

Eduqas A level AoS A: the development of the symphony, part 2, c1830-1900

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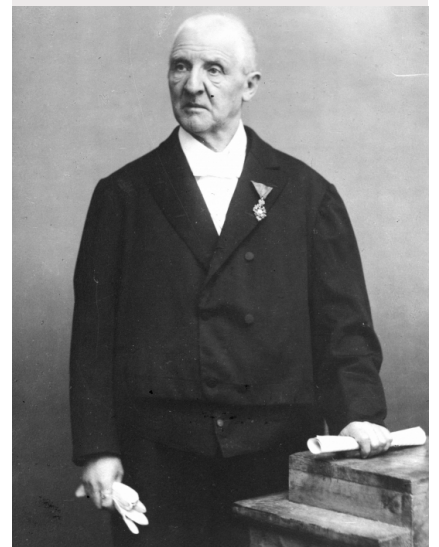
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Introduction

This is the second part of a resource looking at the development of the symphony, which is the compulsory Area of Study for Eduqas AS and A level. AS students study from 1750 to 1830 (which was mostly covered in [part one, Music Teacher, March 2022](#)) while A level students study from 1750 to 1900. This resource covers the period c1830 to 1900, so the information about Mendelssohn and Schumann is relevant to AS students, while the rest of the material is for A level students only.

A level students write an essay in the appraising exam, an extended response on the wider context of the symphony during the period. Though they will have studied Haydn's Symphony No. 104 (*London*) and Mendelssohn's Symphony No. 4 (*Italian*) as set works (one in detail and the other for more general study), the essay question looks for evidence that 'candidates have studied examples of the symphonic literature in depth and can cite specific features about the music'. Students study some core 19th-century repertoire, including key works such as Berlioz's *Symphonie fantastique* and Dvořák's Symphony No. 9.

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Anton Bruckner

Scores and recordings of the suggested works are available online.

The compositional landscape

The social changes that began prior to 1830 continued apace: the industrial revolution contributed to an ever-increasing middle class, with people moving to cities from the countryside. This fuelled a demand for concerts, replacing the aristocracy and church, who had previously provided patronage (and income) for musicians. To accommodate expanding audiences, larger concert halls were built.

During the 19th century, composers and virtuoso performers came to be viewed as 'Romantic heroes', embodying the spirit of the period. Their role also changed from being hired servants to becoming independent creative artists. The role of musical critic also emerged, with Schumann a prime example.

Unlike 'Classical', the word 'Romantic' is widely understood – music aimed to express emotions. In the Classical period there was a careful balance between formal structure and expression of emotions. In the Romantic period, however, expressive content took precedence. Classical composers generally worked within the constraints of existing structural forms while Romantic composers asserted their individuality by either stretching these structures (sometimes almost beyond recognition) or inventing new ones. There is, of course, continuity and overlap between what we refer to as the Classical and Romantic periods!

All 19th-century composers were working in the light of Beethoven's huge achievements in the genre of the symphony. This deterred many composers from writing symphonies at all, or at least completing one for some time. Beethoven's influence can also be seen in the ways that his symphonies provided models for many composers. However, with time, the weight of responding to Beethoven began to recede, and symphony composers chose how to deal with his legacy in their own way.

During the 19th century, the symphony was the most important part of a mixed concert programme, often involving an overture, concerto and then the symphony. Symphonies began to be performed without extra items inserted between movements. The symphony was the most prestigious instrumental genre and audiences knew what to expect of it.

Unlike Mozart with his more than 40 symphonies and Haydn with more than 100, during the Romantic period composers wrote longer, but fewer works. Some (such as Brahms) were aiming to become part of the musical canon, creating works that would continue to be performed after their death, as those of Haydn, Mozart, Beethoven and Schubert were. This added to the pressure and is why these more ambitious symphonies were not always immediately well received.

Another huge influence on the music of the period was Wagner. This was despite him declaring the symphony dead after Beethoven in 1849, and that the only way forward was music-drama. Of course, as a writer of music-dramas, he had a vested interest in this statement, and fortunately it did not prove to be true!

