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The voice of instruments: The influence of vocal idioms in the works for solo strings and orchestra by Max Bruch

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THE VOICE OF INSTRUMENTS:
THE INFLUENCE OF VOCAL IDIOMS IN THE
WORKS FOR SOLO STRINGS AND ORCHESTRA

BY

MAX BRUCH

NICHOLAS JOHN HARDISTY

SUBMITTED IN PARTIAL FULFILMENT OF
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SUMMARY

The nineteenth-century German composer Max Bruch is known today for his Violin Concerto No. 1 in g minor, Op. 26 (1868), yet during his lifetime, his reputation was primarily as a composer of large-scale vocal works, including his opera *Die Loreley*, Op. 16 (1863) and his oratorio *Frithjof*, Op. 23 (1864). Whilst the famous violin concerto over-shadowed the rest of Bruch's music, colleagues and critics alike commented on the vocal character of his instrumental music. Benjamin Swalin's observations that Bruch considered the violin to be a *Gesangsinstrument*, an instrument he composed for with an 'unexcelled instinct', provides the inspiration and central focus of this thesis. Considering the many vocal-related titles of Bruch's music, such as *Romanze*, *Serenade*, *Canzone*, *Ave Maria*, and *Kol Nidrei*, clearly such analysis was not unfounded. The purpose of this thesis, therefore, is to examine critically and systematically the extent to which Bruch relies on vocal idioms in his instrumental works. Compositions for the combination of solo string and orchestra will help refine the investigation, which will assess three main aspects: folksong (chapter 1), romance (chapter 2) and recitative (chapter 3). Whilst held in very high esteem, Bruch's attitude towards folksong was that it should act as inspiration for a new creation rather than just becoming a mere arrangement. To this end, Bruch utilised a three-stage process that merges vocal and instrumental qualities into a higher unity and effectively creates a new form. Yet this is not isolated to just folksong-based music since it can be demonstrated as an undercurrent in both his instrumental romances and recitatives. Through thematic and stylistic techniques, a vocal influence pervades the majority of Bruch's instrument works. While each certainly bears a virtuosic instrumental exterior, the majority of works are vocal to their core.

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IN MEMORY OF MY FATHER

INTRODUCTION

Like Goldmark and Tchaikovsky, Bruch was a virile creator who possessed an unexcelled ‘instinct’ for the violin. To him the violin was essentially a *Gesangsinstrument*, admirably suited to a style of invention, coloristic harmonies, solid contrapuntal technique, and free recitatives. His style revealed, moreover, an especial adeptness in the vocal forms.¹

Benjamin Swalin’s enthusiastic appraisal of Max Bruch’s violin music practically jumps off the page ripe with admiration. Published in 1941, a time when the great violin concertos of Beethoven, Mendelssohn, Brahms, Sibelius and Tchaikovsky had already been created, it is Bruch’s instinct for violin composition that Swalin chooses to raise aloft as ‘unexcelled’. Yet it is not this elevated position that provokes interrogation, after all Swalin is entitled to his opinion, but his reasons behind it. What is meant by a ‘*Gesangsinstrument*’, or ‘singing instrument’? In what ways does Bruch reveal his proficiency in vocal forms, particularly the recitative, and how does this relate to his violin music and the ‘instinct’ which Swalin refers?

Quintessential to a deeper understanding of Bruch’s style, these questions remain unanswered both in scholarship and performance. As such, it is the purpose of this thesis to explore the origins and ramifications behind Swalin’s vocal-oriented critique – a first step in reassessing Bruch’s music at large – focusing primarily upon Bruch’s music for violin (which received Swalin’s admiration in the first instance).

Passing the 175th anniversary of Max Bruch’s birth in 2013, celebrations were almost entirely over-shadowed by the anniversaries of Wagner and Verdi. Although the extent of the festivities may well have culminated in a casual reference in a concert programme note, or an isolated academic gathering,² the presence of Bruch’s music is continually felt through regular appearances in concert programmes and radio broadcasts. Burning the eternal flame for this under-appreciated composer is of course his Violin Concerto No. 1, Op. 26 (1868); the staple diet for student and professional violinists alike.

Whilst the First Violin Concerto has out-shone the remainder of some one hundred published compositions from Bruch’s hand, hardly consistent with the level of popularity and skill suggested by Swalin, the situation is not greatly different in academic circles. In this area,

¹ Benjamin F. Swalin, The Violin Concerto, p. 94., *The Violin Concerto: A Study in German Romanticism* (Chapel Hill/North Carolina, 1941), p. 94.

² Christine Baur and Dietrich Kämper (eds.), ‘Max Bruch 175 Jahre’, *Wissenschaftliches Symposium anlässlich des 175. Geburtstages des Komponisten* (Cologne, forth-coming)

research has largely emanated from Bruch's home city of Cologne (where an archive is currently based within the university), centring on Karl Gustav Fellerer's 1974 monograph³ and Wilhelm Lauth's study of Bruch's instrumental music.⁴ Neither, though, is without its issues. Information contained within the former work is often highly questionable,⁵ whereas Lauth's approaches to genre classification are criticised as being too broad to be of particular use.⁶ Although additions have been made since in the form of published papers from themed conferences,⁷ it is not unusual for speakers to have been working on neighbouring or related issues rather than Bruch-specific topics. The current state of research is spear-headed by Klaus Wolfgang Niemöller (b.1929) and Dietrich Kämper (b.1935), the *éminences grises* of Bruch scholarship who, as former chairs of musicology at the University of Cologne, established a Bruch Archive at the same institution. Niemöller's offering regarding the Second Violin Concerto is primarily concerned with discrepancies that exist between the manuscript and first edition,⁸ whilst Kämper's current work is manifest in recent and forthcoming publications of correspondence.⁹ Elsewhere, scarcity of information lay behind conductor and now Bruch-enthusiast Christopher Fifield's biography (published in 1988 and revised in 2005);¹⁰ the only source of reference in the English language. As such, the biography has a very broad scope, charting the important aspects of Bruch's career whilst also trying to offer brief descriptions of the musical works to give the reader a general impression of Bruch's style. Though it is important to remain cautious of Fifield's non-scholarly writing, he presents a wide selection of correspondence to illustrate Bruch's attitudes and character. Indeed, acting as translator and editor, it is praise-worthy that Fifield and his contributors have been able to overcome the significant hurdles of nineteenth-century German writing

³ Karl Gustav Fellerer, *Max Bruch* (Cologne, 1974)

⁴ Wilhelm Lauth, *Max Bruchs Instrumentalwerk* (Cologne, 1967)

⁵ Personal communication from Christopher Fifield (11 June 2012).

