

**Summary of Dissertation Recitals
Three Programs of Music Conducting**

by

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DEDICATION

This dissertation is dedicated to the students of the University of Michigan School of Music, Theatre, and Dance, the members of the University of Michigan Life Sciences Orchestra, Professor Kenneth Kiesler and to my family.

TABLE OF CONTENTS

| | |
|---|----|
| DEDICATION | ii |
| LIST OF FIGURES | iv |
| ABSTRACT | vi |
| RECITAL 1 | |
| Recital 1: <i>Le Nozze di Figaro</i> by Wolfgang Amadeus Mozart | 1 |
| Recital 1 Program Notes | 2 |
| RECITAL 2 | |
| Recital 2: <i>Macbeth</i> Op. 23 by Richard Strauss Piano Quartet No. 1 in C minor Op. 23 by Johannes Brahms arr. Arnold Schoenberg | 34 |
| Recital 2 Program Notes | 35 |
| RECITAL 3 | |
| Recital 3: Symphony No. 4 in G major by Gustav Mahler, arranged by Klaus Simon (2007) | 57 |
| Recital 3 Program Notes | 58 |

LIST OF FIGURES

Chapter 1

| | |
|-------------|----|
| Figure 1.A | 4 |
| Figure 1.B | 5 |
| Figure 1.C | 6 |
| Figure 1.D | 7 |
| Figure 1.E | 8 |
| Figure 1.F | 9 |
| Figure 1.G | 10 |
| Figure 1.H | 11 |
| Figure 1.I | 12 |
| Figure 1.J | 13 |
| Figure 1.K | 14 |
| Figure 1.L | 15 |
| Figure 1.M | 16 |
| Figure 1.N | 17 |
| Figure 1.O | 18 |
| Figure 1.P | 20 |
| Figure 1.Q | 20 |
| Figure 1.R | 21 |
| Figure 1.S | 22 |
| Figure 1.T | 23 |
| Figure 1.U | 24 |
| Figure 1.V | 25 |
| Figure 1.W | 26 |
| Figure 1.X | 27 |
| Figure 1.Y | 28 |
| Figure 1.Z | 29 |
| Figure 1.AA | 30 |
| Figure 1.BB | 31 |
| Figure 1.CC | 32 |

Chapter 2

| | |
|------------|----|
| Figure 2.A | 36 |
| Figure 2.B | 37 |
| Figure 2.C | 39 |
| Figure 2.D | 40 |
| Figure 2.E | 42 |
| Figure 2.F | 43 |
| Figure 2.G | 44 |
| Figure 2.H | 45 |
| Figure 2.J | 47 |
| Figure 2.K | 48 |
| Figure 2.L | 52 |
| Figure 2.M | 53 |
| Figure 2.N | 54 |
| Figure 2.O | 55 |

Chapter 3

| | |
|------------|----|
| Figure X.1 | 60 |
| Figure 3.A | 66 |
| Figure 3.B | 67 |
| Figure 3.C | 69 |
| Figure 3.D | 70 |
| Figure 3.E | 71 |
| Figure 3.F | 72 |
| Figure 3.G | 74 |
| Figure 3.H | 75 |

ABSTRACT

The dissertation consisted of three conducting recitals.

RECITAL 1:

December 8, 2018 at 8:00 p.m., Hill Auditorium in Ann Arbor, Michigan. Works performed by the University of Michigan Life Sciences Orchestra. Program: Richard Strauss' *Macbeth*, Op. 23 and Arnold Schoenberg's arrangement of Johannes Brahms' Piano Quartet No. 1 in C minor.

RECITAL 2:

April 14, 2019 at 7:00 p.m., Hill Auditorium in Ann Arbor, Michigan. Works performed by the University of Michigan Life Sciences Orchestra. Program: Esa-Pekka Salonen's *Helix*, Carl Nielsen's Flute Concerto, and Piotr Ilytch Tchaikovsky's Symphony No. 4 in F minor, Op. 36.

RECITAL 3:

April 28, 2019 at 8:00 p.m., McIntosh Theatre in Ann Arbor, Michigan. Performed by student musicians at the University of Michigan School of Music, Theatre & Dance. Program: Klaus Simon's 2007 arrangement of Gustav Mahler's Symphony No. 4.

RECITAL 1:

Le Nozze di Figaro

by Wolfgang Amadeus Mozart

Chelsea Gallo, Conductor

March 22 and 24, 2019

Lydia Mendelssohn Theatre, University of Michigan

University Philharmonia Orchestra

Count Almaviva in Mozart's *Le Nozze di Figaro*,
a Conductor's Character Analysis

“Se vuol *cantare*, signor Contino”

RECITAL 1 PROGRAM NOTES

The joke of course, is the verb. The dance rhythms of *Le Nozze di Figaro* have been thoroughly explored and analyzed; their identities as plot devices explored by others. With these notes, I propose to do the same for Count Almaviva's style of singing.

When Wolfgang Amadeus Mozart wrote his operas, teasing the elite of society for being oblivious and dimwitted, he naturally upset the upper class, most of whom occupied the audience. If a jab or sarcastic attack were too obvious, likely the opera would have been censored in its entirety. Knowing this, Mozart was able to hide clues and subtextual messages within his musical materials. One of the greatest examples of this occurs within the music of the deceptive and jealous Count Almaviva.

Analyzing the Count's musical material illuminates this subtle, brilliant sarcasm, and adds to the hilarious nature of the opera. Conductors and performers can rely on Mozart's composition in order to make well informed musical choices, and further understand the mental state of this complex character. This enables the artists to achieve character evolution, narrative conjuring, subplot, connectivity and pacing. The numbers from the opera which best contain necessary musical evidence are:

| | | | |
|----------------|---------------------------------|---------|-------|
| No. 7 Trio: | <i>Cosa sento</i> | Figures | [1.X] |
| No. 14 Trio: | <i>Susanna or via sortite</i> | | [2.X] |
| No. 16 Finale: | <i>Esci omai garzon malnato</i> | | [3.X] |
| | <i>Conoscete signor Figaro</i> | | [4.X] |
| No. 18 Aria: | <i>Hai già vinta la causa</i> | | [5.X] |

On the surface, the Count appears to be an immensely wealthy, bored, unhappy young lord of the manor, who both before and during his marriage has been seeking comfort in the beds of other women. He broods, is insecure in love, behaves quite lavishly, extravagantly, and solitarily; with a great capacity for suspicion and is able to be wildly jealous of his wife, Rosina. He fancies himself a wild, romantic womanizer. He is liable to vent his temper on anyone available, and he is not much interested in ruling or improving the lives of his subjects. As a consequence of this, he is rather unpopular with them. In an important plot fixture to the story, the Count has recently abolished the *droit de seigneur*: the feudal right to sleep with his subjects on the night of their marriages. In this instance, it makes his wife's maid, Susanna, very attractive, due to her impending nuptials to Figaro. Susanna's dismissal of the Count's advances causes him to be jealous and resentful of Figaro for being betrothed to her. Throughout the opera, the Count has a very particular style of "singing." Often, it could be considered recitative. Either it exists in a consistently fragmented state, or it lacks orchestral accompaniment. His music includes many leaps and sudden dynamic shifts, consistent with the aforementioned temperament of the character. He relies on other characters to tell him what and how to sing.

Count Almaviva makes his first appearance in Act I, Scene VI: *Susanna, tu mi sembri agitata e confusa*. (Susanna, you seem so upset and confused.) Cherubino has just tried sneaking out of Susanna's room, only to find he cannot, because the Count is now in the room. He hides behind the chair. Eventually, Basilio enters the room. Later, Cherubino is discovered, creating a quartet of characters. However, the Count does not begin actually *singing*, and the texture looks more like recitative than the melodic line of a trio. In No. 7 Trio *Cosa Sento*, we observe the musical intricacies of the Count.

Nº 7 Terzetto
Allegro assai

Oboe I, II
Clarinetto I, II
in Sib/B
Fagotto I, II
Corno I, II
in Sib alto/B hoch
Violino I
Violino II
Viola I, II
SUSANNA
BASILIO
IL CONTE
Violoncello
e Basso

f *ff* *p* *a2* *p* *f* *ff* *p* *f* *p*

(¹ BASILIO)
Co - sa sen - to! to - sto an - da - te,

[Figure 1.A]

The start of the trio begins on the dominant, and not the tonic. It is more often that the recitative numbers, not the solo and ensemble numbers, begin on the dominant. Further, if this is actually to be considered recitative instead of the aria proper, it is also worth noting that for his sung text, he is accompanied by just the strings instead of having the winds and brass. [See

Figure 1.A] The ramifications of strings only could be seen as his jealousy and outbursts are more indicative of lower class behavior than that of a Count.