The 19th century also saw great advances in the technology of instruments, particularly brass instruments (with the invention of the valve mechanism) and wind instruments (with the invention of new key systems). However, not all composers embraced these – some continued to use traditional, older instruments. Instruments such as trombones were introduced into the symphony orchestra (having been previously heard only in church music and operas), together with the tuba and 'extra' woodwind: the piccolo, cor anglais, bass clarinet and contrabassoon. This larger wind and brass section had to be balanced by a greater number of string players.

The ‘conservatives’ – early Romantic composers

Composers in the 19th century are often divided into two groups – ‘conservatives’ (who followed more closely Classical ideals) and ‘the new German school’, who were seen to be pushing music forwards. However, this is a simplification: so-called ‘conservative’ composers had some new ideas, and ‘progressive’ composers still used some traditional ideas. The ‘conservatives’, particularly Mendelssohn and Schumann, were not particularly experimental in their choices of tonal centres.

One ‘newer’ idea the conservatives embraced was that of cyclical techniques – linking the movements of a symphony by bringing back themes and motives from earlier movements, to create an integrated work.

Mendelssohn (1809-47)

There are five numbered Mendelssohn symphonies, though they were not published in the order they were written. His symphonies usually conform to Classical models and use Classical harmony and a late Classical orchestra. Mendelssohn was very interested in earlier music, including the works of Bach and Handel, and their influence can be seen in his symphonies. The titles given to his Third and Fourth symphonies (*Scottish* and *Italian*) suggest programmatic content, though this was never made explicit. Both were written during and after travels to those countries.

Mendelssohn’s Symphony No. 2 (*Lobgesang* or ‘Hymn of Praise’) is a ‘symphony-cantata’, with three movements that are traditionally symphonic, but then emerge as the opening of an oratorio, with nine movements for voices and instruments. The oratorio movements clearly show the influence of Bach and Handel, and the work as a whole uses Beethoven’s Ninth Symphony as a model. It was premiered in 1840 and published in 1841.

Suggested listening

Mendelssohn Symphony No. 3 in A minor, Op. 56 (*Scottish*)

▶ www.youtube.com/watch?v=PoHooMaTZcU

▶ Movements:

▶ 1 Andante con moto – Allegro un poco agitato

▶ 2 Vivace non troppo

▶ 3 Adagio

▶ 4 Allegro vivacissimo – Allegro maestoso assai

▶ Composed 1841, published 1843

▶ Scoring: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings

▶ Approximate duration: 36 minutes

Inspired by his first visit to Britain (including Scotland) in 1829, Mendelssohn began writing the Symphony during his trip. He then left it for some years, and it was the last of his symphonies to be completed. However, it was the third to be published, hence the number. In this Symphony, Mendelssohn blurs the boundaries between the movements, which are played without a break.

‘Scottish’ features include the sound of bagpipes, the ‘Scotch snap’ rhythm (in the second movement) and pentatonic themes in the style of old ballads. There is one cyclic element, with a small part of the slow introduction heard later. All the movements are in some version of sonata form, with the second movement in F major, the third movement in A major and the finale in A minor and A major.

Schumann (1810-56)

Like Mendelssohn, Schumann retained the standard symphony structure, but all four of his symphonies have thematic relationships between movements. Schumann did not begin composing a symphony until 1840, having concentrated mainly on piano music and solo songs until then. His First Symphony, with the title *Spring*, was completed in 1841 and has a title for each movement, though no other programmatic suggestions. Like Mendelssohn, Schumann used the mature Classical orchestra.

