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Program Notes for the Graduate Degree Recital of Michael Wheatley

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**PROGRAM NOTES FOR THE GRADUATE DEGREE RECITAL OF
MICHAEL WHEATLEY**

by

Michael Wheatley

Bachelor of Liberal Arts, Excelsior University, 2011

A Research Paper

Submitted in Partial Fulfillment of the Requirement for the
Master of Music Degree

School of Music

in the Graduate School

Southern Illinois University – Carbondale

April 2012

RESEARCH PAPER APPROVAL

PROGRAM NOTES FOR THE GRADUATE DEGREE RECITAL OF MICHAEL WHEATLEY

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Michael Wheatley

A Research Paper

Submitted in Partial Fulfillment of the Requirement for the

Master of Music Degree

In the field of Orchestral Conducting

APPROVED BY:

Professor Edward Benyas, Chair

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School of Music
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Southern Illinois University – Carbondale
April 2012

AN ABSTRACT OF THE RESEARCH PAPER OF

Michael Wheatley for the Master of Music degree, presented on April 13, 2012 at Southern Illinois University – Carbondale.

Title: PROGRAM NOTES FOR THE GRADUATE DEGREE RECITAL OF MICHAEL WHEATLEY: CLAUDE DEBUSSY'S *PRELUDE TO THE AFTERNOON OF A FAUN*; SERGEI RACHMANINOFF'S PIANO CONCERTO NO. 3, OP. 30 IN D; HECTOR BERLIOZ' *SYMPHONIE FANTASTIQUE*; AND, GUSTAV MAHLER'S SYMPHONY NO. 4

MAJOR PROFESSOR: Professor Edward Benyas

The purpose of this document, in partial fulfillment of the degree requirement for the Master of Music degree in Orchestral Conducting, is to explore the historical, contextual, stylistic, programmatic, and general thematic aspects of the major works performed in a set of two graduate degree recitals which included Claude Debussy's *Prelude to the Afternoon of a Faun*; Sergei Rachmaninoff's Piano Concerto No. 3, Op. 30 in d; Hector Berlioz' *Symphonie Fantastique*; and, Gustav Mahler's Symphony No. 4. The works programmed range from early in the Romantic era of western classical music history through the first half of the twentieth-century. Supporting materials are included in several appendices at the end of this document.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	ii
LIST OF FIGURES.....	iv
CHAPTERS	
CHAPTER 1 – Claude Debussy, <i>Prélude à 'L'Après-midi d'un faune</i>	1
CHAPTER 2 – Rachmaninoff, Piano Concerto No. 3 in d minor, Op. 30.....	5
CHAPTER 3 – Hector Berlioz, <i>Symphonie Fantastique</i>	8
CHAPTER 4 – Gustav Mahler, Symphony No. 4.....	14
BIBLIOGRAPHY.....	19
APPENDIX A - <i>L'après-midi d'un faune</i> , by Stéphane Mallarmé.....	22
APPENDIX B – <i>A Written Program for Symphonie Fantastique</i> , by Hector Berlioz.....	24
APPENDIX C - <i>Das himmlische Leben</i> from <i>Des Knaben Wunderhorn</i>	26
VITA.....	28

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1.1. Debussy, Prélude à 'L'Après-midi d'un faune, principal theme.....	3
Figure 1.2. Debussy, Prélude à 'L'Après-midi d'un faune, secondary theme.....	3
Figure 1.3. Debussy, Prélude à 'L'Après-midi d'un faune, conclusion in E-major.....	4
Figure 2.1. Rachmaninoff, Piano Concerto No. 3, principal theme of mvt 1.....	6
Figure 2.2. Rachmaninoff, Piano Conc. N. 3, mvt 2, var. of principal theme from mvt 1.....	6
Figure 2.3. Rachmaninoff, Piano Concerto No. 3, signature “RACH-manin-OFF!”.....	7
Figure 3.1. Berlioz, <i>Symphonie Fantastique</i> , a song for Estelle.....	9
Figure 3.2. Berlioz, <i>Symphonie Fantastique</i> , idée fixe in mvt 1.....	9
Figure 3.3. Berlioz, <i>Symphonie Fantastique</i> , idée fixe in mvt 2.....	10
Figure 3.4. Berlioz, <i>Symphonie Fantastique</i> , idée fixe in mvt 3.....	11
Figure 3.5. Berlioz, <i>Symphonie Fantastique</i> , idée fixe in mvt 4.....	11
Figure 3.6. Berlioz, <i>Symphonie Fantastique</i> , idée fixe in mvt 5.....	12
Figure 4.1. Mahler, Symphony No. 4, brief introduction in mvt 1.....	15
Figure 4.2. Mahler, Symphony No. 4, primary theme of mvt 1.....	16
Figure 4.3. Mahler, Symphony No. 4, foreshadowing the opening of Symphony No. 5.....	16
Figure 4.4. Mahler, Symphony No. 4, “Death’s fiddler” from mvt 2.....	17
Figure 4.5. Mahler, Symphony No. 4, principal theme of mvt 3.....	18