Within *Cosa Sento*, Basilio sings first, and the Count responds. Given their differences in class and status, it is odd that Basilio sings first and with more interesting music. The Count's first melodic appearance within the opera is taught to him by someone who serves him. This happens for the first time at measure 43, [Figure 1.B]:

112 40 p

Ob.

Clar. (in Sib)

Fag.

Cor. (in Sib) alto

V. I

V. II

Va.

S.

lor, son op-pres-sa dal do - lor.

Bas.

BASILIO (sostenendola)

Ah già svien la po - ve -

IL CONTE (sostenendola)

Ah già svien la po - ve -

Vc. e B.

[Figure 1.B]

The melodic textures do not begin until Basilio's music, which is more motivic than thematic, at measure 16. This contrast of material shows how everything before measure 16

could be considered recitative texture. The Count's melodic singing at measure 43 [Figure 1.B], is simply him taking the lead from Basilio, and repeating it, but only as a repetition of a single note, lacking the more beautiful line of Basilio. This phenomenon appears again at measure 70:

The image shows a musical score for measures 70-74. The score includes parts for Oboe (Ob.), Clarinet in Si b (Clar. (in Si b)), Bassoon (Fag.), Cor Anglais in Si b (Cor. (in Si b) alto), Violin I (V. I), Violin II (V. II), Viola (Va.), Bass (Bas.), Contrabass (H. C.), and Cello/Double Bass (Vc. e B.).

Measure 70 is marked with a double bar line and the number 70. The woodwinds and strings play a complex texture. The vocal parts are as follows:

- BASILIO [con malignità]**: Sia - - mo qui per a - - iu - tar - vi, è si - cu - ro il
- IL CONTE**: Sia - - mo qui per a - iu - tar - ti, non tur - bar - ti, oh

The score includes dynamic markings such as *p* (piano) and *a 2* (second ending).

Figure [1.C]

After this, once again the Count responds with music he has already heard, but this time from Susanna and his wife, the Countess, Rosina:

107

Figure [1.D]

He responds like an upset child arguing and mocking an adult. After this prolonged demonstration of being disturbed, jealous and bratty, the situation makes it necessary for the Count to sing or, rather, speak. He recounts the previous day, and his discovery. But of course he cannot sing this material, rather he must use recitative:

| | |
|---|---|
| <i>Da tua cugina</i> | Yesterday at your Cousin's |
| <i>L'uscio ier trovai rinchiuso</i> | I found the door locked |
| <i>piccio, m'apre Barbarina paurosa</i> | So I knocked, and when Barbarina answered |
| <i>fuor dell'uso</i> | She looked more flustered than normal |
| <i>Io dal muso insospettito,</i> | Her appearance made me suspicious |
| <i>guardo, cerco in ogni sito</i> | I searched and looked in every corner |

Recitativo

Che!

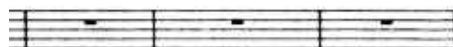
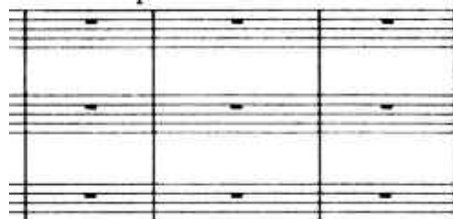
Che!

Da tua cu - gi - na l'u - scio ier tro - vai rin - chiu - so;

Figure [1.E]

Mozart never allows the Count to leave the recitative texture through this section. He prolongs it from measure 121 through measure 128. Finally when the Count actually sings for an extended length of time at measure 129, it is not original music at all, but rather Basilio's music from measure 16:

in tempo



(Count: Measure 129) Figure [1.F]

The image shows a musical score for Measure 16. It consists of several staves. At the top, there are three empty staves. Below them is a vocal line with lyrics: "In mal pun-to son qui giun-to, per-do-na-te,". The vocal line is marked with a piano dynamic 'p'. Below the vocal line is a piano accompaniment line, also marked with 'p'. The score includes various musical notations such as notes, rests, and slurs.

(Basilio: Measure 16) Figure [1.G]

An opportunity arises for other characters to be influenced by what the Count sings, but instead Susanna and Basilio sing their own material. They are together without the Count, even going into measure 155:

141 *1mo*

Ob.

Clar. (in Sib)

Fag.

Cor. (in Sib alto)

V. I.

V. II.

Va.

S. SUSANNA (con timore)
Ah! cru-de stel-le!

Bas. BASILIO (con riso)
Ah! meg-lio an-co - ra!

H. C. (con sorpresa)
ah! co - sa veg-gio!

Vc. e B.

Figure [1.H]

The next number that gives us a chance to further explore the characteristics of the Count's vocal part is the No. 14: Trio *Susanna or via sortite*. A lack of originality actually causes the Count to begin the Trio with his recitative material from before the start of the trio:

Recitativo ^{*)}

IL CONTE
LA CONTESSA

Dun-que voi non a-pri-te? E per-ch

Continuo
(Cembalo,
Violoncello)

Figure [1.I]

N^o 14 Terzetto
Allegro spiritoso

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Oboe I, II; Fagotto I, II; Corno I, II in D/C; Violino I, II; Viola I, II; SUSANNA; LA CONTESSA; IL CONTE; Continuo (Cembalo, Violoncello); and Violoncello e Basso. The score shows the first few measures of the piece, with dynamic markings of forte (f) and piano (p), and trills (tr) indicated above certain notes. The vocal line for IL CONTE includes the lyrics 'Su - san - na or via sor - ti - te,'.

Figure [1.J]

This musical moment begins with a variation of the same rhythm, but the same notes. Since we can look at this music backwards, we can make informed decisions about appoggiatura notes, whether we want to do them or not. Since our audience will hear this music in time, it the responsibility of the artists to decide if they want to intentionally highlight this parallel.

Suddenly, the Count has a melodic and expressive moment at measure 84 declaring: *Consorte mia giudizio* (My wife by careful.) Mozart once again sets up the possibility of sequencing with new material, but the women reply differently. Susanna introduces music that could be a diminution variation on what the Count sang: A flat - E flat - A flat, but instead the

leap up to the C, adding a quality to making it truly A flat major. This is consistent with the Counts role in the trio altogether: vigorous, often angry, and leaping.

As expected, the Count once again has to repeat the music of other characters, like with the Countess at measure 92 - 94:

The image shows a musical score for measures 92-94. The score includes parts for Violin I (V. I.), Violin II (V. II.), Viola (Va.), Soprano (S.), La Contessa (La C.), Tenor (II C.), and Violoncello/Double Bass (Vc. e B.). The key signature is one flat (B-flat major/A minor). The tempo/mood is marked 'p' (piano). The Soprano part has the lyrics 'rà. Oh ciel un pre - ci -'. The La Contessa part has the lyrics 'LA CONTESSA Con - sor - te mio giu - di - zio, con - sor - te mio giu - di - zio, un scan - da-lo un di -'. The Tenor part has the lyrics 'di - zio, con - sor - te mia giu - di - zio, un scan - da-lo un di -'. The instrumental parts are written in standard musical notation with various dynamics and articulations.

Figure [1.K]

Keeping the pattern alive, once the Count initiates a musical idea, like at measure 122, he is without orchestral accompaniment, and within a recitativo texture:

Recitativo

The musical score is titled "Recitativo". It is arranged in several systems. The first system has two staves with a long slur over the top staff. The second system has two staves. The third system has three staves. The fourth system has two staves, with the top staff containing the lyrics "Oh," and a dynamic marking "f". The fifth system has two staves, with the top staff containing the lyrics "Giu - di-zio!". The sixth system has two staves, with the top staff containing the lyrics "Giu - di-zio!". The seventh system has two staves with a long slur over the bottom staff.

Figure [1.L]

Towards the end of the trio, there is a final melodic, cadenza-like moment. The Count once again must be taught a melody, even though the other characters are capable of creating their own musical ideas, regardless of their class.

The image shows a musical score for a vocal ensemble. It consists of seven systems of staves. The first system shows piano accompaniment with a 'p' dynamic marking. The second system shows the vocal parts. The third system contains the lyrics 'qui cer - to na - sce - rà.' The fourth system contains the lyrics 'schi - viam per ca - ri - tà.' The fifth system contains the lyrics 'schi - viam per ca - ri - tà.' The sixth system contains the lyrics 'schi - viam per ca - ri - tà.' The seventh system shows the vocal parts continuing.

Figure [1.M]

The Count (at the bottom of Figure [1.M]) moving simply and stepwise, is able to absorb the music sung by the women. Thanks to this moment, when he is expected to participate melodically at the very end of the number, from measures 134 - 142, (Figure [1.N]) he once

again does not have his own ideas, and must use the women's music from measure 118 into the fermata.