⁶ See Klaus Wolfgang Niemöller, 'Der Recitativo-Satz in Max Bruchs Zweitem Violinkonzert: Gedanken zu Instrumentalrezitativ und musikalischer Prosa im 19. Jahrhundert, *Max Bruch Studien, zum 50 Todestag des Komponisten, Beiträge zur rheinischen Musikgeschichte, Vol. 87*, Dietrich Kämper (ed.) (Cologne, 1970), pp. 67-79.

⁷ Dietrich Kämper (ed.), *Max Bruch Studien, zum 50 Todestag des Komponisten, Beiträge zur rheinischen Musikgeschichte*, (Cologne, 1970), Jens Peter Larsen (ed.), *Max Bruch in Sondershausen (1867-1870): Musikwissenschaftliches Symposium am 14./15. Juni 2001 in Sondershausen anlässlich des ersten Max Bruch Festes* (Göttingen, 2004), Christine Baur and Dietrich Kämper (eds.), 'Max Bruch 175 Jahre', *Wissenschaftliches Symposium anlässlich des 175. Geburtstages des Komponisten* (Cologne, forth-coming)

⁸ Klaus Wolfgang Niemöller, 'Der Recitativo-Satz in Max Bruchs Zweitem Violinkonzert: Gedanken zu Instrumentalrezitativ und musikalischer Prosa im 19. Jahrhundert, *Max Bruch Studien, zum 50 Todestag des Komponisten, Beiträge zur rheinischen Musikgeschichte, Vol. 87*, Dietrich Kämper (ed.) (Cologne, 1970), pp. 67-79.

⁹ Hildegard Neuhauser (ed.), 'Noch eines, lieber Freund!...' Breife des rheinischen Komponisten Max Bruch an den kaiserlichen Musikdirektor Arnold Kroegel in Köln (1900-1920) (Berlin, 2008) and a forth-coming publication of correspondence between Max Bruch and Philipp Spitta.

¹⁰ Christopher Fifield, *Max Bruch: His Life and Works* (London, 2005, 2nd edition), p. 11.

styles and that of Bruch himself. While primary sources presented in this examination have frequently been drawn from Fifield's translations (with original wordings only when provided by him), it is not my intention to amend his biographical account. Instead, it seeks to build upon Fifield's work by focusing on specific non-biographical questions in an in-depth analysis. With little presence in scholarship, a critical edition of Bruch's works is unsurprisingly lacking. Whilst Bruch's manuscripts have been consulted where possible, analysis throughout the majority of the present thesis is based upon first editions of his works. As such, rehearsal figures are frequently referred to in the absence of bar numbers amidst the discussion. Similarly, in order to present an overview of large portions of melodic material for instance, some excerpts have been presented in the more compact form of either a piano reduction, or from parts for solo instruments. These excerpts are equally taken from first editions whose creation was often supervised by Bruch himself. The same system has also been adopted for the presentation of examples by composers other than Bruch, all of which have been referenced in the bibliography.

Despite his marginal role in current musical circles, Max Bruch – incidentally just as his contemporary Karl Goldmark, the other composer extolled by Swalin – was well-known throughout Europe during his lifetime, holding posts as both conductor and composer in cities such as Coblenz, Sondershausen, Liverpool, and Berlin.¹¹ Taught by Ferdinand Hiller, and to a lesser extent Vincenz Lachner and Carl Reinecke, Bruch's closest circle of friends and colleagues were some of the most prominent musicians of the age, including Joseph Joachim, Pablo de Sarasate, Ferdinand David, Johannes Brahms, and Clara Schumann. As professor of composition at the Königlische Akademie der Künste in the later years of his life, Bruch would turn his attention to future generations of musicians, counting among them Ralph Vaughan Williams.¹² During his early career Bruch made a name for himself primarily as a vocal composer,¹³ coming to the attention of the public largely through the success of his opera *Die Loreley*, Op. 16 (1862) and his cantata *Frithjof*, Op. 23 (1864). Indeed, such was his reputation that the *New York Times* featured a brief commentary anticipating Bruch's forth-coming visit following his recent departure from his post as conductor of the Liverpool

¹¹ See relevant chapters in *Fifield*

¹² *Ibid.*, p. 242.

¹³ The oratorio *Odysseus*, Op. 41 (1872), apparently did as much for Bruch's reputation as a composer as the First Violin Concerto, cited in *Ibid.*, p. 130.

Philharmonic Orchestra in 1883.¹⁴ Despite frequently returning to vocal composition, as he did during his time in Sondershausen (1867-70), the First Violin Concerto (also Bruch's first published orchestral work) attracted most attention during his life following its composition in 1868. On this point Bruch became increasingly annoyed, receiving a constant stream of requests to play the work even as he continued to compose two further violin concertos and six other concert violin pieces, to say nothing of the remaining six works for orchestra and the violin's larger brothers, the viola and cello. He complained thus to his publisher Fritz Simrock:¹⁵

Nothing compares to the laziness, stupidity and dullness of many German violinists. Every fortnight another one comes to me wanting to play my first Concerto; I have now become rude, and have told them: 'I cannot listen to this Concerto any more – did I perhaps write just this one? Go away and once and for all play the other Concertos, which are just as good, if not better.

In spite of Bruch's ever-increasing catalogue of instrumental works, it is clear from his own statements, and comments made by both his contemporaries and modern critics, that Bruch's instrumental and vocal works are somehow connected. Recurring in a wide range of sources, as with Swalin's earlier statement, their repeated allusion to a sense of vocality presents a common thread. The reviewer of *The Musical Times*, who wrote under the *nom de plume* 'Discus', demonstrated just this a few years after Bruch's death in 1926, complimenting the pairing of such a lyrical concerto (the First Violin Concerto) with a similarly suited violinist on a new gramophone recording.¹⁶ Fifield's observations, informed by examinations of Bruch's correspondence amongst other sources, similarly points towards the vocal realm, as he remarks of *In Memoriam* for solo violin and orchestra, Op. 65 (1893): 'The melodies have the sweetness and lyricism now expected of the composer...'¹⁷ Far from being just a modern impression, this view had already been expressed by musicians and critics close to Bruch even as early as 1868. To mention but one example, the conductor Hermann Levi, offered his thoughts on the First Violin Concerto just after it had been completed:¹⁸

'Try to forget that Mendelssohn and Schumann ever lived, tie yourself directly to Bach and Beethoven,' Levi advised, adding not only an exhortation to use Brahms as a model, but repeating a criticism made before that Bruch's instrumental music was influenced too much by his own vocal music.

¹⁴ Anon, 'Herr Max Bruch in America', *New York Times* (Apr. 11, 1883) (pages unknown) www.nytimes.com (accessed on 01/05/2013).

¹⁵ Letter from Max Bruch to Fritz Simrock (26 November 1887), cited in *Fifield*, p. 77.