Suggested listening

Schumann Symphony No. 4 in D minor, Op. 120 (revised version)

► www.youtube.com/watch?v=qTfl3LoPH_w

► Movements:

- 1 Ziemlich langsam – Lebhaft
 - 2 Romanze: Ziemlich langsam
 - 3 Scherzo: Lebhaft
 - 4 Langsam – Lebhaft
- Composed 1841, revised 1851
- Scoring: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings
- Approximate duration: 30 minutes

This was Schumann's fourth symphony to be published. Cyclic integration is key, to the extent that Schumann considered calling it a 'symphonic fantasy'. All four movements are played without a break. The first movement is in D minor and major, the second is in A minor and major, the scherzo is in D minor, and the finale is in D major. Although Clara Schumann favoured the revised version, Brahms apparently preferred the unrevised version and published it in 1891.

Brahms (1833-97)

Although Brahms was much later than Schumann or Mendelssohn, he was very much in the same mould as them, particularly Schumann, who championed the younger composer, but also laid a great weight of expectation on him. In 1860 Brahms went as far as putting his name to a document decrying the music of other Romantic composers, which pitted him directly against Liszt and others.

Brahms began several symphonies in his early adulthood but reworked their ideas into other genres. He didn't complete his First Symphony until he was 43, although it's thought that he had worked on it for over 20 years. All his symphonies have the traditional four separate movements and he used the standard mature Classical orchestra and did not require valved brass instruments.

Brahms was sometimes criticised for blurring the distinction between symphonic and chamber music, since his symphonies contain passages that sound very much like chamber music with small motifs subjected to development to create themes. One example is the D-C#-D motif in the first movement of the Second Symphony, which is heard at the start of the movement in the cellos and basses and then throughout the movement. He was also mocked for his traditional style. However, his First Symphony was long awaited and exhibits adventurous key relations (a major 3rd either side of the tonic) and rhythmic ingenuity, including use of polyrhythms.

Suggested listening

Brahms Symphony No. 1 in C minor, Op. 68

► www.youtube.com/watch?v=r8LhN7GN3qo

► Movements:

- 1 Un poco sostenuto - Allegro
- 2 Andante sostenuto
- 3 Un poco allegretto e grazioso
- 4 Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

► Composed 1876

► Scoring: two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones (only in the finale), timpani and strings

► Approximate duration: 45 minutes

The outer movements have slow introductions, in which the main thematic material is gradually revealed. At bar 62 of the finale is the first appearance of a melody that shares many features with 'Ode to Joy' from Beethoven's Ninth Symphony, but here it is purely instrumental. Brahms uses the Classical sequence of movements (fast, slow, light, fast), but his key scheme makes use of major 3rd relationships above and below the tonic (E major second movement and A flat major third movement) while the finale shifts between the tonic minor and major. The third movement is more of a gentle intermezzo than a scherzo (as in his Second and Third symphonies) and is in ternary form. The fourth movement has elements of sonata, rondo and variation forms. The conductor Hans von Bülow called this work 'Beethoven's Tenth', to which Brahms did not take kindly!

Programme music

Many Romantic composers were very interested in other arts and literature, and often sought to write instrumental music that described something extra-musical or narrated a storyline. Since the extra-musical ideas were often explained to the audience in the printed programme, this became known as 'programme music'. Composers who did not write music alluding to external ideas (such as Brahms above) wrote 'absolute music'.

One device (under many different names) that composers found useful was the manipulation of one musical idea, presented in many different forms. Berlioz called this an *idée fixe*, Liszt referred to it as thematic transformation, and in Wagner's hands it was a *Leitmotif*, which students may know about from studying film music. The technique involves the reappearance of a theme or motif several times throughout a piece, but changed in mood or character. This allowed composers to 'unify' a symphony, by bringing back musical ideas heard in one movement in a later one. The transformation of the theme could also help with the programmatic elements of the work.

Berlioz (1803-69)

Though he was a relatively early 19th-century composer, Berlioz included some groundbreaking ideas in his music. He was separated geographically from the mainstream German-speaking composers and the traditional home of the symphony. All subsequent composers of programme music were indebted to him, and he also showed great skill in orchestration, introducing new instruments to the symphony orchestra and increasing its size. The large number of wind and brass players required for his *Symphonie fantastique*, for example, were balanced by at least 60 string players.