The image displays a musical score for a vocal and piano ensemble. It consists of seven staves. The top two staves are piano accompaniment, with dynamics marked 'p' (piano) and 'f' (forte). The middle three staves are vocal lines, with lyrics written below them. The lyrics are: "qui cer - to na - sce - rà.", "schi - viam per ca - ri - tà.", and "schi - viam per ca - ri - tà.". The bottom two staves are piano accompaniment, with a dynamic marked 'f'. The score includes various musical notations such as notes, rests, slurs, and fermatas.

Figure [1.N]

Overall, within both trios, the Count is rarely doubled, even by the orchestra.

Moving on to No. 16 Finale, *Esciomai garzon malnato sciagurato, non tardar* (Come out now lad lowly born-scoundrel, do not delay) the Count's lack of imagination continues.

While he is the first character to sing, and it is quite melodic, it is not original. Characterized by two sets of descending fifth material, this recalls Basilio's music from the No. 7 Trio.

The musical score consists of the following parts:

- Violino I**: Treble clef, starting with a forte (*f*) dynamic, playing a descending fifth pattern.
- Violino II**: Treble clef, starting with a forte (*f*) dynamic, playing a descending fifth pattern.
- Viola I, II**: Alto clef, starting with a forte (*f*) dynamic, playing a descending fifth pattern.
- SUSANNA**: Treble clef, no music.
- LA CONTESSA**: Treble clef, no music.
- MARCELLINA**: Treble clef, no music.
- BASILIO**: Treble clef, no music.
- IL CONTE**: Bass clef, starting with a forte (*f*) dynamic, playing a descending fifth pattern. Lyrics: *(alla porta del gabinetto con impeto)*
E - sci o-mai gar-zon mal-na-to scia - gu-ra - to, non tar-dar.
- ANTONIO**: Bass clef, no music.
- BARTOLO**: Bass clef, no music.
- FIGARO**: Bass clef, no music.
- Violoncello c Basso**: Bass clef, starting with a forte (*f*) dynamic, playing a descending fifth pattern.

Figure [1.0]

It may seem like this is new material, but actually it's regurgitated and slightly varied from Basilio's music in the Act 1 trio: two descending fifths.

(See Figure [1.P])

Reminder:

The musical score consists of several staves. At the top, there are two empty staves. Below them is a piano accompaniment section with three staves, each starting with a piano (p) dynamic marking. The vocal line is on a single staff, starting with the name 'BASILIO' in all caps. The lyrics are: 'In mal pun-to son qui giun-to, per-do-na-te, oh'. Below the vocal line are two more empty staves. At the bottom, there is a single staff for piano accompaniment, starting with a piano (p) dynamic marking.

Figure [1.P] is a musical score for a vocal line. It consists of seven staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The third staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The fourth staff is a bass clef with a whole rest. The fifth staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The sixth staff is a bass clef with a whole rest. The seventh staff is a bass clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The lyrics "mio si - gnor." are written below the fifth staff.

Figure [1.P]

Countess Figure [1.Q] is a musical score for a vocal line. It consists of ten staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a whole rest. The third staff is a treble clef with a whole rest. The fourth staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The fifth staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The sixth staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The seventh staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The eighth staff is a treble clef with a melodic line starting on a half note, followed by a quarter note, and ending with a half note. The ninth staff is a treble clef with a whole rest. The tenth staff is a treble clef with a whole rest. The lyrics "Per ve - stir fem - mi - nee" are written below the eighth staff, and "ta - te!" is written below the ninth staff.

Countess Figure [1.Q]

From measures 34 - 36, the Countess produces melodic material that the Count immediately repeats to her:

spo - glie...

[S'appressa al gabinetto e poi torna indietro.]

Ah com-pren - do in - de - gna mo - glie, mi vo'

Count [Figure 1.R]

Upon singing “Give here the key”, the music returns to E flat Major. While this pun does not translate in Italian, it is ingenious, and was pointed out by Professor Stephen Whiting during a class on this opera. Also, the return to E flat sets up the upcoming move to F minor: minor V of V. Immediately after this moment, the horns are suddenly very prominent, speaking to the Count’s jealousy: he truly believes his wife is cheating and that he is about to be a cuckold. The compositional instrumentation and representational imagery makes it clear.

The image shows a musical score for a vocal line and orchestra. The score is divided into several systems. The vocal line is on the top staff of each system, with lyrics 'tar.', '(tornando indietro)', and 'car. Qua la chia-ve:'. The orchestra accompaniment includes strings, woodwinds, and brass. Dynamics range from forte (f) to piano (p). The score shows a transition from a strong, rhythmic accompaniment to a more delicate, piano accompaniment.

Figure [1.S]

With his rarely experienced power over the orchestra, the Count once again exerts control over the ensemble at measure 62. He says: *Non so niente* (I don't know anything) Which causes a full stop to the action and music on an out of place fermata rest at the end of measure 63:

The image displays a musical score for a vocal and piano ensemble. The score is written in F minor, indicated by one flat (Bb) in the key signature. The music begins at measure 64. The vocal line features the lyrics "pe - te..." followed by "non so nien-te." The piano accompaniment consists of several staves, including a bass line with a prominent bass clef and a double bar line. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The notation includes various rhythmic values, accidentals, and phrasing slurs.

Figure [1.T]

This F minor music beginning at measure 64 is a recall of the Count's own music that opens the Act 1 Trio.

64

Ob. *fp* *fp* *fp* *fp* *fp*

Clar. (in Sib) *fp* *fp* *fp* *fp* *fp*

Fag. *fp* *fp* *fp* *fp* *fp*

V. I. *f* *p* *f* *p* *fp*

V. II. *f* *p* *fp*

Va. *fp*

C. Va lon - tan dagl' oc - chi mie - i un' in - fi - da, un'em - pia se -

Vc. e B. *f*

Figure [1.U]

Since we moved back to E flat major, the hammer chords before the fermata on a CM chord pivots and once again, the Count must resort to recit, abandoned by the orchestra. He sings: *Vel leggo in volto!* (I can read it in your face!)

229

Recitativo

81 *a tempo*

Vel leg-go in

vol-to!

Figure [1.V]

The count initiates at measure 122 but once again it is in a recitativo texture and without orchestral accompaniment. You would expect the Count's status as a nobleman to trigger accompanied recits, but these moments are always unaccompanied. It is not until his aria where it is properly accompanied, and at that point it is exaggerated. The same music from the recitative moment of *Giudizio* is the same pattern and pitches as the astounded moment when the

Count and Countess are surprised that Susanna emerges from the cabinet: measure 122

“Susanna!?”

The image shows a musical score for measures 120-122. The score includes parts for Oboe (Ob.), Clarinet in Si (Clar. (in Si)), Bassoon (Fag.), Cor Anglais (Cor. (in Mi)), Violin I (V. I.), Violin II (V. II.), Viola (Va.), Clarinet in C (La C.), Bassoon (Il C.), and Cello/Double Bass (Vc. e B.). Measure 120 is marked with the number 120. The woodwinds play chords, while the strings play a rhythmic pattern. The Cor Anglais part includes the instruction "muta in Si alto/B hoch". The vocal parts (La C. and Il C.) enter in measure 122 with the lyrics "Su - san - na!" and the instruction "(con meraviglia)". The Cello/Double Bass part has a dynamic marking "p".

Figure [1.W]

At measure 191, it shows how important it is for doubling to display a secondary meaning of characters: [Figure 1.X]

190

Fl.

Ob.

Clar. (in Sib)

Fag.

V. I

V. II

Va.

S. SUSANNA
Le vo-stre fol-li-e non mer-tan pie-tà. Le vo-stre fol-li-e non mer-tan pie-

La C. LA CONTESSA [col fazzoletto alla bocca per celar il disordine di spirito]
Le vo-stre fol-li-e non mer-tan pie-tà. Le vo-stre fol-li-e non mer-tan pie-

Il C.
poi cru-del-tà.

Ve. e B.

Figure [1.X]

The Countess is instructed to cover her mouth with her handkerchief because of embarrassment. Susanna is singing in a higher register, and the Countess takes on the low-class, patter style singing of Susanna. This will later influence the count at measure 265. Susanna once again sings patter style, but alone. The next time the Countess sings is in a rage. Her anger shocks the Count and he asks Susanna to help him calm her. Susanna sings to try to calm the Countess, and the Count immediately imitates her. He does not know what to do in this situation, and regardless of his nobility, relies on a servant to show him how to speak to his wife. This would be an example of a time to make sure not to add in any extra filigree to the response of the

Count, or if one is added to Susanna, to make sure they are sung exactly the same. The portrayal of the emotional state of the Count depends on it.

227

Fl.

Ob.

Clar. (in Sbb)

Fag.

V. I.

V. II.

Va.

S. SUSANNA (in atto di preghiera)
Si - gno - ra:

La C. LA CONTESSA (al CON
Cru -

II C. IL CONTE (in atto di preghiera)
Ro - si - na...

Vc. e B.

Figure [1.Y]

When the patter music returns, and the women once again sing in thirds, the Count copies this style and sings it back to them.