¹⁶ 'Discus', 'Gramophone Notes', *The Musical Times*, Vol. 67, No. 995 (Jan.1, 1926), pp. 31-34, at p. 32.

¹⁷ Christopher Fifield, 'The Unknown Bruch', *The Strad* (Aug., 1989), pp. 656-659, at p. 659.

¹⁸ *Fifield*, p. 74. This letter is cited by Fifield without any further reference.

Niemöller, too, makes reference to Levi's earlier criticisms through the writings of Lauth, who adds his own assessment of Bruch's Violin Concerto No. 2, Op. 44 (1878):¹⁹

Lauth projected his opinion that Bruch was to stay 'alien to the essence of instrumental music, at least in the core of his being' and 'his compositional style' should 'also be exclusively vocal even in the instrumental forms.' We are also directed to this movement [the second movement of Op. 44], when he says: 'The vocal models that are indicative of recitative appear to support Levi's observation which was that Bruch could not compose music without the mnemonic trick of applying words.'

Far from the simple notion that Bruch's music contained some vocal gestures or lyrical melodies, Lauth's opinion takes the more extreme perspective that Bruch's instrumental music is thoroughly vocal from the core to the exterior. The viewpoint that Lauth tries to communicate, aligning himself with Levi's own criticisms, is that Bruch's inability to escape the familiar territory of vocal composition is not the product of a conscious path taken by Bruch, but a shortfall in his compositional skill. Indeed, as Bruch's mentor and privy to the intimate workings and deficiencies of Bruch's capabilities, Levi's continued disapproval does much to confirm Lauth's judgement, and the opening remarks of Swalin, suggesting that this subject had been at the heart of their discussions. His hurtful comments that Bruch could not compose without the guidelines of some hypothetical text were not greeted warmly by a now wounded Bruch, as he replied:²⁰

It is not easy for me to find the right answer to your admonition. No artist should find reproofs from competent friends unwelcome, but in this case I have the distinct feeling that you no longer understand me...You say I cannot write any beautiful music without the support of words. I find this viewpoint very strange, especially considering the Violin Concerto, particularly the Adagio.

Evidently Bruch perceived such criticism as a lack of confidence in his abilities; something that would be particularly unwelcome given the considerable insecurity Bruch experienced while composing the First Violin Concerto to which Levi refers.²¹ Yet, the composer tellingly protests too much. Bruch's outward dismissal of Levi's praise carries a note of irritation and touchiness which suggest that Levi had touched a sensitive nerve. Taking into account Bruch's relatively young age at the time, we can also see him on the defensive, fuelled by the

¹⁹ Wilhelm Lauth, *Max Bruchs Instrumentalwerk* (Cologne, 1967), pp. 12, 118, and 90, cited in Klaus Wolfgang Niemöller, 'The Recitative Movement in Bruch's Second Violin Concerto: Thoughts about instrumental recitatives and musical prose in the 19th century', *Studies on Max Bruch for the 50th anniversary of the composer's death*, Dietrich Kämper (ed.) (Cologne, 1970), p. 69. The translation has been kindly provided by Diane Temme.

²⁰ Letter from Max Bruch to Hermann Levi (23 April 1868), cited *Fifield*, p. 74.

²¹ Letter from Max Bruch to Ferdinand Hiller (November 1865), cited in *Fifield*, p. 62.

interest of such eminent violinists as Joseph Joachim and Ferdinand David who championed the work across Europe.²² It is striking that later in life Bruch seemed to have embraced Levi's view. In an interview of 1911, the 73-year old composer was asked by Arthur Abell why he had taken such an interest in the violin and not his own instrument the piano. His response is terse as telling: 'because the violin can sing a melody better than the piano can, and melody is the soul of music.'²³ For all it is worth, this statement confirms Swalin's reference to the violin as a *Gesangsinstrument* and suggests that Bruch had come to terms with the influence of vocal idioms in his instrumental work – which he now sought to defend against the unmelodious music of dawning post-Wagnerism and modernism. But rather than accepting this trait as an unshakable influence, Bruch's statement, and his continued focus on works for violin suggest that he actively sought to maintain a vocal connection. These observations lead us to hypothesis that vocal idioms were a prominent feature in Bruch's instrumental writing. Yet, why should it be of any surprise that Bruch might have approached the violin in this way bearing in mind those musicians that work so closely? During the commentary on prominent works for violin in Joachim's *Violinschule*, although primarily compiled by his student Andreas Moser,²⁴ praise is given chiefly to composers whose works view the violin in much the same way. Beethoven's Violin Concerto, in Joachim's eyes, sets the standard:²⁵

If the highest task of a musical performance is to awaken feelings of solemn devotion in the listener, no grander opportunity to do so is offered to the solo violinist than in this *Larghetto*; nor will he easily find a fitter occasion on which to prove the qualities of the violin as a singing instrument *par excellence*.

Mendelssohn's own Violin Concerto receives a similar treatment from the great violinist, describing the 'lovely flowing song,' and not melody, of the slow movement.²⁶ Joachim's judgment of Spohr's Violin Concerto No. 8 (*Gessangszene*) is no less telling:²⁷

its value lies chiefly in the fact that, more than almost any other piece of this kind, it gives the performer opportunity for delicate phrasing and for exhibiting a noble singing quality of tone.

Not only did Joachim extol the virtues of musical composition as a vehicle to show off the violin's prowess in this matter, or indeed to discuss music in general with a view to emulate

²² *Fifield*, pp. 71-3.

²³ Arthur Abell, *Talks with Great Composers* (New York, 1955), pp. 143-152 cited in *Fifield*, p. 24.

²⁴ Robin Stowell, *The Cambridge Companion to the Violin* (Cambridge, 1992), p. 229.

²⁵ Joseph Joachim and Andreas Moser, *Violin School in 3 Volumes*, Alfred Moffatt (trans.) (London, 1905), p. 183.

²⁶ *Ibid.*, p. 228.

²⁷ *Ibid.*, p. 217

the voice as an ideal (as many, including Sulzer,²⁸ had done before him), he clearly considered this the aim of performers as well, as his comments on Louis Spohr illustrate.

It would be difficult to find another master who has so nobly brought out the advantages possessed by the violin as a singing instrument. There are many cantabile movements by him,...His rendering of allegro movements seems to have been especially attractive, also the power he possessed in adagio of rivalling the human voice.²⁹

Undoubtedly such high acclaim would have been music to Spohr's ears; a violinist who placed his instrument above all others because of its expressive possibilities, but primarily because, 'in its suitability to express the deepest emotions of the heart, wherein, of all instruments, it most nearly approaches the human voice.'³⁰ The relevance of Spohr and Joachim's comments to the present discussion and Max Bruch are two-fold. Firstly, that aside from any hierarchical changes between instrumental and vocal music that occurred around the turn of the nineteenth century, the ideal of the human voice remained a central issue, at least as far as these two prominent violinists are concerned. Secondly, and most importantly, this group of musicians can be traced by a continuous train of thought from Spohr to his student David, and from David to his own student Joachim. When we consider the '*Gesangsszene*' subtitle of Spohr's concerto, alongside the position of David in the composition of Mendelssohn's Violin Concerto, long-thought to be the direct descendent of Bruch's first offering, and finally Joachim's role not only in championing Beethoven's Violin Concerto, but as the primary adviser to Bruch throughout his career, the importance of such attitudes becomes substantial.