In *Harold en Italie*, loosely based on the poem *Childe Harold's Pilgrimage* by Byron, the solo viola part (intended for Paganini, who declined to play it due to its lack of virtuosity) represents Harold. Like the *Symphonie fantastique*, there are links between movements, and the finale recalls previous movements. There is no explicit programme for this work, just titles of the movements.

Berlioz wrote a semi-operatic symphony, *Roméo et Juliette* (1839), suggesting various scenes from the play (each movement has a title), including a choral finale. Beethoven's Ninth Symphony is clearly the model.

Suggested listening

Berlioz *Symphonie fantastique*

► www.youtube.com/watch?v=ewoAW-Zyuj8

► Movements:

- 1 Rêveries – Passions (Dreams – Passions)
- 2 Un bal (A ball)
- 3 Scène aux champs (Scene in the fields)
- 4 Marche au supplice (March to the scaffold)
- 5 Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

► Composed 1830

► Scoring: piccolo, two flutes, two oboes, cor anglais, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleide, timpani, drums, four harps and strings

► Approximate duration: 55 minutes

This work shows the influence of and is a response to many of Beethoven's symphonies. It tells the story of a musician who has taken opium and is dreaming about the woman he loves. The *idée fixe* appears in each of the five movements and represents the artist's beloved (Harriet Smithson), who Berlioz eventually married, but in 1830 was still pursuing.

The *idée fixe* is the first theme, presented by the violins in the C major sonata-form first movement after a slow introduction in the tonic minor. By the finale the *idée fixe* is presented in an 'unpleasant' piercing way, on E flat clarinet. The second movement waltz evokes the ball scene, and the harp appears in this movement for the first time in a symphony, together with just upper woodwind, horns and strings. The artist spots his beloved among the dancers.

The third movement has shepherd calls at the start (oboe and cor anglais), but by the end distant thunder (on timpani and tremolo strings) can be heard, which becomes a drum accompaniment to the hero's march to the gallows in the following movement – he is to be executed for killing his beloved. In addition to the piercing *idée fixe* in the finale, with the E flat clarinet making its debut in a symphony, there is the 'Dies irae' (plainchant from the Requiem mass) played by low woodwind at bar 127 and the sound of skeletons with violins playing *col legno*. Here the artist is seeing himself after death, with witches and monsters.

The first movement has a slow introduction and is then mostly in sonata form (with a GP and the main theme in the dominant stated in the development), the waltz second movement replaces the scherzo, and the slow third movement is in two parts. Berlioz usually insisted that the programme of the work was given to the audience when the Symphony was performed, though he did rewrite it several times. It was also published in the first edition of the score in 1845.

The 'New German School': more radical Romantics

Composers who saw themselves as more adventurous were known as the 'New German School', with Liszt as the leader. They were particularly critical of chamber music.

Liszt (1811-86)

Liszt is better known for his piano music, but he also wrote a few programmatic symphonies. He is particularly important in the development of the symphony due to his use of thematic transformation and the invention of the symphonic poem, writing 13 of them. He has been described as the foremost composer of programme music after Berlioz.

Suggested listening

Liszt *Faust* Symphony

- ▶ www.youtube.com/watch?v=CFQhoaBdcd4
- ▶ Movements:
 - ▶ 1 Faust: Lento assai
 - ▶ 2 Gretchen: Andante soave
 - ▶ 3 Mephistopheles: Allegro vivace, ironico
- ▶ Composed 1857, revised 1861
- ▶ Scoring: double woodwind, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, organ, harp, strings, TTB chorus and tenor soloist
- ▶ Approximate duration: 75 minutes

This choral symphony dedicated to Berlioz was inspired by Goethe's *Faust* with the subtitle 'three character pictures'. The Symphony does not directly narrate the plot, but each movement is a musical portrait of a main character.

The first movement alone usually lasts about 30 minutes and contains many of the musical ideas used in the other two movements, once they've been subjected to thematic transformation. It is in a version of sonata form. The slow second movement is in A flat major in three-part form, while the fast third movement has some sections that sound like a scherzo, thus combining the traditional third and fourth movements. In the finale themes from the first two movements are heard in a sinister new light.