CHAPTER 1 CLAUDE DEBUSSY, *PRÉLUDE À 'L'APRÈS-MIDI D'UN FAUNE*

Claude Debussy was born in Saint-Germain-en-Laye, France on August 22, 1862, and died in Paris on March 25, 1918. The Prelude was composed between 1892 and 1894, and was first heard in late 1894 in Paris. It is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings. A typical performance is approximately 10 minutes in duration.

It became clear early in his life, having shown talent as a pianist, that Debussy's real vocation was to be composition. In 1882, at the age of twenty, he began his studies at the Paris Conservatory. At first impressed by Wagner, he later came to believe that German music had been an unfavorable influence on French composers, and he began to look for alternative forms and techniques, rejecting "teutonic" counterpoint and Wagnerian chromaticism in favor of pre-diatonic modes and newly discovered oriental and whole tone scales and harmonies¹. Debussy's mature style is characterized by forms that are organic rather than symmetrical, themes that are fragmentary and suggestive rather than fully articulated, harmony which is coloristic rather than structural, and meter and pulse which are vaguely defined, combining to produce a musical canvas consisting of indistinct images, imperceptibly growing out of and emerging into one another.

Debussy, along with his compatriot Ravel, is often described as a musical "impressionist," a term that is both illuminating and misleading. The term "impressionism" was coined to describe the school of 19th Century French painters who had rejected traditional aesthetic theories and techniques, instead attempting to convey the sensuous impression of color and light. Since Debussy rejected traditional musical theories and techniques, viewing music in

¹ Jane Fulcher, *Debussy and His World* (Princeton, NJ: Princeton Univ. Press, 2001), 147-148

primarily sensuous and coloristic terms, the label was applied by analogy to his music as well. This was not entirely without justification, given the shared atmospheric qualities of the paintings and music; however, it was also misleading since it caused listeners to assume that these shared characteristics were essential. In fact, Debussy's music has more in common with, and was more directly influenced by, the French poets known as the *symbolists*, who rejected traditional forms and techniques in favor of a freer verse which emphasized sound over sense, producing poems consisting of a series of suggestive images connected in the associative manner of a dream or reverie rather than by logic or an objective narrative². The leading representative of this school of poets was Stéphane Mallarmé, who became Debussy's collaborator and friend.

In 1892, Debussy and Mallarmé conceived the idea of a theatrical performance of Mallarmé's poem *Afternoon of a Faun* to music composed by Debussy. The performance never took place, but Debussy became enthralled with the project, completing music which he called *Prelude to "The Afternoon of a Faun,"* in 1894. Briefly, the poem concerns the unhurried summer daydreams of a faun, the sensual half-human creature of Greek mythology, beginning in erotic fantasy and ending in an sensuous immersion within nature itself³. On the relationship between the music and the poem, Debussy wrote, "The music of this prelude is a very free rendering of...[the] poem. It does not purport to contain everything that is in the poem. It is rather a succession of settings through which the faun's desires and dreams move in the course of

² Fulcher, *Debussy and His World*, 164-166

³ Claude Debussy; Stéphane Mallarmé; William Austin. *Prelude To The Afternoon Of A Faun: An Authoritative Score; Mallarmé's Poem; Backgrounds And Sources; Criticism And Analysis*. (New York: W.W. Norton, 1970), 8-10

that hot afternoon.⁴ When Mallarmé heard the *Prelude*, he was delighted, telling Debussy that the work not only faithfully expressed but enhanced the “verbal music” of his poem⁵.

The *Prelude* begins with an ambiguous chromatic theme in the flute, the very instrument associated with the faun.



Figure 1.1. Debussy, *Prélude à 'L'Après-midi d'un faune*, principal theme

The entrance of the orchestra creates a sense of spaciousness which pervades the piece, suggesting a serene landscape across which the music floats, seeming to grow out of itself. A more rapid variant of the theme appears, twisting and turning as if taken by a sudden breeze. A second theme, longing in character, is passed from strings to winds to solo violin,



Figure 1.2. Debussy, *Prélude à 'L'Après-midi d'un faune*, secondary theme

flowing into a brief scherzo-like passage which eventually leads back to the original theme, soaring in the flute and oboe above the shimmering harp and strings. As the work concludes, muted horns intone the principal theme in parallel harmonies, bringing the *Prelude* to a close as tranquil as was its beginning.