Against such a backdrop Bruch's response to Abell is far from a revelation, yet Bruch reveals an insight to his aesthetic leanings. As Harry Seelig explains, Johann Wolfgang von Goethe's important expression 'Don't ever read it! always sing it!' from his novel *Wilhelm Meisters Lehrjahre*,³¹ addresses one of the central issues of art-song; that lieder only comes alive through singing (as the rest of the poem continues to propose) and should not just be read. Johann Gottfried Herder continues along the same lines in his writings: 'Melody is the soul of

²⁸ Nancy Kovaleff Baker and Thomas Christensen (eds. & trans.), *Aesthetics and the art of musical composition in the German Enlightenment* (Cambridge, 1995), pp. 91-92.

²⁹ Joachim, *Violin School*, p. 196-97.

³⁰ *Ibid.*, p. 1.

³¹ Emil Staiger, *J. W. Goethe: Gedichte*, Vol. 1 (Zürich, 1949), p. 93 cited and translated in Harry Seelig, 'The Literary Context', *German Lieder in the Nineteenth Century*, Rufus Hallmark (ed.) (New York, 2010), pp. 3-4.

song...song must be heard, not seen.’³² The likeness of these sentiments to Bruch’s own is striking and the implications for his violin music, and by extension those for viola and cello, are far-reaching. Firstly, while Bruch’s praise for the violin’s capacity to sing a melody may well be the product of his association with the afore-mentioned violinists, crucially the sentiment originates from discussions around the lieder at the turn of the nineteenth century. However, Bruch makes reference to melody as the soul, not of song, but of music, suggesting that the same ideals have been expanded to embrace music as a whole. Indeed, Bruch’s primary grievance against the adherents to the New German School was their negative effect not on music, but on true melody; something which he looked to combat with folksong. Such an outlook undoubtedly adds further weight to the justification of earlier-cited criticisms. While Goethe and Herder suggest something of a symbiotic relationship between words and melody - melody bringing the words to life - the discrepancy between their thoughts and Bruch’s implies that melody had somehow been freed of its textual shackles for the later. Although Bruch does assert the sung dimension of his melodic ideal, the absence of any reference to text paves the way for any vocal-inspired idioms to arise in his instrumental music.

It is the purpose of this investigation, therefore, to explore the extent of influence which vocal idioms held over the instrumental music of Max Bruch. Despite writing 3 symphonies, the lion’s share of his instrumental music falls firmly on the shoulders of the violin. Since most vocal-oriented criticism centred on these violin works, and bearing in mind the prominence of the vocal ideal of those around him, the concert violin works will form an excellent basis from which to focus our discussion. Swalin had already noted the presence of recitative in Bruch’s violin music, and indeed upon closer inspection both the Second Violin Concerto and the *Scottish Fantasy* confirm passages thus marked. Whilst this situation demands further investigation of Bruch’s other violin concertos for similar passages and to provide a basis for comparison, the *Scottish Fantasy* also reveals, as the name suggests, a reliance upon Scottish folksongs. The *Konzertstück* similarly demonstrates this relationship, whilst further afield vocal-inspired titles such as ‘Serenade’ and ‘Romanze’ confirm Swalin’s suspicions. By expanding the scope of the investigation to include all works for the combination of solo strings and orchestra, it will be possible to contextualise not only Bruch’s style of vocal-

³² Fritz Martini, *Deutsche Literaturgeschichte von den Anfängen bis zur Gegenwart* (Stuttgart, 1957), p. 214 cited and translated in Harry Seelig, ‘The Literary Context’, *German Lieder in the Nineteenth Century*, Rufus Hallmark (ed.) (New York, 2010), pp. 3-4.

inspired composition, but to compare the similarities and differences of the works for viola and cello as well. On closer inspection, however, these works are similarly forth-coming in vocal forms. The *Adagio on Celtic Melodies* once again exhibits the influence of folksong, while the *Ave Maria*, a transcription of another vocal work of Bruch's, harbours a further example of recitative. From a total of 15 compositions, three distinct areas are strongly represented, offering an opportunity to refine the scope of our investigation to the use of folksong (Chapter 1), the presence of the romance (Chapter 2), and the recitative (Chapter 3). Rather than establishing the fundamental characteristics of each idiom at present, each will be dealt with on a chapter by chapter basis. This procedure will also offer the chance to consider both the vocal and any instrumental traditions already present in music from which Bruch may have drawn his inspiration. Since Bruch employed folksong melodies within a number of his works, Chapter 1 will consider the ways in which he incorporates this originally vocal material in an instrumental setting. Extrapolating this control model into Chapter 2, the identified characteristics will be a critical tool in evaluating where Bruch's romances retain their primary influence; a form which presents strong traditions in both instrumental and vocal spheres. Finally, Chapter 3 will contemplate the findings of the preceding analysis in order to examine a form which has a mixed and sporadic history within instrumental music, recitative.

CHAPTER 1: FOLKSONG

If you sing and play these melodies you once again experience the holy respect for the power, simplicity, and beauty of the genuine folksong. Don't you agree? A melody like, for example, 'The Beds of Sweet Roses' literally strikes dead hundreds of modern melodies, stone dead I say!¹

Writing to his friend Rudolf von Beckerath in the spring of 1864, Max Bruch betrays a heartfelt love of folksong that, rather than being a fleeting over-enthusiastic display of admiration, would last throughout his entire life. By Bruch's own admission, the completion of his opera *Die Loreley* in 1862 seems to have provoked a searching, or a questioning of the way forward for the young 24-year old.² From a period of concentrated study that followed, examining hundreds of melodies of many nations,³ Bruch's conclusion that folksong would show him the way forward is illustrated in his letter to von Beckerath (above), where, Bruch felt he had expressed his musical 'credo'.⁴ Indeed, Bruch would later hold up folksong as the shining beacon with which to combat the 'unmelodic times'⁵ of the New German School. Undoubtedly his love of folksong was consolidated by his then teacher Vincenz Lachner; the two had met in the autumn of 1862 whilst Bruch tried to secure performances of *Die Loreley*, and Lachner had later taken Bruch on as a student in conducting and orchestration whilst Bruch was in Mannheim.⁶ During this time, and before Bruch had left for Coblenz in the summer of 1864, Lachner encouraged his student to set twelve songs from *The Scots Musical Museum* to his own accompaniment (published in 1863 without opus as his *Twelve Scottish Folksongs*).⁷ The brief encounter and Bruch's growing interest were clearly enough to establish a lasting musical outlook, as a letter to the publisher Fritz Simrock illustrates in 1884, featuring much of the same rhetoric:⁸

As a rule a good folk tune is more valuable than 200 created works of art. I would never have come to anything in this world, if I had not, since my twenty-fourth year, studied folk music of all nations with seriousness, perseverance, and unending interest. There is nothing to compare with the feeling, power, originality and beauty of the folksong...