The Count is doubled in the orchestra, and is treated with melodic originality for the first time in the opera; however, it is short lived when compared to the yet more beautiful melody that Figaro comes up with in measure 425 [Figure 4.A]. The opening Gavotte melody seems childish and comical, comparatively. In this scene, the Count is the only character who does not partake in the melody; rather he sings, mumbling about his plans being thwarted.

The musical score for Figure 1.AA consists of five staves. The top three staves are vocal parts: Soprano (S.), Contralto (La C.), and Contralto (Il C.). The Soprano and Contralto parts (La C.) are mostly silent, indicated by long horizontal lines. The Contralto part (Il C.) has a few notes and is marked 'tir.'. The fourth staff is for Bassoon (F.), with the instruction 'FIGARO [al CONTE]' above it and the lyrics 'Men - te il cef - fo io già non men - to:' below it. The fifth staff is for Violin and Bass (Vc. e B.), with a piano (p) dynamic marking.

Figure [1.AA]

Moving into the beginning of Act 3, we encounter No. 18, Aria: *Hai già vinta la causa*. The Count concludes the longest individual unaccompanied recitative scene in the whole opera, only to enter into his own accompanied recitative, and then an aria proper. However, even his

first text are words he just overheard! Immediately before the aria begins, Susanna says to Figaro: “*hai gia vinta la causa*” and of course, “*Cosa sento*” is from the trio in Act 1.

Scena IV
IL CONTE solo.

Nº 18 Recitativo ed Aria
Recitativo
Maestoso

Flauto I, II
Oboe I, II
Fagotto I, II
Corno I, II
in Re/D
Clarino I, II
in Re/D
Timpani
in Re-La/D-A
Violino I
Violino II
Viola I, II
IL CONTE
Violoncello
e Basso

Hai già vin-ta la cau-sa! co-sa sen-to! In qual lac-cio io ca-de-a?

Figure [1.BB]

The Italian Augmented 6 chord is where the Count begins a departure. (I think the only other Italian Augmented 6 chord in the opera is in Marcellina’s aria?) It is also the most interesting harmony the Count has participated in.

Not only is the Count’s aria preceded by an accompanied recitative, even before the accompanied recitative, he has the longest unaccompanied recitative in the opera. Most often, accompanied recits are only strings. This includes winds, and later in the aria proper, uses

trumpets and timpani. The only other aria that uses the full instrumentation of the orchestra is Figaro's second aria *Non più andrai*, but there it was for military text-painting. It is the longest accompanied recit, and has more shifts and changes than any other aria in the opera.

Additionally, the overall texture of both halves of the aria proper are still demonstrating very rage-like motifs. The Count constantly exhibits two types of music: leaping madness, or mind-numbingly simplistic stepwise/cadential motions. Compared to the music of his wife, he lacks the skills to deliver a thought melodically and with more emotion than impish, childlike anger.

The final example is within the Act 4 Finale: No. 29 Finale: *Contessa perdono!*

The image shows a musical score for the Act 4 Finale, No. 29, titled "Contessa perdono!". The score is written for a full orchestra and includes vocal parts for the Count and the Countess. The orchestration includes Oboe (Ob.), Bassoon (Fag.), Violin I (V. I.), Violin II (V. II.), Viola (Va.), Clarinet (Cl.), Bassoon (B.), and Violoncello/Double Bass (Vc. e B.). The score is in 4/4 time and begins with a dynamic marking of *p* (piano). The vocal parts are in Italian. The Count's part (Tenor) begins with the lyrics "supplichevole) Più do - ci - le io so - no, e - di - co di". The Countess's part (Soprano) begins with the lyrics "tes - sa per - do - no! per - do - no! per - do - no!". The score is marked with "421" and "Imo" at the beginning.

Figure [1.CC]

In this moment, the Count finally receives pity. It is as if we can understand him fully: his natural status and title would have put him in a position to be spoiled, impulsive, and childlike.

This music is a departure from the stereotypical power structure exhibited by the Count earlier. For the first time, he conjures beautiful music, he has learned how to apologize on his own, and a character takes his music from him and responds.

The musical decisions to be made in this moment of music, must be informed based on how the Count's music has been approached in the rest of the opera. Everything from before suggests that the Count causes the orchestra to stop, or leave, or function in a way different than horizontally. If an unintentional fermata is added between the two halves of his apology-song, it negates the major character shift that has just occurred: He finally conjures a thought for himself. This analysis does not take into account the duet between Susanna and the Count, but it would be a worthwhile area of study in the future.

RECITAL 2:

Macbeth Op. 23

by Richard Strauss

and

Piano Quartet No. 1 in C minor Op. 25

- I. *Allegro*
- II. *Intermezzo: Allegro ma non troppo — Trio: Animato*
- III. *Andante con moto*
- IV. *Rondo alla Zingarese: Presto*

by Johannes Brahms
arranged by Arnold Schoenberg

Chelsea Gallo, Conductor
December 8, 2018
Hill Auditorium, University of Michigan
Life Sciences Orchestra

First Dissertation Recital

RECITAL 2 PROGRAM NOTES

Macbeth, Op. 23 by Richard Strauss

The post-Brahms, post-Liszt, and post-Wagner compositional world was consumed by composers searching for their own unique voices. However, composers were also grappling with musical forms that were left mastered by the previous generation. Richard Strauss composed two symphonies before *Macbeth*, and felt utterly dissatisfied with the products. He chose to focus his musical output in the Symphonic Tone Poem: a genre arguably initiated with Mendelssohn, but properly executed previously by Franz Liszt. The young Strauss was composing during this time within the “New German School,” which looked at the previous masters for inspiration and guidance. *Macbeth* precedes the somewhat more famous tone poems *Don Juan*, *Till Eulenspiegel*, and *Death and Transfiguration*. His first Tone Poem was *Aus Italien*.

Like the tragic anti-hero Macbeth, Strauss sought a new world at the cost of the old. In the summer of 1888, Strauss described some of the conflicts he was encountering with the piece’s conception. He said there was:

“an ever-increasing conflict between the musical, poetic content that I want to convey and the three-part sonata form that has come down to us from the classical composers.”

Strauss was trying to adhere to Liszt’s previously articulated idea of music: It must follow poetic and dramatic logic.

The overall programmatic implications are quite hard to follow. There are only two characters deliberately acknowledged by Strauss. Macbeth himself seems to be loosely associated with the opening music and, most importantly this ascending agitated figure [Figure 2. A]:

Allegro, un poco maestoso *3*

The musical score is for the woodwind section of Richard Strauss's *Macbeth*. It features the following parts and markings:

- 2 Flöten** (Flutes): *mf marcato*
- 3. Flöte (Piccolo)** (Piccolo Flute): *gr. Flöte. mf marcato*
- 2 Oboen** (Oboes): *p cresc.*
- Englisch Horn** (English Horn): *p cresc.*
- 2 Clarinetten in B** (Clarinets in B): *mf marcato*
- Bassclarinette in B** (Bass Clarinet in B): *pp cresc.*
- 2 Fagotte** (Bassoons): *pp cresc.*
- Contrafagott** (Contrabassoon): *pp cresc.*
- 1.2 4 Hörner in F** (Horns in F): *p cresc.*
- 3.4** (Horns in F): *mf marcato*

The score is in common time (C) and includes dynamic markings such as *mf*, *p*, and *pp*, as well as performance instructions like *marcato* and *cresc.* (crescendo). A triplet of eighth notes is indicated by a '3' over the notes in several staves.

[FIGURE 2. B]

Trying to precisely follow the plot of Shakespeare's *Macbeth* within Strauss's composition is very difficult. As far as securing its place in the repertoire is concerned, it is not as popular as the two works surrounding it. If Strauss would have just titled the piece "Macbeth: The Man", and had not attempted to take on the responsibility of encapsulating the entire play,

this work may be regarded as a success. I think it serves as a great introduction to Strauss tone poems, and while it is at a slightly more difficult level comparable to *Death and Transfiguration*, it is often perceived as more impressive because of its thicker orchestral texture, complicated transitions, and the virtuosic string writing. It would be very interesting to compare these two pieces and their use of musical devices. The dotted rhythm used to represent Macbeth closely relates to the rhythms used in “The battle between life and death offers no respite to the man” from *Death and Transfiguration*. This style of agitated music would go on to be present in all of Strauss’s tone poems and operas. Baron Von Ochs’s music from *Der Rosenkavalier* is quite similar, albeit comical, and the same applies right before the beheading of John the Baptist in *Salome*.