⁴ Claude Debussy; D. E. Inghelbrecht; Margaret Cobb. *Debussy's Letters To Inghelbrecht: The Story Of A Musical Friendship*. (Rochester, NY: University Of Rochester Press, 2005)

⁵ Debussy, Mallarmé, and Austin. *Prelude To The Afternoon Of A Faun*, 113-114

Molto lento e rit. al fine

The musical score is written for piano and consists of two staves. The tempo is marked *Molto lento e rit. al fine*. The piece concludes with a series of chords and melodic lines. Dynamics include *pp*, *m.d.*, *ppp*, and *pp*. The key signature is E major (one sharp).

Figure 1.3. Debussy, *Prélude à 'L'Après-midi d'un faune*, conclusion in E-major.

CHAPTER 2 RACHMANINOFF, PIANO CONCERTO NO. 3 IN D MI, OP. 30

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia on April 1, 1873, and died in Beverly Hills, California on March 28, 1943. His third piano concerto was completed in September of 1909, and the first performance was given with the composer at the piano on November 28, 1909. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, piano, and strings. A typical performance of the works is approximately 43 minutes in duration.

Infamous for both its musical and technical demands on the performer, Rachmaninoff's third piano concerto is considered among the most challenging concertos in the classical repertoire. Written at the same time as his sensuously dark tone poem, *Isle of the Dead*, this work shares its scope and grandeur. Although the concerto was dedicated to Josef Hofmann, this pianist-friend of Rachmaninoff's nevertheless declined to premiere the work, remarking that it was written "not for me", but rather perhaps for the composer himself. Indeed, Rachmaninoff considered it to be his own favorite work⁶. Far more ambitious than his earlier piano concerti, this work seems a worthy successor to the large symphony-concertos of Brahms. While in his earlier concertos the orchestra is most often assigned a more supportive or accompanimental role, in this work the tutti sections at times compete with or join the solo instrument.

The primary theme of the first movement is stated almost immediately by the solo piano.

⁶ Sergei Bertensson, Jay Leyda, and Sophia Satina. *Sergei Rachmaninoff: A Lifetime In Music*. (Bloomington: Indiana University Press, 2001), 316-318



Figure 2.1. Rachmaninoff, Piano Concerto No. 3, principal theme of first movement.

From its principal statement, this theme develops into ever increasing virtuosic complexity, eventually yielding as a second theme gently passes between orchestra and soloist. After a return of the principal theme, an extended development includes multiple climaxes and two solo cadenzas for the pianist. Rachmaninoff actually composed two separate cadenzas for the second, longer solo section in this development. While the first, and most often performed of which, is more chordal and lyrical, Rachmaninoff himself performed the work with his second more rhythmic cadenza⁷. A brief and graceful cadence in the horns returns us to the music of the opening, and thus to a brief coda concluding the movement.

The second movement opens with an extended, lushly voiced theme for the orchestra. Leading to a climax only to give way almost immediately to a secondary theme in the solo piano, this romantic melody is treated to multiple variations. With a sudden, albeit subtle, change of character, the primary theme from the first movement reappears in the guise of a clarinet *scherzando* passage in triple-meter:



Figure 2.2. Rachmaninoff, Piano Concerto No. 3, mvt 2, variation of principal theme from mvt 1.

⁷ Michael Steinberg, *The Concerto: A Listener's Guide* (New York: Oxford Univ. Press, 2000), 366

Winding its way back to the opening themes, an *accelerando* takes us directly into the *Finale* movement.

The third movement of the concerto is broadly structured into three sections. In the first, the strings are featured in a sharp rhythmic motive, coupled with an expansive lyrical theme. Returning again to the primary theme of the first movement, a large middle section is itself structured in three parts, the middle being a very slow and expressive with a brilliant *scherzando* both before and after. With a return of the first section of this movement, the orchestra and soloist modulate from D-minor to D-major, for an ending which is at once both dark and exalted.



Figure 2.3. Rachmaninoff, Piano Concerto No. 3, signature "RACH-manin-OFF!"

The final four notes of the work are identical in rhythm to those which conclude the composer's Piano Concerto No. 2. These four notes form an oft-used signature rhythm of this composer, corresponding to the reading of his name, "RACH-manin-OFF!"

CHAPTER 3 HECTOR BERLIOZ, *SYMPHONIE FANTASTIQUE*

Hector Berlioz was born in La Côte-Saint-André on December 11, 1803, and died in Paris on March 8, 1869. Symphonie Fantastique was composed in 1830, and premiered at the Paris Conservatory in December of that same year. The composer revised the work through 1855. It is scored for two flutes (one doubling on piccolo), two oboes (one doubling on English horn), 2 clarinets (one doubling on Eb clarinet), 4 bassoons, 4 horns, 2 trumpets, two cornets, 3 trombones, 2 tubas, two pairs of timpani, snare drum, cymbals, bass drum, bells, two harps, and strings. A typical performance of this work is approximately 55 minutes in duration.

