a series of tremendous setbacks. Mahler's father, mother, and sister Leopoldine all died within a few months of one another, and an unfavorable response met the premiere of his First Symphony on 20 November 1889. Perhaps for these reasons—not to mention the demands of the conducting position he then occupied at the Hungarian Royal Opera—Mahler put aside all composition. He did not return to the project that would become Symphony no. 2 until the summer months of 1893. During the intervening years, the composer would not only relocate from Budapest to Hamburg in order to take up a conducting position at the latter's Stadttheater (City Theater), but attempt to have the first movement performed and published as an independent symphonic poem entitled Todtenfeier (Funeral Rites).

Resumption of work on the Second Symphony coincided with the composer's continued

interest in Des Knaben Wunderhorn (The Boy's Magic Horn) settings as early as 1887. He commenced writing the song "Des Antonius von Padua Fischpredigt" ("St. Anthony of Padua's Sermon to the Fishes") for voice and piano in July of 1893 while simultaneously creating a purely orchestral version of the same material; the latter, combined with a trio section based on ideas absent from the vocal rendition, became the symphony's third movement. Likewise, "Urlicht" ("Primal Light"), another Wunderhorn text set the previous year for voice and piano, received orchestral accompaniment, and the composer also expanded the Andante's themes (abandoned as sketches back in 1888) into a complete movement. These would become the fourth and second movements respectively. Thus, Mahler had finished the internal movements by August of 1893, and during the following winter, he revealed to his friend Josef Foerster that he had begun a new symphony.

Yet the piece still lacked a finale. Inspiration for this movement did not come to Mahler until he attended the funeral for his fellow Hamburg conductor Hans von Bülow (1830-1894) on 29 March 1894. Even though he had already been considering a choral close for the symphony, this somber event provided the composer with a textual basis for the last movement when the words of Friedrich Gottlieb Klopstock's (1724-1803) "Auferstehen" ("Resurrection") sounded from the organ loft. (The poet intended these lines for singing to a pre-existing melody, such as the Lutheran congregational hymn Jesus Christus, unser Heiland [Jesus Christ, our Savior], though the actual tune Mahler heard remains unknown). To the first two stanzas of Klopstock's lyric the composer appended twenty-seven lines of his own devising, and with this poetry in hand, Mahler created a monumental movement before three months had passed.

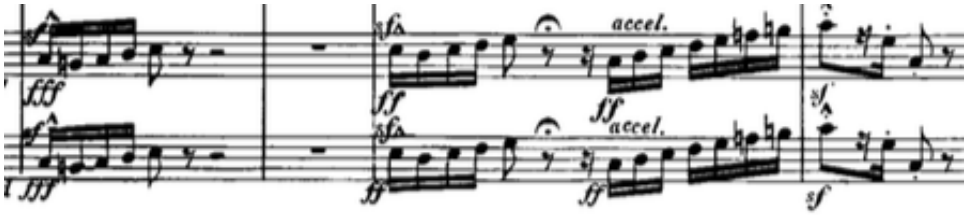
When Gustav Mahler, the oddball with the huge ambitions and the knack for bluster and religious confusion, wrote his second symphony, it was clear that its popularity was going to last well beyond his lifetime.

There are multitudinous reasons for this, but chief among them is that it is BIG. Very big indeed.

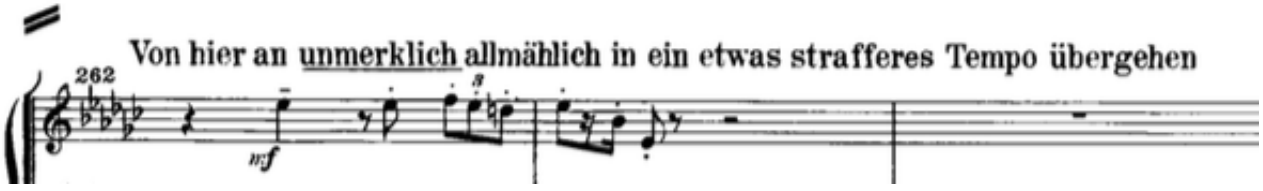
Let's start at the beginning

It's pretty moody. Very moody, in fact. Grumpy lower strings dominate, but what's so weirdly captivating about it is how Mahler changes character every couple of pages.