The only other character from Shakespeare’s play that is compositionally acknowledged by Strauss is Lady Macbeth; however, unlike her husband, she is accompanied by text directly from the play, placed within the score. Lady Macbeth appears relatively close to the beginning of the piece, at the first moment of stillness [FIGURE 2. C]:

(Lady Macbeth. O, eile! Eile her! damit ich meinen Geist in deinen giesse, durch meine tapfere Zunge diese Zweifel und Furchtgespenster aus dem Felde schlage, die dich wegschrecken von dem goldnen Reif, womit das Glück dich gern bekrönen möchte.) divisi

sul ponticello
pp
 sul ponticello
pp

a tempo appassionato, molto rubato

[FIGURE 2. C]

Her words here, from Act 1 Scene 5, come during a moment when she is alone in her chambers reading a letter:

Lady Macbeth:
 Hie thee hither,
 That I may pour my spirits in thine ear;
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 which fate and metaphysical aid doth seem to have
 thee crown'd withal.

Lady Macbeth:
 O, eile! Eile her!
 damit ich meinen Geist in deinen
 giesse,
 durch meine tapfere Zunge
 diese Zweifel und Furchtgespenster
 aus dem Felde schlage, die dich
 wegschrecken
 von dem goldnen Reif, womit das
 Glück
 dich gern bekrönen möchte.

Easier understood in modern English:

Hurry home so I can persuade you
and talk you out of
Whatever is keeping you from going after the crown.
After all, fate and witchcraft
both seem to want you to be king.

Why Strauss chose this specific text is unknown. Perhaps it highlights that Lady Macbeth wanted the crown even more than Macbeth. After this introduction of Lady Macbeth there are no more references in the score to additional characters or plot devices. Her musical identity contrasts with that of Macbeth [FIGURE 1. D]:

The image shows a musical score for piano, consisting of six staves. The first two staves are in treble clef, and the last four are in bass clef. The score is divided into two sections. The first section is marked 'a tempo' and features a steady, rhythmic accompaniment. The second section is marked 'appassionato, molto rubato' and begins with a 'pp' (pianissimo) dynamic. This section is characterized by a more expressive and slower tempo, with a prominent melodic line in the upper staves and a more active bass line. The key signature is one sharp (F#), and the time signature is 2/4.

[FIGURE 2. D]

How Strauss takes their themes and wraps them around each other, having them communicate with one another motivates the arrival of the first climax of the piece, about half way through the work. Approaching the major climax [FIGURE 2. F] the themes fit together

perfectly, as if paralleling the action within the play where Macbeth and Lady Macbeth think they have gotten away with the assassination of King Duncan and assuaging their guilt onto another character [FIGURE 2. E]:

A page of musical notation for a symphony, featuring multiple staves with complex rhythmic patterns, dynamic markings like 'ff' and 'sfz', and various musical symbols. The notation includes treble and bass clefs, time signatures, and various note values and rests. The music is arranged in a multi-staff format, typical of a symphonic score. The page shows a dense arrangement of notes and rests, with some measures containing complex rhythmic figures. Dynamic markings such as 'ff' (fortissimo) and 'sfz' (sforzando) are used throughout. The notation is presented in a clear, professional layout, with a focus on the rhythmic and melodic elements of the piece.

[FIGURE 2. E]

This image shows a page of musical notation for a string quartet. The score is arranged in two systems of staves. The first system consists of eight staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "molto espr." (molto espressivo) and "cresc." (crescendo) in several staves. A "p" (piano) marking is visible at the bottom left of the second system. The music is written in a key signature of one flat and a common time signature. The overall style is that of a classical or romantic era string quartet score.

[FIGURE 2. F]

An interesting aspect of this “triumphant” moment shown in [FIGURE 2. F] is the absence of elements that define the motives of the two characters. There is just a hint of Macbeth’s dotted rhythm, and Lady Macbeth is not to be heard at all. Macbeth’s full theme returns right after this climactic material, but seems to falter and must be handed off.

[FIGURE 2. G]:



The image shows a musical score for Figure 2. G. It consists of five staves. The top two staves are for the piano (treble and bass clefs). The bottom three staves are for the vocal line (soprano, alto, and bass clefs). The music is in common time (C) and features a key signature of one flat (B-flat). The tempo is marked "Tempo primo, Allegro un poco maestoso". The dynamic marking "pp" (pianissimo) is used throughout. The vocal line includes the lyrics "die Hälfte".

[FIGURE 2. G]

This attempt to display Macbeth fails four times.

The stillness associated with Lady Macbeth’s first entrance, happens again four measures after rehearsal T. This time, however, instead of three measures of space before her theme, Macbeth’s fragment theme is presented immediately before hers [FIGURE 2. H]:

The onset of Macbeth's downfall comes after three witches prophesied that he would become king. Later in the play, the three witches reappear and tell Macbeth (now king) of his future once again. One of the three prophecies state that once the local forest comes and marches upon his castle, Macbeth will be defeated:

Act IV, Scene 1:

Third Apparition: Be lion-mettled, proud; and take no care

Who chafes, who frets, or where conspirers are:

Macbeth shall never vanquish'd be until

Great Birnam wood to high Dunsinane hill

Shall come against him.

Perhaps unintentionally depicted by Strauss, it is easy to imagine that the massive string-section chords that occur towards the end of the piece somehow recall this sentiment. [FIGURE 2. J]:

The image displays a page of a musical score, page 346, for a large ensemble. The score is written in a multi-staff format, with various instruments represented by different clefs and staves. The notation is dense, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *C* (Crescendo) and *breit* (broad) are present. Specific percussion instructions are noted, including *Becken gewöhnlich* (Cymbal normally) and *z. Trommel* (with drum). The score is organized into systems, with the top system starting with a *C* marking and the bottom system ending with a *C* marking. The overall appearance is that of a professional musical manuscript.

[FIGURE 2. J]

The final section presents the opening of Macbeth's theme. [FIGURE 1. K]



[FIGURE 2. K]

Shakespeare's Macbeth ends tragically for the title character, but triumphant in justice for Scotland. Macduff defeats Macbeth, after the latter realizes he had misunderstood the witches prophecy. The final scene depicts Macduff bringing Macbeth's head on stage to declare that order has been restored. This brings a whole new meaning to *da capo*, with the last five measures showing the theme that began it all.

Regardless of all these flowery and poetic allusions within the work, the structural issues still exist. The legendary musicologist James Hepokowski, said of the tone poem:

"Strauss makes no attempt whatever to cover the whole ground of Shakespeare's drama; no other character is introduced but Lady Macbeth - and she is really kept in the background of the picture - and absolutely nothing 'happens,' not even the murder of the king. The whole drama is enacted in the soul of Macbeth; apart from the comparatively few bars that depict his wife, the score is entirely concerned with the internal conflict of the three main elements of his character - his ambitious pride, his irresolution, and his love for Lady Macbeth."

In order to rehearse this piece with an amateur orchestra, I decided to divide the work into nine sections: a separation of the different musical moments within the work. This was the first time the Life Sciences Orchestra performed a tone poem by Richard Strauss, and they did a marvelous job. Some challenges included uncommon clef switches for the bassoons and violas. Because a bass trumpet was not available, that musical material was divided into the first trumpet and alto trombone parts. As is typical for Strauss, knowing all the German indications within the score required observation and recall. Overall, the musicians enjoyed performing the work. Performing a piece of music with a tangible text for reference caused them to come up with their own ideas.

Piano Quartet No. 1 in C minor Op. 25

1. *Allegro*
2. *Intermezzo: Allegro ma non troppo — Trio: Animato*
3. *Andante con moto*
4. *Rondo alla Zingarese: Presto*

by Johannes Brahms, orchestrated by Arnold Schoenberg

The second half of the program was Johannes Brahms's Piano Quartet No. 1 in G minor, op. 25, orchestrated by Arnold Schoenberg.

It is difficult to find a composer with whom Schoenberg did not interact during his lifetime. At different times, Schoenberg famously met and spoke with Gustav Mahler, Jean Sibelius and Richard Strauss. Arnold Schoenberg's revolutionary compositional ideas led to the creation of the Second Viennese School where he would guide and influence the musical minds of Anton Webern and Alban Berg.

Another composer that Schoenberg met was Johannes Brahms. Brahms, after seeing a score of Schoenberg's first string quartet, offered to pay for his education; the latter declined, but never forgot the kindness. Around thirty years after the passing of Brahms, Schoenberg declared of Brahms that he "moved toward an unrestricted musical language," and that Brahms "would have been a pioneer if he had simply returned to Mozart, but he did not live on inherited fortune; he made one of this own."

It was during Schoenberg's "exile" to California where he received a commission from the Los Angeles Philharmonic to orchestrate a work of Johannes Brahms. Schoenberg's selection was Brahms's Piano Quartet No. 1 in G minor. Two years after completing the orchestration, when asked about the reason to arrange the Piano Quartet, Schoenberg answered: "it is always very badly played, because the better the pianist, the louder he plays and you hear nothing from

the strings. I wanted at once to hear everything, and this I achieved.” He also expressed his intention “to remain strictly in the style of Brahms and not go farther than he himself would have gone if he lived today.”