Orchestral works can very generally be categorized in two distinct ways: *absolute* and *program* music. *Absolute music* is that which carries no extra-musical meaning, such as a specific storyline, but rather exists as music purely for music's sake. Hector Berlioz' masterpiece, the *Symphonie Fantastique*, is a work of this second type. He took as his inspiration the seemingly incredible story which loosely mirrors the composer's own initially unrequited love of Irish actress Henrietta Smithson. Berlioz composed the work, at least in-part, to attract the attentions of this visiting Shakespearian performer⁸. *Symphonie Fantastique* is composed in five movements.

I. **Daydreams & Passions**

The first movement, "Daydreams and Passions" begins with a short introduction in the woodwinds, after which is introduced an unaccompanied melody for the first violins. This plaintive melody describes a sensitive "artist" in the throes of unrequited love, who takes opium in hopes of achieving solace, be it in the form of death or perhaps only temporary oblivion. But as we will see, he achieves neither.

⁸ Richard Taruskin, *Music In The Nineteenth Century*. (Oxford: Oxford University Press, 2010), 320-328



Figure 3.1. Berlioz, *Symphonie Fantastique*, a song for Estelle

This melody, however, was not newly composed for *Symphonie Fantastique*, but rather comes from a song Berlioz wrote when he was a lad of only twelve years, and at that time beset with a first unrequited love of his own in the form of Estelle Fornier, a neighbor's daughter who was six years his senior⁹.

Following this melody, and further introductory musings which describe the unpredictable and irrational rise and fall of the human heart in love, we hear for the first time the melody which Berlioz called his *idée fixe*¹⁰; an obsession in musical form which serves the dual purpose of describing the feminine object of our protagonist's (the aforementioned "artist") obsession, and the melodic subject which ties together all five movements of this work:

 Four staves of musical notation for the *idée fixe* in the first movement. The notation includes various dynamics such as *p*, *espr.*, *poco sf*, *sf*, *dolce*, *cresc. poco a poco*, *animato*, *riten.*, *a tempo*, *dim.*, *p*, *poco f*, *p*, *rit.*, *ff*, *poco rit.*, and *un poco rit.*

Figure 3.2. Berlioz, *Symphonie Fantastique*, *idée fixe* in mvt 1.

Throughout the rest of this movement (and the four movements which follow), this theme is manipulated, developed, pushed, and pulled in an ever more illustrative manner to describe our

⁹ Thomas Forrest Kelly, *First Nights: Five Musical Premieres*, (New Haven: Yale University Press, 2000). 188-189

¹⁰ Taruskin, *Music In The Nineteenth Century*, 320-328

artist's tale. Finally, finding himself inconsolable and exhausted, he turns to prayer, unmistakably represented by Berlioz in *plagal* fashion as the first movement comes to a close.

II. A Ball

In the second movement, introduced by florid solos on harps (Berlioz called for as many as six¹¹), our artist finds himself ever out of reach of his beloved as she twirls from one suitor to the next, as she (our *idée fixe*) now takes the form of a waltz:



Figure 3.3. Berlioz, *Symphonie Fantastique*, *idée fixe* in mvt 2.

III. Scene in the Countryside

The longest movement of the *Symphonie*, this middle movement begins with two shepherds, in the form of an Oboe and English Horn, calling to one another with a *Ranz des Vaches* (the Cow's March)¹². The *idée fixe* now takes on a pastoral air, once again introduced by unaccompanied violins, the harmony being suggested only by the melody itself:

¹¹ Tim Smith, *The NPR Listener's Guide to Classical Music*. (New York: Penguin, 2002), 204

¹² Taruskin, *Music In The Nineteenth Century*, 322



Figure 3.4. Berlioz, *Symphonie Fantastique*, *idée fixe* in mvt 3.

As the tale unfolds, the artist experiences jealousy and rage as his hallucinogenic dreams reveal visions of his beloved in the loving arms of another. Finally, as the movement comes to a seemingly quiet close, we once again hear a shepherd's call. But now the call is only returned by the thunder of four timpani, foreshadowing what is to come in the final two movements.

IV. March to the Scaffold

The artist, believing he has killed his love in a jealous rage, is now marched to his death, accompanied by a quartet of bassoons and thundering brass. We hear the crowds cheering a relentless drive to the artist's final moments of life when clarinet cries out the *idée fixe*, a desperate last call to his beloved:



Figure 3.5. Berlioz, *Symphonie Fantastique*, *idée fixe* in mvt 4.

In the seconds which conclude the fourth movement, percussion and string pizzicatos depict the fall of the axe, and the artist's lifeless head bouncing away, to be mounted to a stake and shown high to a final roar of the crowd.