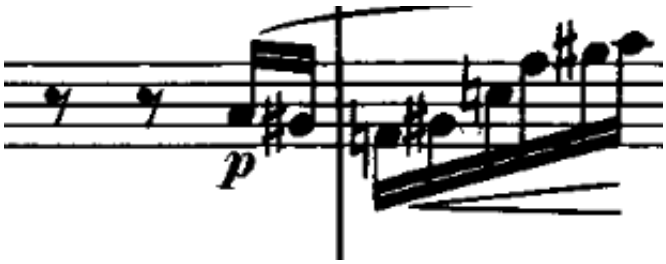
Here's the grumpy bit:



There are also lots of complicated performance directions like this:



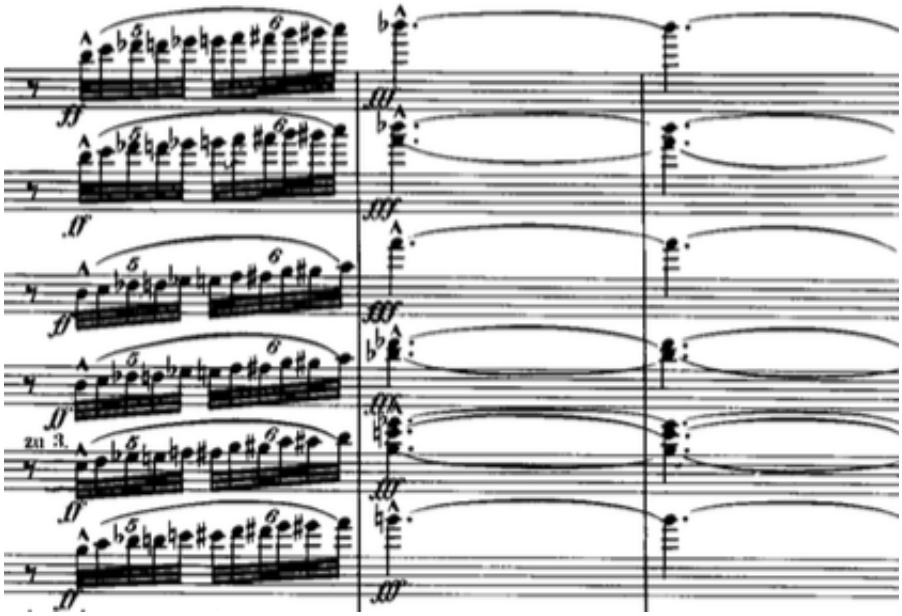
And this quite unexpected one:



And so it goes on in its inimitably idiosyncratic fashion, each corner of its five movements rushing about like a furtive spy with an excellent pedigree in orchestra writing and a top-notch record collection. And some existential ennui, of course. Don't forget that.

What's it actually about?

If you want to get thematic, then look at the subtitle. 'Resurrection' is pretty straightforward, right? Wrong, sucker! Far from being an exclusively religious work (though that's one interpretation), Mahler was keen to emphasise life and death in all its terrifying splendour. So he did things like this:



This delicate little technique is how Mahler decided to depict the final moment of a human life. You know, that quiet little journey from one side to the other, when life comes to a poetic, melancholic yet beautiful end. *buzzer noise* NOT REALLY. It's the most frightening sound of all time and suggests that you've died in some quite horrible circumstances with an Edvard Munch painting for a facial expression.