However, Schoenberg’s massive orchestral forces were out of the realm of anything Brahms ever composed. Added percussion (especially xylophone) created textures not possible with a Brahmsian orchestra. Brahms had a conservative approach to percussion, writing for triangle on only three occasions: the Fourth Symphony’s third movement, the Academic Overture, and his Haydn Variations.

Comparing the original quartet from Brahms with the orchestration by Schoenberg offers a special insight into Schoenberg’s sound world. Since the opening measures of the quartet are solo piano [Figure 2. L], Schoenberg had the entire breadth of the symphony orchestra to paint with. He ended up choosing the whole clarinet family for this role [Figure 2. M]

Allegro

Violine

Bratsche

Violoncell

Allegro

Pianoforte

p espress.

The image shows a musical score for a string quartet and piano. The top three staves are for Violine (Violin), Bratsche (Viola), and Violoncell (Cello), all of which are currently silent, indicated by a whole rest in each staff. The bottom two staves are for the Pianoforte (Piano). The tempo is marked 'Allegro' at the top of both the string and piano sections. The piano part begins with a melodic line in the right hand, marked 'p espress.' (piano, expressive). The key signature has one flat (B-flat major), and the time signature is 3/4. The piano part consists of four measures, with a fermata over the final note of the first melodic phrase.

[FIGURE 2. L]

Allegro (♩ = 132)

The musical score is for a symphony orchestra, measures 1 through 4. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The time signature is 4/4. The key signature has two flats (B-flat and E-flat). The instruments listed on the left are: Kleine Flöte, 1. 2. Flöte, 1. 2. Oboe, Englisch Horn, Kleine Klarinette (in Es), Klarinette (in B), Baßklarinette (in B), 1. 2. Fagott, Kontrafagott, 1. 2. Horn (in F), 3. 4. Horn (in F), and 1. 2. 3. Trompete (in B). The woodwind parts (Kleine Flöte, 1. 2. Flöte, 1. 2. Oboe, Englisch Horn, Kleine Klarinette, Klarinette, Baßklarinette, 1. 2. Fagott, Kontrafagott) have melodic lines starting in measure 1. The brass parts (1. 2. Horn, 3. 4. Horn, 1. 2. 3. Trompete) are mostly silent until measure 4, where they play a few notes. The score is divided into four measures, numbered 1, 2, 3, and 4 at the top. The first measure has a fermata over the first note of the woodwinds. The second measure has a fermata over the first note of the woodwinds. The third measure has a fermata over the first note of the woodwinds. The fourth measure has a fermata over the first note of the woodwinds. The woodwinds play a melodic line consisting of eighth and quarter notes. The brass instruments play a few notes in the fourth measure, including a double bar line and a fermata.

[FIGURE 2. M]

Having a wider orchestral palette allotted Schoenberg freedoms with the instruments, but caused issues. Some passages appeared idiomatic, but were quite difficult to play, if not impossible. Issues that arose included incredibly quick and rapid octaves in certain wind instruments, quick transitions from arco to *pizz* in the strings, difficult intervals on the cello, and

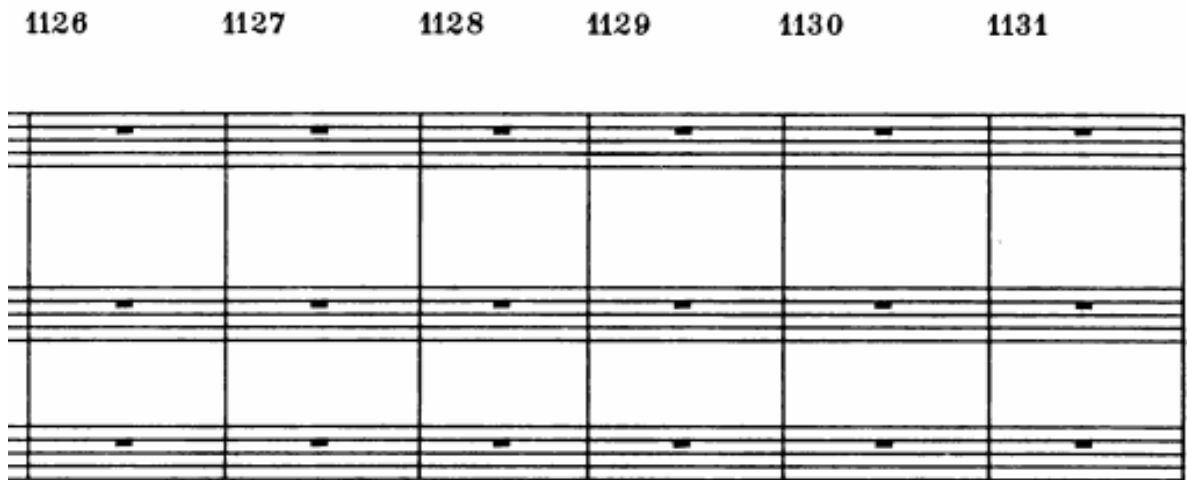
even notes written for the clarinet outside of the instruments range. Overall, the textures of the movements were incredibly thick and required heavy editing, especially the third movement.

Schoenberg would eventually refer to the work as “Brahms’s Fifth.” He strictly adhered to Brahms’s quartet, never adding new melodic material. He left moments intact that Schoenberg acknowledged as the “progressive” side of Brahms, including the opening statement of the first movement.

The fourth and final movement culminates with the full force of Schoenberg’s large, Post-Romantic orchestra. In it, he highlights instruments never used by Brahms (the bass clarinet, the E-flat clarinet, and the xylophone) and at the same time chooses to pay homage to the original quartet by leaving the final string trio like the original. [FIGURE 2. N] and [FIGURE 2. O]:

J. B. 26

[FIGURE 2. N: BRAHMS FINALE]



[FIGURE 2.O: SCHOENBERG FINALE]

The score breathes Schoenberg's compositional style throughout, including massive attention to detail with articulation, dynamics, and layering. However, at times it seems counterproductive: doubling a theme in an entire section and marking the music *mezzo forte* with the melody left to by only *forte* in a single wind part.

In a work like this, the decisions of the conductor become more complex. Approaching Schoenberg's score comes at the behest of Brahms, taking into account both composer's wishes. During the performance, the musicians of the Life Sciences Orchestra achieved some of what Schoenberg wrote about the sound: "Music is only understood when one goes away singing it and only loved when one falls asleep with it in one's head, and finds it still there on waking up the next morning."

RECITAL 3:

Symphony No. 4

by Gustav Mahler

Arranged by Klaus Simon (2007)

Chelsea Gallo, Conductor
April 28, 2019
McIntosh Theatre, University of Michigan
ad hoc ensemble of local players

Final Dissertation Recital

RECITAL 3 PROGRAM NOTES

Symphony No. 4 by Gustav Mahler, arranged by Klaus Simon (2007)

1. *Bedächtig, nicht eilen*
2. *In gemächlicher Bewegung, ohne Hast*
3. *Ruhevoll, poco adagio*
4. *Sehr behaglich*

Similar to Ludwig van Beethoven's placement of his Fourth Symphony between the two mammoths of his Third and Fifth, Gustav Mahler creates a departure of sound worlds with his own Fourth Symphony. In Mahler's Third Symphony, the increase of forces over Beethoven was substantial; a total of eight horns, female choir, boys choir, and an alto soloist. Both symphonies had a programmatic element; for Beethoven faint, and for Mahler quite literal. Parallels of Beethoven and Mahler's Fifth Symphonies exist. The opening motif of Beethoven's Fifth Symphony, with its references to fate, also opens Mahler's Fifth Symphony, in the latter case played by a solo trumpet.

Comparisons between Beethoven and Mahler's Fourth Symphonies are literal and abstract. For both composers, it would be the smallest instrumentation they would use for a symphony: Beethoven reverting to two horns, and writing for only one flute, and Mahler completely removing the low brass. In both cases, the overall atmosphere draws the greatest attention. Due to the smaller orchestral forces, performances of these two works feel closer to chamber music, the experience is more intimate. While he was still music director of the Vienna Philharmonic (from 1898 - 1901) Mahler had a reading of his Fourth Symphony with the orchestra. He found their sound too rough and "inappropriate for the delicate style."

Mahler was no stranger to Beethoven's Fourth Symphony, perhaps quoting it as the opening to his own Symphony No. 1 in D Major "Titan." The first movement of his Fourth has,

as far as Mahler is concerned, a routine form. A study of the symphony back to front allows analysis of themes pertinent to the whole work. The opening sleigh-bell music of the first movement is heard in an entirely different way if one understands its relevance in the finale. Necessary to understanding the piece is also realizing that the reduction in orchestral size was *not* a reference to a classical style, but rather an aesthetic choice. In a more Wagnerian vein, Mahler chose the orchestral forces to reflect exactly what was needed for this particular symphony and sound.