V. Dream of a Witches' Sabbath

With a diminished seventh chord in hushed tremolo across the violins and violas, the final movement begins in the afterlife. The *idée fixe* takes its final form as the beloved, now transformed into a witch, exacts her revenge on the artist:



Figure 3.6. Berlioz, *Symphonie Fantastique*, *idée fixe* in mvt 5.

Juxtaposed with *idée fixe* throughout the movement, Berlioz quotes the thirteenth-century hymn for the dead, *Dies Irae* (“Day of Wrath”)¹³. Joined by all manner of ghouls and demons, the artist’s torment is depicted by Berlioz’ most innovative and colorful orchestration. *Col legno* in the strings (bouncing the wood of the bow directly on the strings) is used, for example, to depict the rattling of bones. At the height of the din, a fugue bursts forth in the basses and cellos. The work is brought to a close with the riotous screams and laughter of the witch’s consort.

As fascinating as this work is to hear, perform, and experience, so too is the epilogue. Berlioz did eventually, and through characteristically obsessive means, persuade Miss Smithson to become his wife. At his side at their wedding ceremony was none other than Franz Liszt¹⁴. Sadly, their coupling was not meant to last. Their cultural differences, Henrietta having been born in Ireland and he from France, and the fact that for the years following their vows to one

¹³ Richard Taruskin, *Music from the Earliest Notations to the Sixteenth Century*, (New York: Oxford University Press, 2009), 3-7B

¹⁴ Alan Walker, *Franz Liszt: The virtuoso year, 1811-1847*. (Ithaca, NY: Cornell University Press, 1987), 178-180

another her acting career all but disappeared while Berlioz' fame and accomplishments were generally on the rise: unbearable strains were put upon on their relationship. And yet, although they eventually separated, and Berlioz would marry again, he nevertheless supported Henrietta for the rest of her days and credited her with having been the muse of his greatest artistic achievements¹⁵.

¹⁵ Michael Steinberg, *The Symphony: A Listener's Guide*. (New York: Oxford University Press, 1998), 61-63

CHAPTER 4 GUSTAV MAHLER, SYMPHONY NO. 4

Gustav Mahler was born on July 7, 1860 in Kaliste-u-Humpulce in Bohemia (today, the Czech Republic), and died in Vienna on May 18, 1911. His Symphony No. 4 was composed between the years of 1899-1901. It had its first performance by the Kaim Orchestra in Munich, with the composer conducting, and featured Margarete Michalek as soprano, on November 25, 1901. The smallest in scale and duration of Mahler's nine finished symphonies, it is scored for four flutes (two doubling on piccolo), three oboes (one doubling on English horn), three clarinets (one doubling on bass clarinet, another on Eb clarinet), 3 bassoons (one doubling on contrabassoon), four horns, three trumpets, timpani, bass drum, cymbals, sleigh bells, triangle, tam-tam, glockenspiel, harp, strings, and soprano (in the fourth movement). A performance of this work runs approximately 57 minutes in duration.

“My time will come...”

- Gustav Mahler, in a letter to his fiancée, Alma Schindler, in 1902.¹⁶

In 1896, at the age of 36, Mahler completed his longest single work, his gargantuan Symphony No. 3. Requiring well over 150 musicians to perform, and lasting over 90 minutes, it is still today the longest symphony in the standard orchestral repertory¹⁷. With each of his first three symphonies having been composed to ever increasing orchestral forces, it was with confusion, if not outright derision, that his Symphony No. 4 in G major was received in Vienna

¹⁶ Alex Ross, *The Rest Is Noise: Listening To The Twentieth Century*. (New York : Farrar, Straus & Giroux, 2007), 25-26

¹⁷ Ethan Mordden, *A Guide to Orchestral Music*. (New York: Oxford University Press, 1986), 305-306

upon its completion in 1901.¹⁸ From the work's obvious nods to their Classical symphonist forefathers Haydn and Mozart, to the symphony's unexpectedly small orchestration (Mahler's smallest, omitting entirely the use of low brass instruments), Viennese critics and concert-goers alike were left in a daze at the premiere. So surprising and unexpected was this symphony's departure from what they'd come to expect from Gustav Mahler that they actually believed they were being made fun of by the composer¹⁹. It is inconceivable to modern concertgoers that the otherworldly beauty of the third movement this work was actually booed during the premiere. Here in 2011, a century since Mahler's premature death, we see his Symphony No. 4 in its proper perspective: the last of the great *Wunderhorn Symphonies*, the beginning of a new polyphonic style of writing in Mahler's symphonies, as a love letter to eighteenth-century Classicism, and as an hour-long sonic journey from Earth to Heaven.

Although entitled "in G-major", the first movement begins with a bewildering introduction by sleigh bells and imitative flutes in B-minor.