The finale to end all finales: there's some singing which, in itself, isn't the most adventurous thing to include in a symphony, but then you look at the words. There's also singing in the fourth movement, but that kicks off with this little day-brightener: "O little red rose! Man lies in greatest need! Man lies in greatest pain!" So, for the fifth movement, Mahler comes up with some answers. How about this for a closing verse: "Die shall I in order to live. Rise again, yes, rise again, will you, my heart, in an instant! That for which you suffered, to God will it lead you!"

Those closing words are accompanied by orchestral forces the likes of which induce heart palpitations in stage managers across the world.

Overview

Overview

Instrumentation	Strings, 4 flutes (doubling picc.), 4 oboes (2 doubling C.A.), 3 clarinets (1 doubling bass), 2 Eb clarinets, 4 bassoons (2 doubling contra), 10 horns (incl. 4 offstage), 10 trumpets (incl. 4 offstage), 4 trombones, tuba, 2 harps, organ and extensive percussion, soprano and alto soloists plus choir
Movements	I: Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck (With complete gravity and solemnity of expression) II. Andante moderato. Sehr gemächlich. Nie eilen. (Very leisurely. Never rush.). III. In ruhig fließender Bewegung (With quietly flowing movement). IV. Urlicht (Primeval Light). Sehr feierlich, aber schlicht (Very solemn, but simple) V. Im Tempo des Scherzos (In the tempo of the scherzo)
Overview	Mahler was a very well known as a conductor in Austria by the time he wrote the second symphony and throughout most of his life he had to compose mostly in the summer when he was less busy conducting. The premieres of both his first and second symphonies were disastrous in that they were very badly received, particularly by critics. Mahler would not achieve the respect as a composer that he now receives until after his death. Mahler gave various explanations of this symphony and they all centre on the idea that it portrays the struggles and death of the hero in the first movement, the striving of the soul towards God and his final redemption (relevant to Topic F). See full score / Watch on Youtube
Development of whole structure	The overall structure is driven by the underlying narrative described above. A little like Schumann 3, there is a slow movement before the finale, but the overall impression is of two very weighty outer movements, with a series of three interludes in between. See below for details
Development of first movements	The first movement of Mahler's second symphony is nearly 25 minutes and it shows a typically Romantic approach to sonata form in that it contains huge contrasts and drama. The stormy C minor opening gives way briefly to a quiet and lyrical second subject in E major. The music periodically has promises of redemption, another example being this towards the end of the exposition: Towards the end of the development there is even a hint of the final key of the whole piece (Eb major – the relative of the opening C minor) although this time it quickly descends into chaos and then C minor gloom: In the end, despite many twists and turns, it is in C minor despair that this movement, which lasts more than twenty minutes, ends. The emotional torture of this movement leads Mahler to ask for a five minute pause before the next movement, but this is rarely adhered to in performance
Development of Slow/Second movements	There are effectively two slow movements in this symphony, the second movement (an Andante) and a fourth movement that was originally a standalone song entitled Urlicht or (Primeval light)