One of the notable characteristics of the second movement comes for the solo violin. Mahler instructs the concertmaster to have a second violin, tuned to different pitches, a technique known as *scordatura*. Within the editor's notes of the Universal Edition full score of the symphony, Renate Stark-Voit describes the decision to utilize this technique:

“Mahler uses the instrumental effect of *scordatura* (tuning the violin strings to uncommon pitches) in the part of the solo violin. It was only after the first sketch that he and his brother-in-law, the violinist Alfred Rosé, concertmaster of the Hofopernorchester, had this idea. The idea itself evolved step by step: All four strings of the instrument were tuned first a half tone and then, in the final version, a full tone higher. The instrument should sound ‘cryingly and brutish’, ‘as if death himself is playing’. Where the path of the death dance leads to, namely in the boundlessness of the ‘heavenly life’.”

This is the only time Mahler wrote for solo concertmaster *scordatura*. The concertmaster must set down their first violin, and take up another with all four strings tuned up a whole step: instead of G-D-A-E the open string pitches become A-E-B-F#. The choice from Mahler arose from a color choice: the sound needed to be harsh, death-like, tense and bright, almost brittle. Supposedly, Alma declared that Mahler was inspired by the painter Arnold Böcklin's “Self Portrait with Death Playing a Fiddle”:



[Figure X.1]

Death, playing his “fiddle” only has one string, the lowest tuned to G. This particular self-portrait (1872) captivates the viewer through perspective: he manipulates the definition of “viewing.” Now hung in Berlin, when one sees this painting, it is easy to think that the canvas begins to function as a two-way mirror: we see through it into both his studio and his psyche. No stranger to creating with death on the mind, it is not shocking that a composer like Mahler would be interested in this artist; Mahler, himself, of course, eventually writing death into every composition. Both artists were familiar with *memento mori*: the infamous phrase telling all those who read it, “Remember, you must die.”

Death is one of three topics every note of Mahler relates to, the other two being children and nature. Often, all three are present in the same moment. For the Fourth Symphony, Mahler wrote:

“It is the cheerfulness of the higher world that is unknown to us, which has something ghastly and horrible for us. In the last movement the child, who, being in the stage of a pupa, already belongs to this higher world, explains how all of this is meant.”

While the first three of Mahler’s symphonies had programs attached, for the Fourth he declared *Pereat den Programmen*: Death to the Programs. However, he left so much material to the contrary. Eventually, he declared “with inner reservations” that he allowed a program for the Fourth Symphony. As recorded by Bruno Walter, Mahler’s account of the program was:

“...the first three movements of the Fourth Symphony could portray life in heaven. One could in the first movement think of the human who is learning to know this life. The movement consists of a great cheerfulness, an unearthly pleasure that attracts as often as it disturbs, an astonishing light and an astonishing desire, in which, of course, human and touching sounds are also present. - The second movement could have the following title: *Freund Hein spielt zum Tanz auf* [death (=Freund Hein) plays his dance]; death strokes the fiddle in a quite bizarre manner and his melody accompanies us up into heaven. *Sankt Ursula selbst dazu lacht* [even Saint ursula is laughing to this]’ thus could the third movement be called, the most earnest of the saints laughs, so cheerful is this sphere [...], solemn, blessed peace, earnest and mild cheerfulness is the character of this movement, in which also deeply painful contrasts - as reminiscences of earthly life -, as well as an intensification of the cheerful up to the brisk, are not missing. - When the human now asks astonished what all this means, that child answers him with the fourth, last movement: This is the heavenly life.”

The question always arising when studying Mahler’s music is what is understood by childhood. Within his book on Mahler’s First Symphony, *Symphonic Evolution*, Burnett James writes:

“It all comes through in the funeral third movement of the First Symphony - the child’s view of death as in the finale of the Fourth Symphony. It is the child’s vision of Heaven. But it was not only the child’s view of death. In Mahler, here as elsewhere, it is the child’s vision eternally haunting the mature, intellectually astute, sophisticated adult. That is one of the dichotomies in Mahler’s music. The child is not so much father of the man as his eternal haunter.”

Fragments of other compositions infiltrate the Fourth Symphony. The eventually-omitted movement from Mahler's First Symphony, *Blumine*, is featured at the climax of the slow, third movement. Was Mahler already thinking about the Fourth Symphony in 1896 even though he did not officially start the composition until 1899? Massive in length, the third movement eclipses the other three in form, focus, and force. While the other three movements have very straightforward forms: I. Sonata II. Scherzo IV. Strophic, the third presents as a theme and variations. In it Mahler uses many new musical ideas and recycles very few, maybe as a compliment to Beethoven's finale of his Second Symphony. The third movement's form could be assessed as A1 - B1 - A2 - B2 - A3 - coda. The opening sixteen bar theme of the movement breaks down into four, four-bar phrases. The desire for a calm, walking atmosphere is more than obvious. The indication *Ruhevoll (Poco adagio)*, the leisurely pizzicato bass line, and the instruction for the *tutti soli* cellos to be *cantabile molto*, all refer to a specific aesthetic. Present through the whole movement are breath marks left at the ends of measures, creating space and dividing structures. In a way, it eliminates the idea of a clear direction. The music wanders, perhaps regarding Mahler's own program note: the observation of heaven would likely cause one to constantly pause and even stop.

For conductors, the pacing of this movement is crucial right from the very beginning. If the initial tempo is too slow, the instruction *Viel langsamer* at measure 62 will be very difficult to attain. With Mahler, there are always two conductors on the podium. Just like with his other symphonies, Mahler makes sure to let the conductor know when to avoid natural tendencies, i.e.: slowing down or speeding up unintentionally, and when to encourage the opposite.

Mahler's consistent implementation of his own songs into the first four symphonies has been, and will continue to be a source for much discussion. Regardless of whether one claims

this a visionary compositional decision or laziness, it does not change the fact that of the first nineteen symphonic movements Mahler wrote thirteen of them either reference or entirely use one of his existing songs.

As a child, Mahler was quite the fabulist. He would run into the woods from his home and upon returning, his mother would ask him where he had gone and he would create wild, elaborate stories about the afternoon. He claimed to have been chased by animals, engaged in battle with soldiers, and abducted by old birds, but the truth was he had been snoozing under trees. Before music became his identity, he was quite convinced he would commit his life to poetry. By not only composing the music but also the words of all his songs, Mahler was able to unify these artistic identities.

The fourth movement is an entire representation of *Das himmlische Leben* (The Heavenly Life) from *Des knaben Wunderhorn* (The Boy's Miraculous Horn.) Naturally, utilizing vocal forces (either soloistically or with full choir) within symphonic texture recalls Beethoven's Ninth Symphony, , and the use of folk song brings that relationship between these two symphonies even closer. Carl Dahlhaus always believed that it was through Mahler's decision to ground his symphonies in "mainly imitation folk song", that he created a connection to the "natural world" and thus nature itself. Mahler had intended for *Das himmlische Leben* to conclude his Third Symphony during a time when he conceived the work in eight movements. Nowadays, *Das himmlische Leben* is often only heard serving as the finale of the Fourth.

The text of the song gives pause: who is singing? Is this a child directly explaining the pleasures and happiness of Heaven? Or maybe this is a parent singing a lullaby.

Das himmlische Leben
(aus Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben;
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod.
Sankt Lucas den Ochs'n töt schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!
Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!

Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,

The Heavenly Life
(from The Boy's Miraculous Horn)

We enjoy heavenly pleasures
and therefore avoid the earthly stuff.
No worldly tumult
is to be heard in heaven.
All live in greatest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfulls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!
If you want roebuck or hare,
on the public streets
they come running right up.
Should a fast day come along,
all the fishes at once come swimming with
joy.

There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

There is just no music on earth

Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

The inner meanings of *Das himmlische Leben* are further comprehended when it is collated with *Das irdische Leben* (The Earthly Life), another song from *Das Knaben Wunderhorn* which Mahler had originally intended to keep as its counterpart. In *Das irdische Leben*, the child is clearly the one speaking, starting with the child begging of its mother to have food. Eventually, the child starves to death after asking three times for bread. This lends greater meaning to the over-the-top attention to food within the poem of *Das himmlische Leben*. The excitement for finally getting to eat and have food is interspersed with the acknowledgement of the Saints looking down on them. The music perfectly paints this oscillation between desperation for the food and acknowledgement from Heaven.

The symphonic movement is truly a strophic song: it has a prelude, several verses and interludes, and a postlude. The following musical examples are excerpts from the same musical moments, but one from Mahler's full-orchestral score, and the other from the Klaus Simon arrangement, the differences of which will be discussed later.

3
it. Plötzlich frisch bewegt^{*)}

ab zu 2
mf gest.

zu 2 gest.