Throughout the work Liszt pushes tonal harmony to its limits, from the opening augmented chords, moved down through four semitones to the chromaticism in the final movement. The singers were not part of the original version but were added to the revised version as a coda. In this Symphony, Liszt is less adventurous with his key scheme than in other works.

The symphonic poem

Perhaps as a reaction to Beethoven's massive achievements in the genre of the symphony, some composers turned to the symphonic poem instead, as invented by Liszt in about 1854. In German it is called the *Symphonische Dichtung*. This was similar to a concert overture in that it was usually in a single-movement form, but aimed to give the impression of moving through several movements.

As a new form, the symphonic poem allowed composers to be more adventurous than in the long-established symphony. Many composers worked in this form, often in addition to writing symphonies, although it was composers outside Germany who most enthusiastically adopted it. Symphonic poems were usually based on ideas from literature or art but did not always move through events in the stimulus work chronologically, instead seeking to reflect the emotions aroused by the subject matter.

Suggested listening

Liszt *Les préludes*

- ▶ www.youtube.com/watch?v=IC2oYlllemg
- ▶ Composed c1854
- ▶ Scoring: three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings
- ▶ Approximate duration: 17 minutes

This was Liszt's first symphonic poem (though printed scores have it as 'number three') and is based on the poem *Les préludes* by Lamartine. Liszt followed the structure of the poem in his work, writing a single movement with various sections. It was initially intended as an overture and Liszt may have begun sketching it as early as 1841.

Nationalism

As a reaction to Germanic dominance, composers from other countries sometimes turned to the folk music of their homeland as inspiration for their music, reflecting a desire to promote their own national identity, rather than submitting to foreign domination. For example, Bohemia had historical ties with Austria, but composers now sought to reflect more local traits in their music. However, folk melodies often lent themselves more to solo or chamber music works, rather than the genre of the symphony.

Smetana (1824-84)

This Bohemian composer did not write any symphonies and is today particularly famous for his set of six symphonic poems *Má vlast* (www.youtube.com/watch?v=19p1jRUxzoA), written from 1872 to 1879 and premiered separately, reflecting the countryside, history and legends of his homeland. There are two main themes that tie the works together. Apparently, the works do not quote actual Czech folk songs, but the music often has a folkish feel and *Vltava* includes a polka section (the Bohemian national dance). However, it is thought that the main river theme was actually a Swedish folk song!

Dvořák (1841-1904)

Dvořák was less nationalistic than his Bohemian contemporaries, but his works still have folk-like melodies. He composed both symphonies and symphonic poems, and was influenced particularly by Brahms. He was not particularly adventurous in his key relationships or in his handling of form.

Suggested listening

Dvořák Symphony No. 9 in E minor (*From the New World*)

► www.youtube.com/watch?v=oLWpgWuUaU4

► Movements:

► 1 Adagio – Allegro molto

► 2 Largo

► 3 Scherzo: Molto vivace

► 4 Allegro con fuoco

► Composed 1893

► Scoring: two flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbal and strings

► Approximate duration: 40 minutes

Dvořák's final Symphony (and his most famous) was written during his first stay in America and has hints of Native American melodies and spirituals, particularly in the use of (nearly) pentatonic melodies. The dramatic slow introduction to the first movement is followed by a traditional sonata-form movement, though the recapitulation does use some unexpected keys. The slow second movement is in ternary form in D flat with a famous cor anglais melody, and the trio of the third movement has a folk-like theme. The sonata form finale features themes from earlier movements and ends in E major.

Tchaikovsky (1840-93)

Like Dvořák, Tchaikovsky followed the German symphonic tradition and wrote six numbered symphonies. Unlike the 'mighty handful', Tchaikovsky was less concerned with nationalist traits in his music, though he did sometimes use Russian and Ukrainian folk tunes. He is sometimes criticised for writing music that sounded theatrical rather than symphonic. Both his Fourth and Fifth symphonies, though written ten years apart, exhibit cyclical features, with earlier themes reappearing in later movements.