Bedächtig. Nicht eilen

The musical score shows the beginning of the first movement of Mahler's Symphony No. 4. It is in 4/4 time and G major. The tempo is marked 'Bedächtig. Nicht eilen'. The score is for piano, with a piano (p) dynamic at the start. The right hand has a steady eighth-note accompaniment, and the left hand has a melodic line. The dynamics range from piano (p) to fortissimo (ff) and then back to piano (p) and pianissimo (pp).

Figure 4.1. Mahler, Symphony No. 4, brief introduction in mvt 1.

¹⁸ James Zychowicz, "Toward an Ausgabe letzter Hand: The Publication and Revision of Mahler's Fourth Symphony" *The Journal of Musicology*, Vol. 13, No. 2 (Spring, 1995), pp. 260-276, University of California Press, accessed Oct. 21, 2011, Article Stable URL: <http://www.jstor.org/stable/764107>

¹⁹ Lewis Smoley, *Gustav Mahler's Symphonies: Critical Commentary on Recordings since 1986*. (Westport, CT: Greenwood Publishing Group, 1996). xiii-xiv

This introductory motive will serve as a point of reference throughout the first and final movements of the work. In this first utterance, the motive coyly resolves almost immediately into a Schubertian primary theme in G-major.



Figure 4.2. Mahler, Symphony No. 4, primary theme of mvt 1.

What follows is a formally structured *sonata-allegro* first movement, complete with two themes in the exposition, followed by a development section, and a recapitulation. At the climax of the development, we hear for the first time in Mahler's symphonic writing a new polyphonic style which will be utilized more and more in his later symphonies²⁰. Here, all at once in a dizzying flurry of melody, we hear fragments of every theme piled on top of one another, with trumpets joining in playing the opening bars of the yet-to-be-composed Symphony No. 5.

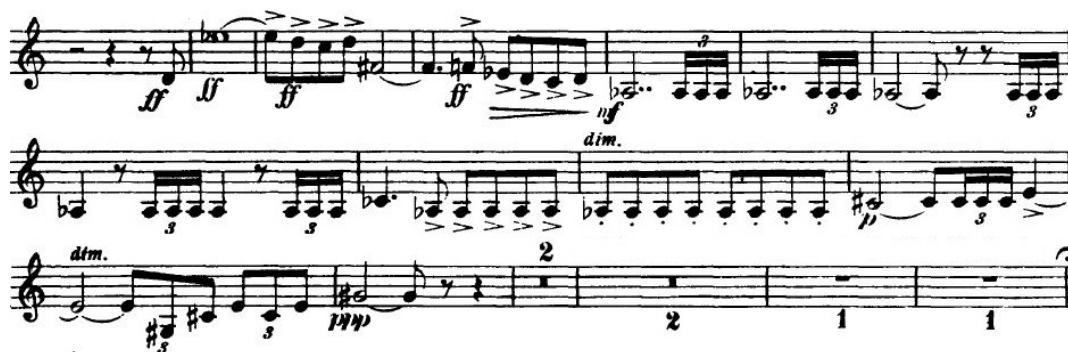


Figure 4.3. Mahler, Symphony No. 4, foreshadowing the opening of Symphony No. 5.

And just as effortlessly as this revelry began, it unravels with the bassoons trailing off into silence, after which we find ourselves already in the middle of the primary theme (measure #239). Thusly, Mahler delivers us into the recapitulation, ending the movement on music with which we are by now quite familiar.

²⁰ Steinberg, *The Symphony: A Listener's Guide*, 307-308

Sounding to modern ears not unlike a scene from a Harry Potter film, the scherzo movement conjures a series of dances. The opening mischievous woodwinds lead us to extended passages for a solo violin tuned a full-step higher than normal. Taking the lead, “Death’s fiddler”²¹ weaves dark and mocking imagery echoed by the surrounding string orchestra,

NE 1. Solo-Violine gestimmt in a
 In gemächlicher Bewegung. Ohne Hast.
 ohne Dämpfer sehr zufahrend immer sehr hervortretend.
 1. Solo.
 wie eine Fiedel.
 1. 2. 3. 4. 5.
 p f p
 f p mf p f p
 p mf sf sf ff p

Figure 4.4. Mahler, Symphony No. 4, “Death’s fiddler” from mvt 2.

until growing ever more tired of the dance, the string basses lead us into a restful interlude. Once rested, the flutes pull us back into the dance once again.

After an earthy dance, Mahler is now ready to begin the journey to Heaven in earnest. Mahler considered this Adagio to be his finest slow movement²². Opening with melodic serenity and calm in the strings, this movement is as transparently beautiful as the first was polyphonically opaque.