3
Plötzlich frisch bewegt^{*)}
f

3
Plötzlich frisch bewegt^{*)}

Dämpfer ab
Dämpfer ab

Dämpfer ab

Dämpfer ab

Dämpfer ab

3

zu 2

I. & II. Fl. zu 2

I. & II. Picc. zu 2

1. Oboe zu 2

2. Oboe zu 2

Engl. Horn zu 2

Schalltr. auf

1. Clarinet in B zu 2

2. Clarinet in B zu 2

1. Bassoon zu 2

2. Bassoon zu 2

I. & II. Horn in F zu 2

immer gest.

1. & 2. Trumpet in B zu 2

mf mit Dämpf.

1. Trombone zu 2

2. Trombone zu 2

1. & 2. Tuba zu 2

1. & 2. Snare Drum

1. & 2. Cymbal

1. & 2. Bass Drum

1. & 2. Triangle

1. & 2. Castanets

1. & 2. Harp

1. & 2. Violin I

2. Violin I

1. & 2. Violin II

2. Violin II

Vla. mit dem Bogen geschlagen

Vcllo mit dem Bogen geschlagen

Vcllo f pizz. nicht theilen

Vcllo arco

Vcllo p pizz.

Vcllo p

["EXCITEMENT FOR FOOD" MUSIC: MAHLER FULL ORCHESTRATION: Figure 3.A]

This “excited for food” music occurs three times, always prefacing actions towards obtaining food. The excitement of the child is heard in the overall agitated character of these measures and in the use of the bells. Every time Mahler presents this musical idea though, the rest of the orchestration is slightly different in some way: the strings will use *col legno* one time, the order of agitated events will be switched, brass will have extra slides or none at all. Their overall durations are very different, the first occurrence is an elongated passage that exists to establish this mood so it can be later referenced. The second statement lasts for only a phrase, and is immediately interrupted by the return of the Tempo 1 music.

The music attached to heavenly references achieves this identity with a choral-like texture. Slow paced and simply moving, all three statements, just like the “excited for food” music, change with each presentation.

The first statement ends on a half cadence, the second cadences on tonic, and the third is divided into two statements with conclusive chords following the chorale. The final statement of this music transitions the experience into the final dream sequence reminiscent of a lullaby.

71 **Wieder zurückhaltend**

1. 2. F. *pp*

1. 2. Perc.

1. 2. Ob.

Engl. Horn

1. 2. Cl. in B *pp*

Basscl. in B *pp*

1. 3. Fag. *pp*

2.

1. 2. Horn in F **Wieder zurückhaltend**

3. 4. *pp* mit

1. 2. Trp. in F *pp*

Trptl.

Sch.

Hfe. **Wieder zurückhaltend**
nicht brechen *pp*

Singst. *pp*
himmlischen Keller, die Engeln, die backen das Brot.
Wieder zurückhaltend

1. Vi. *pp* mit Dämpfer *pp* Dämpfer ab

2. Vi. *pp* mit Dämpfer *pp* Dämpfer ab

Via. *pp* Dämpfer ab

Vcl. *pp* Dämpfer ab

Cb. *pp* Solo mit Dämpfer *pp* Tutti Dämpfer ab **Wieder zurückhaltend**

[IMAGE HEAVEN SEQUENCE MAHLER: Figure 3.C]

Wieder zurückhaltend

nimmt Fl.

mf

Zit

Triangel

pp

pp

HAAR

pp

pp

-schen Kel - ler, die Eng - lein, die bak - ken das Brot.

Wieder zurückhaltend

(alle, mit Dpf.)

pp
mit Dämpfer

pp

pp

pp
(alle)

pp

[IMAGE HEAVEN SEQUENCE SIMON: Figure 3.D]

Towards the end of the poem, after the excitement for the food subsides, the child has entered a new mental space. Either because of fainting or starvation, or because they have eaten so much they now slumber, the music takes on the identity of a lullaby. An augmentation version of the “heavenly” music, with a different accompaniment texture occurs in measure 169:

The image shows a page of a musical score, specifically measures 169-172. The score is for a symphony, likely Mahler's Symphony No. 1, as indicated by the caption. The instruments listed on the left are: 1.2. Fl. (Flute), Engl. H. (English Horn), 1. Cl. in A (Clarinet), Bz. in B (Bassoon), Hr. (Horn), Singst. (Soprano), 1. Tr. (Trumpet), 2. Tr. (Trumpet), 1. T. (Trombone), 2. T. (Trombone), and C. (Cymbal). The vocal line (Soprano) has the lyrics: "dass Al - les für Freu - den, für Freu - - - den er - wacht." The music is marked with "pp" (pianissimo) and "arco". The score shows a reorchestrated version of a "heavenly" theme, with a different accompaniment texture. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "m. 2".

[REORCHESTRATED “HEAVENLY” THEME MAHLER: Figure 3.E]

170

Fl.

E. H.

Bkl. (B)

Klav.

GESANG

170

Br.

Vc.

pp

pp

pp

pp

Bkl. in B

SVA ell

- les für Freu - den, für Freu - - - den er -

170

170

pp

UE 34 212

L

[REORCHESTRATED “HEAVENLY” THEME SIMON: Figure 3.F]

It is easy to think that the child from *Das irdische Leben* and *Das himmlische Leben* being the same child, just in different moments. The latter is a retreat into the dying child, who is no longer scared or desperate and certainly does not fear death. Following Mahler’s own program defining the first three movements as literal heaven, this highlights a very interesting compositional decision. The opening sleigh bell shakes of the symphony are retroactively the “excitement for food” music. Perhaps this corroborates the statement that this music comes from the perspective of a child, not an adult.

The song has additional heavenly elements to it. Even though the symphony is in G Major, the work ends in E flat major. Like Mozart with *Die Zauberflöte* this could be a “holy-

trinity” reference, since the key has three flats. Both thematic components are present three times, and the nature of the text relies on the observation of a sacrificial lamb.

Instead of Mahler's original version of his Fourth Symphony, a thirteen player arrangement by Klaus Simon published by Universal Edition was performed in this recital. In the full orchestration, Mahler calls for 4 flutes, 3 and 4 doubling piccolo; 3 oboes, 3rd doubling English horn; 3 clarinets, 2 doubling on E flat and 3 doubling on bass clarinet; 3 bassoons, 3rd doubling on contrabassoon; 4 horns, 3 trumpets, timpani plus 4 players covering sleigh bells, glockenspiel, triangle, cymbals, tam tam, and bass drum, a harp, a soprano soloist in the finale, and strings. The orchestration in Simon’s arrangement is: one flute doubling piccolo, one oboe doubling English horn, one clarinet doubling bass clarinet, bassoon, horn, two percussionists playing the same instruments as Mahler’s original except for timpani, harmonium, piano, soprano soloist, and string quintet.

While measure for measure, note for note, the music proceeds verbatim from the original work, Simon becomes very creative assigning material to the instruments he has available. For example, in the first movement at measure 224 in the original version, Mahler here first introduces his “fate” motif, which will further become the famous opening of this Fifth Symphony, in the trumpet. Since Simon does not have a trumpet, he chooses to assign it to the clarinet. The following are illustrations of this passage in Mahler's original score and in Simon's arrangement:

This image shows a page of a musical score, likely from Gustav Mahler's Symphony No. 1, featuring the 'Fate Motif'. The score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- 1.2. Picc.** (Piccolo): Features a prominent melodic line with dynamic markings *ff* and *p*, and the instruction *zu 2*.
- Clrfag.** (Clarinet): Provides harmonic support with a melodic line.
- 1.3. Horn in F** and **2.4.** (Horns): Two staves for the horn section, with dynamic markings *p* and *mf*.
- 1. Trp. in F** and **2.3.** (Trumpets): Two staves for the trumpet section, with dynamic markings *mf* and *pp*.
- Pk.** (Percussion): Includes a snare drum part with a rhythmic pattern.
- Sch.** (Snare): A snare drum part with a rhythmic pattern.
- gr.Tr.** (Grand Timpani): Features a rhythmic pattern with dynamic markings *dim.*, *p*, and *pp*.

The score is marked with the number 228 in the bottom left corner. The 'Fate Motif' is characterized by its rhythmic pattern of eighth and sixteenth notes, often with a descending melodic line.

[MAHLER ORIGINAL FATE MOTIF: Figure 3.G]

223

Fl.

Ob.

Kl. (B)

Fg.

Hr. (F)

Schlw. 1

Schlw. 2

Große Trommel

Schellen

ff

p

mf

dim.

p

pp

[SIMON ARRANGEMENT OF FATE MOTIF: Figure 3.H]

Mahler's Fourth Symphony continues to present more questions than provide answers, not just for itself, but for all his song cycles and symphonies. Klaus Simon's arrangement serves as a fantastic introduction to Mahler's original work and makes its performance logistically possible. Studying and rehearsing it only increases any conductor's hopes and excitement of some day re-encountering and performing the original version of one of Mahler's masterpieces.