¹ Letter of Max Bruch to Rudolf von Beckerath (19 March 1864), cited in Fifield's translation from, *Max Bruch: His Life and Works* (London, 2005, 2nd edition), p. 49.

² *Fifield*, pp. 121-122.

³ *Ibid.*, p. 122.

⁴ *Ibid.*, p. 49.

⁵ Letter of Max Bruch to Fritz Simrock (November 1884), cited in *Fifield*, p. 48.

⁶ *Ibid.*, pp. 40-41.

⁷ *Ibid.*, p. 47.

⁸ Letter from Max Bruch to Fritz Simrock (November 1884), cited in *Fifield*, p. 48.

Rather than simply holding folk music in high esteem, Bruch's adoration was so great that he intended to publish a ten-volume series, exhibiting folksongs from various different countries. This project, though, was not to be fulfilled.⁹ Of these countries, two stand out as particular favourites; those from Scotland, leading Bruch to revisit the 600-strong *Scots Musical Museum* on numerous occasions, and those from Scandinavia. The Royal Swedish Academy would go on to recognise Bruch's contributions in promoting music of their homeland in 1903 by making him an honorary member.¹⁰

Folksong, however, was not confined to manifestations in settings for voices or other overtly folk-based pieces, but in any form of music as Bruch admitted that 'the influence of folksong upon my melody is unmistakable – happily so!'¹¹ Whilst certainly there is a strong representation of folk music in his vocal works, especially his *Lieder*, it forms the basis for much of his orchestral work too; including the so-called *Scottish Fantasy*, Op. 46 (1880), *Adagio on Celtic Melodies*, Op. 56 (1891), *Ave Maria*, Op. 61 (1892), *Suite on Russian folk melodies*, Op. 79b (1905), *Konzertstück*, Op. 84 (1911), Double Concerto for clarinet and viola, Op. 88 (1911), and the two posthumously published works: *Serenade on Swedish folk melodies* for Strings (1941), and Suite No. 2 'Nordland' (1956). For the purposes of this discussion, however, only those cast in the instrumental combination of solo string and orchestra (the *Scottish Fantasy*, *Adagio on Celtic Melodies*, *Ave Maria*, *Konzertstück*, and Double Concerto for clarinet and viola) will be examined.

Keeping in mind that folk music could be heard in any number of contexts, as melodies, songs, or dance music, we must establish whether Bruch's conception of folksong lies within the vocal realm. The titles of Bruch's instrumental music offer little help in this respect while the cited correspondence portrays the notion that folksong merely provided an ideal source of melodic material. Although he refers to his own folk-based music as either 'tunes' or

⁹ Personal communication from Prof. Dietrich Kämper (27 July 2012).

¹⁰ *Fifield*, p. 279.

¹¹ Letter of Max Bruch to Fritz Simrock (December 1875), cited in *Fifield*, p. 47.

‘melodies’, reference to original source material consistently treats the music as ‘songs’, as indeed Bruch wrote to Fritz Simrock in December of 1890: ¹²

The first melody is Scottish, the second (in E major) Irish. As it was impossible to write ‘Adagio on Scottish and Irish Melodies’ (*sic*) on the title page, I lit on the idea...of using the portmanteau term ‘Celtic.’ But now I’ve come to believe that the Scots are actually not Celts at all...On the other hand, no one knows the old collection of Scottish songs from which I took the first melody...

Bruch’s meaning here is not lost in translation since he writes ‘Schottische Lieder’¹³ and not variations upon ‘Volksmusik’ or ‘Volksmelodien’. His correspondence to von Beckerath, a close friend who was asked to compile a biography of the composer for publication in the *Musikalisches Wochenblatt* in 1870, shows a similar inclination. Amidst Bruch’s recollections about his earlier career, he reminisces upon the apparently life-changing decision to study folksong that we made reference to earlier:¹⁴

I had thought to recognize that true melody is what is lacking in modern music (perhaps the influence of that modish instrument, the piano), and now I do not hesitate to study genuine melody at its source: since 1862 I have exclusively preoccupied myself with folksong ([whilst living in] Munich and Mannheim). I seriously studied hundreds of songs from all nations in the search for characteristic expression, periodic arrangements, rhythmic construction etc. Today I still believe that the melodic beauty of genuine folksong is only rarely achieved in creative works of art. But everyone today should at least refresh themselves at this source...The works 1862-67 show signs of this study.

Whilst Bruch highlights that the years immediately preceding his biographical entry were influenced by folksong (1862-67), the next decade would be as equally devoted. By the time Bruch had completed his first purely instrumental work to include folksong in 1880, the *Scottish Fantasy*, he had already spent some 18 years working with folk music in an entirely vocal form. From this period his *Twelve Scottish Folksongs, Ten Lieder*, Op. 17, *Four Lieder*, Op. 18, and *Five Lieder for mixed chorus*, Op. 22, all contain folksongs. After such an extended time working from a vocal perspective alone, a time when no folk-based instrumental or chamber music appeared, it seems unlikely that folksong could remain seen as music without a vocal foundation. Indeed, these compositions would have undoubtedly contributed to the wealth of music performed for private consumption, the main outlet for

¹² Letter of Max Bruch to Fritz Simrock (10 December 1890), translated by Bradford Robinson and cited in Wolfgang Eggerking’s preface to Max Bruch, *Adagio nach Keltischen Melodien*, Op. 56, full score (München: Musikproduktion Höflich, 2011) reprint of (Berlin: Simrock, 1890), pp. 3-4.

¹³ Letter of Max Bruch to Fritz Simrock (10 December 1890), cited in Wolfgang Eggerking’s (un-translated) preface to Max Bruch, *Adagio nach Keltischen Melodien*, Op. 56, full score (München: Musikproduktion Höflich, 2011) reprint of (Berlin: Simrock, 1890), p. 2.