²¹ Tim Perry and Gary Bertini, *Review of Mahler Symphony Cycle, Gary Bertini, Conductor*. Accessed October 23, 2011: http://www.musicweb-international.com/classrev/2007/Jan07/Mahler_Bertini_3402382.htm

²² Alma Mahler, Basil Creighton, and Gustav Mahler, *Gustav Mahler: Memories And Letters*. (London: J. Murray, 1946)



Figure 4.5. Mahler, Symphony No. 4, principal theme of mvt 3.

What follows is a series of affecting variations, eventually leading to the greatest emotional climax of the work. Finally, strings carry us gently upward, towards our first vision of heaven.

Of all the myriad voices clamoring to condemn Mahler's new *little* Symphony No. 4 in 1901, there was one statement, made by critic Max Graf, with which Mahler approved: "This symphony has to be read from back to front, like a Hebrew bible."²³ Indeed, it is in the final movement of this work that we find all of the elements of the first three made whole again in the song, "Das himmlische Leben" or "The heavenly life". Hearing the human voice for the first time, in the concluding minutes of this symphony, our journey to heaven ends. Conveyed to us in the voice of a child, we hear of wine that costs a penny in Heaven's cellar, of angels baking bread, and of the music there: "There's no music on the Earth that can be compared to ours."

²³ Donald Mitchell and Andrew Nicholson, eds. *The Mahler Companion*. (Oxford : Oxford University Press, 2002), 200

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APPENDICES

APPENDIX A

L'après-midi d'un faune
by Stéphane Mallarmé

Translation by A. S. Kline, used herein with permission.

These nymphs, I would perpetuate them.
So bright
Their crimson flesh that hovers there, light
In the air drowsy with dense slumbers.
Did I love a dream?
My doubt, mass of ancient night, ends extreme
In many a subtle branch, that remaining the true
Woods themselves, proves, alas, that I too
Offered myself, alone, as triumph, the false ideal
of roses.

Let's see....
or if those women you note
Reflect your fabulous senses' desire!
Faun, illusion escapes from the blue eye,
Cold, like a fount of tears, of the most chaste:
But the other, she, all sighs, contrasts you say
Like a breeze of day warm on your fleece?
No! Through the swoon, heavy and motionless
Stifling with heat the cool morning's struggles
No water, but that which my flute pours,
murmurs
To the grove sprinkled with melodies: and the
sole breeze
Out of the twin pipes, quick to breathe
Before it scatters the sound in an arid rain,
Is unstirred by any wrinkle of the horizon,
The visible breath, artificial and serene,
Of inspiration returning to heights unseen.

O Sicilian shores of a marshy calm
My vanity plunders vying with the sun,
Silent beneath scintillating flowers, RELATE

*'That I was cutting hollow reeds here tamed
By talent: when, on the green gold of distant
Verdure offering its vine to the fountains,
An animal whiteness undulates to rest:
And as a slow prelude in which the pipes exist
This flight of swans, no, of Naiads cower
Or plunge...'*

Inert, all things burn in the tawny hour
Not seeing by what art there fled away together
Too much of hymen desired by one who seeks
there
The *natural A*: then I'll wake to the primal fever
Erect, alone, beneath the ancient flood, light's
power,
Lily! And the one among you all for artlessness.

Other than this sweet nothing shown by their lip,
the kiss
That softly gives assurance of treachery,
My breast, virgin of proof, reveals the mystery
Of the bite from some illustrious tooth planted;
Let that go! Such the arcane chose for confidant,
The great twin reed we play under the azure
ceiling,
That turning towards itself the cheek's
quivering,
Dreams, in a long solo, so we might amuse
The beauties round about by false notes that
confuse
Between itself and our credulous singing;
And create as far as love can, modulating,
The vanishing, from the common dream of pure
flank
Or back followed by my shuttered glances,
Of a sonorous, empty and monotonous line.

Try then, instrument of flights, O malign
Syrinx by the lake where you await me, to
flower again!
I, proud of my murmur, intend to speak at length
Of goddesses: and with idolatrous paintings
Remove again from shadow their waists'
bindings:
So that when I've sucked the grapes' brightness
To banish a regret done away with by my
pretence,
Laughing, I raise the emptied stem to the
summer's sky

And breathing into those luminous skins, then I,
Desiring drunkenness, gaze through them till
evening.

O nymphs, let's rise again with many memories.

*'My eye, piercing the reeds, speared each
immortal*

Neck that drowns its burning in the water

With a cry of rage towards the forest sky;

And the splendid bath of hair slipped by

In brightness and shuddering, O jewels!

I rush there: when, at my feet, entwine (bruised

By the languor tasted in their being-two's evil)

Girls sleeping in each other's arms' sole peril:

I seize them without untangling them and run

To this bank of roses wasting in the sun

All perfume, hated by the frivolous shade

Where our frolic should be like a vanished day.'