movements	originally a standalone song entitled Urlicht or 'Primeval light'. Both movements provide some relief from the at times chaotic and turbulent movements that surround them. Mahler wrote that the Andante second movement was like a memory of a happy moment. It is like a Landler (sometimes found in third movements) and has a delicate sense of innocence. The form is very simple as the Landler idea is alternated with two contrasting ideas in the form ABACA The fourth movement is very different and takes the form of a song, the closing words of which are as follows: I am from God and shall return to God!The loving God will grant me a little light,Which will light me into that eternal blissful life! The movement begins with hushed reverence.
Development of the third movement	The third movement is a sinister 3/8 scherzo back in the C minor of the first movement The relentless rhythms and distorted melodies lead eventually to a a tutti fff chord with thundering timpani and percussion that has been described as a shriek of pain The movement ends, however, with a whimper, fizzling out on an extraordinary unison scored for contrabassoon, very low horns, harps and double bass
Development of the finale (in this case the fifth movement)	Mahler's finale has some similarities to that of Beethoven's ninth symphony in that he begins with material that has some echoes of previous movements and incorporates solo singers and a chorus. In a programme note in 1901 Mahler wrote: Once more we must confront terrifying questions, and the atmosphere is the same as at the end of the third movement. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand and the horror of the day of days has come upon us. The earth trembles, the graves burst open, the dead arise and march forth in endless procession. The most obvious reference to previous movements is the 'shriek' of pain that we first heard in the third (see above), but the rumblings in the bass and the ascending melody are also reminiscent of the beginning: There are many extraordinary moments in this movement but one pivotal one is when a trombone chorale (hymn) idea in Db major gives way to a burst of C majorIt turns out to be a false dawn, as this C major subsides into F minor. The final breakthrough comes with the entry of the chorus, but just before this Mahler creates a very novel soundworld with his use of offstage brass set against onstage flute, piccolo and timpani The words to the opening are as follows: "Arise, yes, you will arise from the dead, My dust, after a short rest From this idea, which was foreshadowed in the brass ideas earlier in the movement, Mahler builds the orchestra a choir up to a gigantic climax, at which these same words are repeated:
Development of the Orchestra	Mahler uses vast forces in this piece as can be seen above including at least eight brass players offstage. Mahler is trying to express an epic journey from the anguished cries at the beginning

	to the triumphant orchestral and choral conclusion. Mahler once said that "a symphony must be like the world, it must contain everything" and orchestrally he seems to be trying to achieve this at the end of work as the orchestra is supplemented by organ, choir, tubular bells etc. There are also some extraordinary touches, like the unison at the end of the third movement and the use of offstage brass (see above). Watch the end of Mahler 2 on Youtube

Example questions

1. Discuss how composers have explored the **use of texture** in their symphonies. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

2. Discuss composer's use of **melody and thematic development** throughout the development of the symphony. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

3. **How and for what was the symphony used** during the years 1750-1900, and how did this contribute to its development? You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

4. Discuss how **Beethoven influenced the development of the symphony**. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

5. Discuss the use of **instrumentation and development of the orchestra** in the period including: the decline of basso continuo, the use of brass and percussion, the increased importance of the woodwind section, and new sonorities. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

6. How did the **Mannheim orchestra influence the development** of the orchestra and in turn the development of the symphony? You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

7. **How did commissioned works create advances in orchestration** and orchestral effects throughout the development of the symphony? You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

8. Discuss the **use of the symphonic poem** in relation to its role in the development of the symphony. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

9. What do you consider to be the main developments in the symphony from the late baroque to 1900 in matters of **form and structure**? Discuss with reference to the two set works and other relevant works from the classical and romantic

the two set works and other relevant works from the classical and romantic periods.

10. From 1750-1900 the symphony **orchestra grew in size and instrumental colour. Discuss how this affected the development of the symphony**. Discuss with reference to the two set works and other relevant works from the classical and romantic periods.

11. Discuss how **nationalism** influenced the development of the symphony from 1750-1900. You must refer to the two set works and other relevant works from the classical and romantic periods.

12. What do you consider to be the main developments in the symphony from the late baroque to 1900 in matters of **Instrumentation and texture**? Discuss with reference to the two set works and other relevant works from the classical and romantic periods.

13. How did **composers' use of the orchestra change** over time? You must refer to the two set works and other relevant works from the classical and romantic periods.

A Level Symphony practice questions

14. Discuss the **treatment of harmony and tonality** throughout the development of the symphony. You must refer to the two set works and other relevant works from the classical and romantic periods.

15. How did **dance, folk and national styles** affect the development of the symphony? You must refer to the two set works and other relevant works from the classical and romantic periods.

16. **Discuss the characteristics of the early symphony and its development up until 1900**. You must refer to the two set works and other relevant works from the classical and romantic periods.