¹⁴ Letter of Max Bruch to Rudolf von Beckerath (16 October 1870), cited in *Fifield*, p. 122.

folksong in at least the first half of the nineteenth century.¹⁵ Although Bruch's reverence for folksong extended well beyond Germany, there is little evidence to suggest that he experienced them in their original habitats. Even when Bruch held the post of director at the Liverpool Philharmonic Orchestra from 1880-1883, there is no indication that his particular love of Scottish folksong took him north of the border. Instead, Bruch's primary experience would have been in this private setting, singing the melodies and accompanying (folksong collections ordinarily contained figured basslines or light accompaniment) himself on the piano.¹⁶ Bruch makes reference to this mode of consumption in his earlier letter to von Beckerath when he writes 'if you sing *and* [my italics] play these melodies...'¹⁷

What finally confirms the vocal conception of Bruch's folksong, however, relates to his comments during his interview with Arthur Abell.¹⁸ That the violin should be the foremost instrumental vehicle in singing a melody, a melody whose ideal inspiration is found in folksong, it comes as no surprise that a solo violin should be the first to take up the baton in the *Scottish Fantasy*. Bruch's comments have an additional and highly significant implication. By avoiding the piano because of its deficiencies in 'singing' a melody, preferring the violin for the inverse reason, we can infer that *all* melodies should be sung in Bruch's eyes. If this were not the case, it would firstly be unnecessary for Bruch to compare instrumental qualities on this condition, and secondly that Bruch would have written more widely for other instruments, including for his own, the piano. That this opinion is comparable with the earlier writings central to lieder of Goethe (Don't ever read it! Always sing it!¹⁹) and Herder (Melody is the soul of song...song must be heard, not seen²⁰), only helps to validate Bruch's vocal-oriented standpoint. On this basis, the self-acknowledged influence of folksong upon Bruch's melodic writing, and the suggested presence in much of his instrumental music (implied by their titles), offers the first opportunity to examine the influence of vocal idioms on Bruch's instrumental music. For the present discussion, however, the primary question remains as to what form and extent this influence takes. Does

¹⁵ Natasha Loges, 'How to make a 'Volkslied': Early models in the songs of Johannes Brahms', *Music & Letters*, Vol. 93, No. 3 (Aug., 2012), pp. 316-349 at p. 321.

¹⁶ Accompanying oneself at home, and indeed on the concert stage, was a notable occurrence in the nineteenth century. See Robin Terrill Bier, 'The Ideal Orpheus: An Analysis of Virtuoso self-Accompanied Singing as a Historical Vocal Performance Practice' (PhD dissertation, University of York, 2013).

¹⁷ Letter of Max Bruch to Rudolf von Beckerath (19 March 1864), cited in *Fifield*, p. 49.

¹⁸ Abell, *Talks with Great Composers*, pp. 143-152 cited in *Fifield*, p. 24.

¹⁹ Staiger, *J. W. Goethe: Gedichte*, p. 93 cited in Harry Seelig, 'The Literary Context', p. 3.

²⁰ Fritz Martini, *Deutsche Literaturgeschichte von den Anfängen bis zur Gegenwart* (Stuttgart, 1957), 214 cited in *ibid.*, pp.3-4.

folksong simply represent a series of stylistic criteria that Bruch attempts to emulate, or are individual folksongs directly incorporated into his music? In the case of the latter we must ask what form such inclusion takes. Whether the original vocal characteristics are preserved and possibly enhanced, or whether Bruch's approach is firmly instrumental from the first instance. To answer these questions we will proceed in three steps. Firstly, to uncover Bruch's primary sources of inspiration and to examine the mode of any direct incorporation. Having established this basis, the extent to which these melodies are harnessed will be charted and the ways in which any new material might be created. Finally, any differences between Bruch's instrumental approaches and the incorporated vocal characteristics will be compared.

Before any of these stages are undertaken, however, it is important to establish Bruch's approach when composing for voices. As the exemplary model of melody in folksong, a position Bruch announces in his letter to von Beckerath cited at the very opening of this chapter,²¹ 'The beds of sweet Roses' may serve as the first purely vocal example for consideration. Bruch's favourite folksong collection, *The Scots Musical Museum*²² would serve as the source material for this melody. Presented in six volumes of one hundred songs each over the course of sixteen years (1787-1803), this collection is the product of James Johnson (c. 1750-1811), a music engraver from Edinburgh. Publishing the collection himself, he enlisted the help of Stephen and William Clarke to provide bass lines and figured bass to the songs, as well as the expertise of Robert Burns at a later stage after the first volume had been released. The subsequent volumes are full of Burns' work, particularly so in terms of reconstructing and editing of the songs.²³ Whilst key is the obvious distinction when comparing Bruch and Johnson's writing side by side (see **Ex. 1**), it quickly becomes clear that Bruch's representation is a faithful one, whole-heartedly adopted addition. Despite there being no equivocation as to Bruch's source, there are a number of minor details that require attention. The numerous grace notes present at the end of each phrase (and elsewhere) in Johnson's collection clearly do not take Bruch's fancy. We might hypothesise that this is an effort on Bruch's part to present folksong in a light as simple and naïve as possible, characteristics that he openly admired and which set folksong and art-song apart. Having

²¹ Letter of Max Bruch to Rudolf von Beckerath (19 March 1864), cited in *Fifield*, p. 49.

²² James Johnson, *The Scots Musical Museum*, 6 Vols. (Edinburgh, 1783-1803).

²³ Frank Kidson, et al., 'Johnson, James', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14)

established this simplistic base, Bruch then draws the folksong towards the realm of art music by developing ornamentation in an over-arching progression. For example, in b. 8, and when the phrase is repeated in b. 12 (both finishing on the word 'gay'), Bruch ignores the decoration, yet, in the following pair of phrases, bb. 16 and 24 (both finishing on the word 'play'), the ornament appears in a written-out form. This is all preparation for more extensive decorations that are a feature of the folksong in the final eight bars (bb. 21-28), taking the previous eight-bar phrase as a subject for small-scale elaboration, especially in bb. 22 and 25. A small rhythmical discrepancy also arises at the apex of each phrase, with Johnson's collection separating each with a short rest, while Bruch writes in a continuous fashion. We might justify this disparity partly through an over-zealous dictation of the folksong on Johnson's part, or similarly that Bruch felt no need to notate a breath that naturally falls at such a point. Marking a rest in an equivalent location in b. 20 deflates such an explanation, however. At this point the hiatus punctuates the beginning of the final phrase, giving it greater poise not entirely unlike Johnson's similar device later in b. 24. Notably the dotted crotchet that ended the previous phrase is cut short in Bruch's case and not the upbeat to that which follows. Here again Bruch's drive for consistent material is at work, illustrated in this case by the consistent quaver-length upbeat. Bruch only breaks this pattern in b. 16, following a rhythm that reflects the new text, springing into the following bar ('down among'), as with Johnson's version. Bruch, though, is quick to iron-out the irregular repetition that Johnson notates in b. 24, preferring once more a consistent approach.