Tchaikovsky's Fifth and Sixth symphonies both feature a waltz rather than a scherzo, though in the Sixth Symphony this is in quintuple metre. In the Sixth Symphony Tchaikovsky changes the expected order of movements, ending with a slow movement. The title of this work *Pathétique* was authorised by Tchaikovsky.

Suggested listening

Tchaikovsky Symphony No. 4 in F minor, Op. 36

► www.youtube.com/watch?v=_Xldfaf4NGw

► Movements:

► 1 Andante sostenuto – Moderato con anima

► 2 Andantino in modo di canzone

► 3 Scherzo: Allegro

► 4 Allegro con fuoco

► Composed 1877-78

► Scoring: double woodwind, four horns, two trumpets, three trombones, tuba, timpani and strings

► Approximate duration: 42 minutes

In a letter to his employer, Tchaikovsky outlined programmatic ideas for this Symphony – that fate is relentless. After an opening brass fanfare and slow introduction, the first movement moves through a series of keys a minor 3rd apart – from the first theme in F minor to the second theme in A flat and the closing section of the exposition in B major. The recapitulation begins in D minor, with the second theme in F major. In this movement Tchaikovsky presents a motto theme, which also appears in other movements.

The ternary form second movement is in B flat minor and the scherzo (also in ternary form) is in F major, with the strings playing pizzicato. The rondo-form finale is in the tonic major.

Later Romantics

Mahler (1860-1911)

As a late Romantic composer, Mahler's first four symphonies fall within the prescribed period. Clearly using Beethoven's Ninth Symphony as a model for many of his works, Mahler greatly increased the size and scope of the symphony and required a large number of performers, often including voices. As a composer of Lieder, many of his symphonies use ideas and material from the world of solo song. Mahler did write programmes for his first four symphonies, but later decided not to publish them.

Suggested listening

Mahler Symphony No. 2 in C minor (*Resurrection*)

► www.youtube.com/watch?v=q5rEzHN8IKA

► Movements:

- 1 Andante maestoso
- 2 Andante moderato
- 3 In ruhig fliessender Bewegung
- 4 Uhrlicht
- 5 In Tempo des Scherzos

► Composed 1888-94, revised 1903

► Scoring (including some offstage instruments): four piccolos/flutes, four oboes (one doubling cor anglais), three clarinets in B flat (one doubling bass clarinet), two clarinets in E flat, four bassoons (two doubling contrabassoon), ten horns, ten trumpets, four trombones, tuba, three sets of timpani, percussion, several harps, organ, soprano and alto soloists, and chorus

► Approximate duration: 80-90 minutes

This symphony forms a pair with Mahler's First Symphony – the death and resurrection of the hero of the First Symphony are suggested here. It includes the return of some passages, chant-like music (including a variant of the 'Dies irae' in the development section in the first movement from bar 270) and a choral finale. The first movement is a funeral march and is in sonata form, written in C minor, but passing through a number of keys. The slower second movement in A flat major has the feel of the Austrian Ländler or a folk waltz, the C minor third movement is a version of a song from his cycle *Des Knaben Wunderhorn*, and the fourth movement is for alto and orchestra of words from the same cycle in the distant key of D flat major. The finale is the longest movement and the words are by the German poet Klopstock.

Bruckner (1824-96)

Although older than Mahler, Bruckner was influenced by the younger composer's attitude to symphonic writing and similarly vastly increased the length of the symphony. Wagner was also a key influence. Bruckner explored cyclical links between movements, particularly in his Fifth Symphony, where the first and fourth movements share much material. None of his ten symphonies claim to be programmatic and all have the conventional four movements. Like Brahms, it was many years before Bruckner released a symphony (No. 1 in 1866, though a 'Symphony No. 0' does exist) and he subjected all his symphonies to various revisions. Bruckner's symphonies use a relatively modest orchestra, often playing in large groups.