I adore you, wrath of virgins, O shy

Delight of the nude sacred burden that glides

Away to flee my fiery lip, drinking

The secret terrors of the flesh like quivering

Lightning: from the feet of the heartless one

To the heart of the timid, in a moment

abandoned

By innocence wet with wild tears or less sad

vapours.

'Happy at conquering these treacherous fears

My crime's to have parted the dishevelled tangle

Of kisses that the gods kept so well mingled:

For I'd scarcely begun to hide an ardent laugh

In one girl's happy depths (holding back

With only a finger, so that her feathery candour

Might be tinted by the passion of her burning

sister,

The little one, naïve and not even blushing)

*Than from my arms, undone by vague dying,
This prey, forever ungrateful, frees itself and is
gone,*

Not pitying the sob with which I was still drunk.'

No matter! Others will lead me towards
happiness

By the horns on my brow knotted with many a
tress:

You know, my passion, how ripe and purple
already

Every pomegranate bursts, murmuring with the
bees:

And our blood, enamoured of what will seize it,
Flows for all the eternal swarm of desire yet.

At the hour when this wood with gold and ashes
heaves

A feast's excited among the extinguished leaves:

Etna! It's on your slopes, visited by Venus

Setting in your lava her heels so artless,

When a sad slumber thunders where the flame
burns low.

I hold the queen!

O certain punishment...

No, but the soul

Void of words, and this heavy body,

Succumb to noon's proud silence slowly:

With no more ado, forgetting blasphemy, I

Must sleep, lying on the thirsty sand, and as I

Love, open my mouth to wine's true
constellation!

Farewell to you, both: I go to see the shadow
you have become.

APPENDIX B

Berlioz himself authored the following program, instructing that it be distributed to the audience at each public performance.

A young musician of morbid sensitivity and ardent imagination poisons himself with opium in a moment of despair caused by frustrated love. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his experiences, feelings and memories are translated in his feverish brain into musical thoughts and images. His beloved becomes for him a melody and like an *idée fixe* which he meets and hears everywhere.

Part one: Daydreams, passions

He remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys he felt even before seeing his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his fits of jealous fury, his returns of tenderness, his religious consolations.

Part two: A ball

He meets again his beloved in a ball during a glittering fête.

Part three: Scene in the countryside

One summer evening in the countryside he hears two shepherds dialoguing with their 'Ranz des vaches'; this pastoral duet, the setting, the gentle rustling of the trees in the light wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier colouring; but she reappears, he feels a pang of anguish, and painful thoughts disturb him: what if she betrayed him... One of the shepherds resumes his simple melody, the other one no longer answers. The sun sets... distant sound of thunder... solitude... silence...

Part four: March to the scaffold

He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the *idée fixe* reappears for a moment like a final thought of love interrupted by the fatal blow.

Part five: Dream of a witches' sabbath

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance-tune, trivial and grotesque: it is she who is coming to the sabbath... Roars of delight at her arrival... She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies Irae**. The dance of the witches. The dance of the witches combined with the *Dies Irae*.

*A hymn sung in funeral ceremonies in the Catholic Church. [HB]

Translation from Berlioz' original French program notes by Michel Austin, reprinted here with the permission of the author. For further information, please refer to www.hberlioz.com

APPENDIX C

*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 sanfterster 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 Ochsen tät 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!

*The Heavenly Life***(from Des Knaben Wunderhorn)**

We enjoy heavenly pleasures
 and therefore avoid earthly ones.
 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 dishfuls 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.

Sollt' ein Fasttag etwa kommen,	Should a fast day come along,
Alle Fische gleich mit Freuden angeschwommen!	all the fishes at once come swimming with joy.
Dort läuft schon Sankt Peter	There goes Saint Peter running
Mit Netz und mit Köder	with his net and his bait
Zum himmlischen Weiher hinein.	to the heavenly pond.
Sankt Martha die Köchin muß sein.	Saint Martha must be the cook.

Kein' Musik ist ja nicht auf Erden,	There is just no music on earth
Die unsrer verglichen kann werden.	that can compare to ours.
Elftausend Jungfrauen	Even the eleven thousand virgins
Zu tanzen sich trauen.	venture to dance,
Sankt Ursula selbst dazu lacht.	and Saint Ursula herself has to laugh.
Kein' Musik ist ja nicht auf Erden,	There is just no music on earth
Die unsrer verglichen kann werden.	that can compare to ours.
Cäcilia mit ihren Verwandten	Cecilia and all her relations
Sind treffliche Hofmusikanten!	make excellent court musicians.
Die englischen Stimmen	The angelic voices
Ermuntern die Sinnen,	gladden our senses,
Daß alles für Freuden erwacht.	so that all awaken for joy.

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