17. Discuss how elements of **dance music influenced the symphonic composers** of the Western Classical Tradition. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

18. Discuss how **Haydn influenced the symphonic composers** of the Western Classical Tradition. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

19. How has the **orchestra advanced between 1750 and 1900**? You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

20. Discuss how **structure** of the symphony has changed over time. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

21. **How have composers written for the slow movement of a symphony**? You must refer to both set works and other relevant symphonies, from both the

Classical and Romantic eras.

22. Discuss how composers have made the **symphony increasingly programmatic**. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras. (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)

23. Discuss how the composers of the Western Classical Tradition have **explored tonality** in their symphonies. You must refer to both set works and other relevant symphonies, from both the Classical and Romantic eras.

Mark scheme for essays

AO4 **Use analytical and appraising skills to make evaluative and critical judgements about music**	
Band	**Criteria**
6	**13-15** ● A highly perceptive and thorough discussion on how elements of dance influenced symphonic composers. ● Appraisal will show a comprehensive contextual knowledge, with detailed, accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
5	**10-12** ● A convincing discussion on how elements of dance influenced symphonic composers. ● Appraisal will show a good contextual knowledge, with accurate and relevant references made to both set works and other symphonic works of the Western Classical Tradition.
4	**7-9** ● A general discussion on how elements of dance influenced symphonic composers. ● Appraisal will show an adequate contextual knowledge, with some relevant references made to both set works and other symphonic works of the Western Classical Tradition.
3	**4-6** ● An inconsistent discussion on how elements of dance influenced symphonic composers. ● Appraisal is insufficient, lacking detailed contextual knowledge, with a few references made to one or both set works and other symphonic works of the Western Classical Tradition.
2	**1-3** ● A very limited discussion on how elements of dance influenced symphonic composers. ● There is little or no evidence of appraisal or contextual knowledge, with little or no reference made to either set work or other symphonic works of the Western Classical Tradition.

1	**0** ● Response not worthy of credit.

Further Reading/Research

The Classical Period: Music as a Conversation
The Romantic Period: Music as Escapism
https://www.classicfm.com/composers/mozart/guides/mozarts-symphonies-where-start/

Linked documents/sources

Mendelssohn Teacher Notes
Haydn Teacher Notes - 1
Haydn Teacher Notes - 2
50 Greatest Symphonies
WCT Essay Titles
WCT Listening Questions
Symphony timeline

Sources

AQA Haydn Symphony no.104 teaching notes
The Symphony: Louise Cuyler
Eduqas A Level Music Teacher Group
- Rachel Edwards
- Eleanor Jackson
- Alex Aitken
- Malcolm Brown

● Gary Williams
● https://courses.lumenlearning.com/musicapp_historical/chapter/symphony/
● Alevelmusic.com
● Evolution of the Symphony
● Five Symphonies that changed music
● The 20 Greatest Symphonies of all time
● Symphony: Mozart
● The Mature Classical period
● Sturm und Drang
● The Birth Of The Symphony
● Rhinegold notes
  ○ Part 1
  ○ Part 2
  ○ Part 3
● History of the Orchestra
● History of the Symphony
● The Classical Symphony

- Overview of the Classical era
- Development of the Symphony
- Conservapedia
- Classic FM
- Classic FM: Mahler
- San Francisco Symphony Orchestra notes
- Chicago Symphony Orchestra notes
- Music with Ease
- The Listener's Club
- 50 Greatest Symphonies
- Naxos.com
- Earlymusic.com
- The Listener's Club
- Short history of the Orchestra
- Classical Music 101
- A Reader's Guide to Haydn's Early String Quartets
- The Symphony Since Beethoven
- Utah Symphony listening guide
- MusicWeb International
- MyMusicTheory.com
- https://www.d.umn.edu/~rperraul/MU5204-EnsembleLit/GLarson.pdf
- https://www.popularbeethoven.com/the-mannheim-school-and-its-mannerism/
- Programme notes by LA Philharmonic and www.choirs.org.uk
- Music and Practice