'The beds of sweet Roses'

as featured in the *Twelve Scottish Folksongs*

Max Bruch
12 Scottish Folksongs

James Johnson
Scots Musical Museum

As I was a walking in the morning in May, The little birds were

6

singing de-light-ful and gay, the little birds were singing de-light-ful and gay, where

13

I and my true love did often sport and play, down among the beds of sweet ros-

20

-es, where I and my true love did often sport and

24

play, down among the beds of sweet roses.

Ex. 1 – comparison score of the folksong 'The beds of sweet Roses' as featured in M. Bruch, *Twelve Scottish Folksongs*

With the exception of small refinements, Bruch's earlier praise for the folksong would seem justified in the absence of any major departures from Johnson's collection. While certainly this was the work of a beginner, with a brief simply to arrange the folk material, how does Bruch's instrumental music compare?

BRUCH'S SOURCES

As pointed out by Fifield, the *Scottish Fantasy* contains four folksongs: 'Auld Rob Morris', 'The Dusty Miller', 'I'm a' doun for lack o'Johnnie' and 'Scots Wha hae,'²⁴ each one providing the thematic basis for their respective movement of this four-movement work. As with his earlier vocal arrangements in 1863, Bruch would look to *The Scots Musical Museum* for inspiration. Whilst certainly 'Scots Wha hae' and 'Auld Rob Morris' feature in Johnson's collection, the latter bears little relationship with the theme of the opening movement of the *Scottish Fantasy*. Instead, as violinist Rachel Barton Pine explains, Bruch employs the song 'Throw the Wood Laddie', a work which is frequently confused with 'Auld Rob Morris'.²⁵ As a popular eighteenth-century tune, the melody is featured in the second volume of Scottish publisher Robert Bremner's (1713-1789) *Scots Songs for Voice and Harpsichord*;²⁶ a two-volume collection published in c.1770.²⁷ Betraying his training as a cellist, flautist, and scholar (having published well-received treatises for both instruments),²⁸ John Gunn (1765-1824) also presents the song in his 1789 publication *Forty favourite Scotch Airs adapted for Violin, German Flute or Violoncello*.²⁹

After an expressive introduction, Bruch employs a sixteen-bar section of 'Throw the Wood Laddie' in the first movement of the *Scottish Fantasy*, beginning at Fig. E. Comparing versions of Bremner and Gunn alongside Bruch's own (see Ex. 2), it is clear that some discrepancies are present between them in terms of pitch, rhythm, ornamentation and so on. Considering the aural transmission of folk music, and the inherent openness to variation between sources, this is not surprising. Perhaps the most obvious of these differences is that Bruch has enhanced the solo violin part with numerous double stops, and that all three

²⁴ Fifield, pp. 166-167.

²⁵ Rachel Barton Pine, liner notes to *Scottish Fantasies for Violin and Orchestra*. 2005. Compact disc. CDR 90000 083

²⁶ Robert Bremner, *Scots Songs for Voice and Harpsichord*, Vol. 2 (London, c.1770)

²⁷ David Johnson, 'Bremner, Robert', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14)

²⁸ David Johnson and Suzanne Wijsman, 'Gunn, John', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14)

²⁹ John Gunn, *Forty favourite Scotch Airs adapted for Violin, German Flute or Violoncello* (London, 1789)

versions are written in different keys. Not only is it likely that Bremner and Gunn encountered these folksongs in various keys depending on their sources, but that they might also have adjusted these to suit their publications, particularly so in the case of Gunn whose collection is aimed at instrumentalists. Whilst other inconsistencies may suggest that neither Bremner nor Gunn's publications are Bruch's source for this folksong, the choice of key on Bruch's part, as with the collectors, is likely to be an acceptable feature to change. The first eight-bar section, though, shows only minor deviations, and importantly that the pattern of pitches are consistent across the three versions.

The first deviation occurs in the first complete bar, where Bruch ignores the trilled note and opts for a more relaxed triplet decoration at the end of the bar, creating tighter motivic connections with other triplet figures that follow in bb. 5, 7, 13 and 15 as a result. However, these triplet figures (essentially written-out turns) show a preference for embellishment over the simple dotted crotchet that both Bremner and Gunn present instead. Repeating the two-bar phrases that start at the end of bb. 4 and 12 an octave higher in bb. 6 and 14, Bruch adopts a simple variation technique which is not entirely uncommon in Scottish folksong collections, particularly in Neil Gow's instrumental-orientated *Repository of Dance Music of Scotland* that will be encountered later. Both folksong sources show that each of these short phrases are drawn to an end by a falling accented passing note, yet Bruch prefers the more rustic falling third that misses out the intermediate step altogether. Bruch's rhythm differs here too, and whilst the crotchet-dotted quaver that Bruch employs matches the other feminine endings of the melody consistently (bb. 4 and 12), it might at first seem a little strange when a simple pair of crotchets would suffice. The effect of this shortening of the last note of the phrase is two-fold; firstly it simulates the point at which a singer might take a breath before progressing on to the next phrase. Secondly, and related to the first, it communicates to the solo violinist where the phrase ends; something otherwise represented in the folksong text by

'Throw the Wood Laddie'

feature in the *Scottish Fantasy* (movt.1)

Robert Bremner
Scots Songs for Voice and Harpsichord

Max Bruch
Scottish Fantasy

John Gunn
Forty Scotch Airs adapted for Violin, German Flute or Violincello

5 O San die why leaves thou thy Nelly to

9 mournm thy presence could ease me, when naithing could

14 please me, now downe High on the banks of the Burn or

throw the wood Laddie un - til thou re - turn.

Ex. 2 – comparison score of the folksong ‘Throw the Wood Laddie’, as featured in the opening movement of M. Bruch, *Scottish Fantasy*, Op. 46

a comma. Interestingly, a rhythmic inconsistency arises from the two folksong sources. Whilst the dotted upbeat that opens the folksong is shared by all parties, each phrase opening from here on alternates between this same dotted figure and one of simple quavers. Both Bremner and Gunn are clearly keen to include this variety, yet both alternate in the opposite order to one another. Bruch, on the other hand, chooses to ignore the rhythmic variety, preferring to employ a dotted rhythm consistently throughout. As with his choice of triplet ornamentation, the result is once more a tighter thematic relationship whilst harnessing a more characteristic ‘flavour’ of folksong. During the second section (bb. 8-16), though, Bruch begins to break with both sources. Thematically, the first three bars of this section are consistent in all three versions, opening in much the same way as the first, followed by an enhanced descent in b. 11. However, Bruch casts his melody in the dominant rather than remaining in the tonic. From b. 12, Bruch ignores the larger continuous material in both folksong collections, reiterating in their place the final four bars of the first section, complete with repetition at the higher octave. Interestingly in this second section, Bruch uses the original trilled ornament of the opening phrase, adding a small sense of development, and suggesting that he may well have been aware of either of the two sources.