Suggested listening

Bruckner: Symphony No. 8 in C minor

► www.youtube.com/watch?v=dQhX6GUJmwE

► Movements:

- 1 Allegro moderato
- 2 Scherzo: Allegro moderato – Trio: Langsam
- 3 Adagio: Feierlich langsam, doch nicht schleppend
- 4 Finale: Feierlich, nicht schnell

► Composed 1884-87, revised 1890

► Scoring: three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons (one doubling contrabassoon), eight horns (four doubling Wagner tubas), three trumpets, three trombones, tuba, timpani, cymbals, triangle, three harps, strings

► Approximate duration: c80 minutes (depending on version used)

This was the last symphony that Bruckner completed. Though it is 'in' C minor, the first movement has more than one tonal centre and C minor is very unstable. Only in the finale is C minor firmly established, before being changed to C major. The scherzo section of the second movement is in both C minor and major, with the trio in A flat major, while the slow third movement is in D flat major. The Symphony has many relationships between its different movements, and some consider the recapitulation of the first movement to be inconclusive, rescued by the fact that the coda to the finale reprises themes from all the movements. The 'Bruckner rhythm' appears in the second subject of the first movement (two crotchets followed by triplet crotchets).

Richard Strauss (1865-1949)

The youngest of the Romantic composers followed Liszt and wrote works including symphonic poems with the dimensions of whole symphonies, and seemingly preferred this to writing traditional symphonies. He was skilled in thematic transformation and often presented themes together in polyphonic textures. He employed a large orchestra, often incorporating extra instruments. Strauss preferred to call his symphonic poems *Tondichtungen*, as this avoided any reference to 'symphonic'. *Till Eulenspiegel*, about a hero who was always playing tricks employs a large number of woodwind and brass instruments.

Suggested listening

Strauss *Don Quixote*, Op. 35

- ▶ www.youtube.com/watch?v=5PvCGuzUeoU
- ▶ There are many sections, including an introduction, theme (for Don Quixote), 'Maggiore' (Sancho Panza's Theme), ten variations and a finale.
- ▶ Composed 1897
- ▶ Scoring: piccolo, two flutes, two oboes, cor anglais, two clarinets (one doubling E flat clarinet), bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, three trombones, tenor tuba, tuba, timpani, percussion, wind machine, harp and strings (including solo viola and cello parts)
- ▶ Approximate duration: 45 minutes

The subtitle of this work is *Fantastic Variations on a Theme of Knightly Character* and it takes ideas from the novel by Cervantes. Since the two main characters are identified by particular instruments (Don Quixote by the solo cello and Sancho Panza by the solo viola, tenor tuba and bass clarinet), much of the work has a chamber-music feel with a polyphonic texture. As a late-Romantic work, the harmony is very chromatic, but at the end there is a poignant diatonic solo cello presentation of the main theme.

Summary

From 1830 to 1900 there were further changes to symphonic music, including:

- ▶ New tonal relationships, particularly cycles of keys a 3rd apart ("tertiary relationships") and sometimes movement by semitones.
- ▶ Increasingly chromatic and dissonant harmony, moving towards the breakdown of traditional tonal relationships and modulation to remote keys.
- ▶ Looser use of sonata form – traditional harmonic movement may be abandoned, but thematic or textural traditions still employed, or vice versa.
- ▶ Following Beethoven's victory narrative in his Symphony No. 5, a shift in emphasis from the first to the last movement, taking the listener on a journey towards a final goal. The finale carries the greatest weight and serves as a culmination of the whole symphony.
- ▶ Many works were written with extra-musical content and ideas, either presented explicitly in an accompanying programme or left implicit.
- ▶ Invention of the symphonic poem.
- ▶ Cyclical relationships between movements, using common themes as an *idée fixe* or subjected to thematic transformation, following Beethoven's restatement of themes from previous movements in the finale of his Ninth Symphony.
- ▶ Increasing importance of nationalist references.