The second movement of the *Scottish Fantasy* is based upon the folksong ‘The Dusty Miller’, which can be found in at least four different folksong collections. Once more Johnson’s huge *Scots Musical Museum* (vol. II)³⁰ provides the first point of reference. Slightly later, William Chappell (1809-1888), an English music publisher based in London, and founder of the Musical Antiquarian Society, presents another source in the second volume of his *Popular Music of Olden Time*.³¹ With harmonisations to each song, ballad, or dance tune provided by G. A. Macfarren, the two volumes were published over the course of four years (1855-1859).³² Chappell highlights one of his own sources, *The Compleat Country Dancing Master*³³ by the famous John Walsh (1709-1766), published in 1740.³⁴ John Glen’s (1833-1904) *Early Scottish Melodies*³⁵ presents the final source for examination. Whilst the

³⁰ James Johnson, *The Scots Musical Museum*, Vol. 2 (Edinburgh, 1783-1803)

³¹ William Chappell, *Popular Music of Olden Time*, Vol. 2 (London, 1859)

³² Anon, ‘Chappell, William’, *The Oxford Dictionary of Music*, 2nd revised edition. Michael Kennedy (ed.), *Oxford Music Online*, www.oxfordmusiconline.com (accessed on 23/04/14)

³³ John Walsh, *The Compleat [sic.] Country Dancing Master* (London, 1740)

³⁴ Frank Kidson, et al., ‘Walsh, John (ii)’ *Grove Music Online*. *Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14)

³⁵ John Glen, *Early Scottish Melodies* (Edinburgh, 1900)

collection was published around twenty years after the *Scottish Fantasy* in 1900, Glen's intention to correct errors of previous publications may still be helpful in our discussion.

Following an introduction that relates strongly with fragments of the folksong melody to come, Bruch's first use of the folksong as an entire phrase begins in the third bar of Fig. A. Comparing the various sources at this point (see Ex. 2) it is clear that a high level of consistency is present across the five versions, although all but Chappell's melody are cast in G major (this is interesting in itself since Chappell's song is based upon that of Walsh). As with 'Throw the Wood Laddie', Bruch is quick to enhance the melody through double stops throughout the first four bars. Within this short phrase, a number of small discrepancies can be seen. Rhythmically speaking, Bruch avoids some of the longer note lengths that arise mid-phrase, such as in bb. 2, 4, 6, and 8 of the Chappell and Glen collections. The simple crotchets of the Johnson and Walsh collections do not seem to fit the bill either. Instead, Bruch requires a more energetic outlook, highlighting the syncopation of the second and fourth bars with a pair of quavers. Such an approach resonates with Bruch's marking (placed above the score at Fig. A just prior to the folksong entry) that this melody should be considered a dance (*Tanz.*), suggesting perhaps that he too, like Chappell, had seen Walsh's collection of tunes for dancing. Repeating these first two bars, Bruch constructs a definite close to the phrase by simply omitting the final crotchet and accented the newly created minim. Whilst this is not the case in any folksong source, they all continue to use the feminine gesture, the fourth bar reveals an earlier choice on Bruch's part. At the opening of the second bar, Bruch's melody falls by a fourth, before springing back up in the following bar. This is at considerable variance with the other sources. However, it is clearly present in the various sources (at the apex of the third and fourth bars) as the first two-bar phrase repeats. In this instance, Bruch, as he had done before, pursues a more consistent path than the sources present. As the second part of the melody begins in the fifth bar, Bruch starts to break away from earlier sources. Certainly a relationship is still present between versions, such as in b. 6, but Johnson's collection clearly remains as Bruch's primary model (with exception to Johnson's abnormal use of straight crotchets in b. 5). From the sixth bar, however, the situation is quite different, as will be discussed at a later point.

'The Dusty Miller'

featured in the *Scottish Fantasy* (movt. II)

William Chappell
Popular Music of Olden Time
(in double measures)

John Glen
Early Scottish Melodies
(in double measures)

Max Bruch
Scottish Fantasy
fp

James Johnson
Scots Musical Museum

John Walsh
The Compleat Country Dancing Master

Hey, the Dus-ty Mil-ler And his dus-ty coat; He will win a shil-ling

4

Chappell

Glen

Bruch

Johnson

Walsh

Or he spend a goat; Dus - ty was the coat, Dus - ty was the col - our,

7

Chappell

Glen

Bruch

Johnson

Walsh

Dus - ty was the kiss That I gat frae the Mil - lar.

Ex. 3 – comparison score of the folksong ‘The Dusty Miller’, as featured in the second movement of M. Bruch, *Scottish Fantasy*, Op.

The subject of the third movement, 'I'm a' doun for lack o'Johnnie', features much less prominently in folksong collections. Only the second volume of George F. Graham's (1767-1789) *The Songs of Scotland*,³⁶ first published in 1848, provides a sample for comparison. Whilst little information exists about Graham himself, aside from a contribution to the seventeenth edition of *Encyclopaedia Britannica*, his account indicates why 'I'm a' doun for lack o'Johnnie' is not found elsewhere:³⁷

With regard to the authorship of the words and air of the song, 'I'm a' doun for lack o'Johnnie,' I have been unable to procure any information. All that I can say about it is, that the song is known and sung in the North of Scotland. The air and words were communicated to Mr. Dun for this work, and were never before published. We have no doubt that both are quite modern.

Bruch's melody follows that of the source almost completely, unlike earlier examples. Ignoring the variance of key between Graham and Bruch's versions, which we can attribute firstly to the collection of the melody, and secondly to a favourable setting for a piano in Graham's case and a violin Bruch's, all pitch relationships between the two versions are identical. Considering the dearth of additional sources for this folksong, and the close adoption of its features, it is likely that Graham's collection is Bruch's source of material in this case. There are, however, some minor differences regarding note length however which are shown in Ex. 3. As with 'Throw the Wood Laddie', Bruch seeks to imitate breathing points in his representation of 'I'm a' doun for lack o'Johnnie', represented by a short quaver rest between each phrase. Rather than adding rests where none had been before, as was the case previously, Bruch's rests are much shorter than those in Graham's collection. Each upbeat and indeed final note from every phrase of the melody is exactly a quaver longer than its counterpart in Graham's version. The effect of a longer upbeat promotes the lamenting character of the tune that a quaver would otherwise destroy in an instant. In any case, Bruch's marking of *Andante sostenuto*, with a metronome marking of crotchet=66 is considerably slower than Graham's prescription of *Affettuso* at crotchet=104. The lengthening of the final note in each phrase may be accounted for by the same marking *sostenuto*, since it is long enough to satisfy this mark whilst simultaneously creating a slight hiatus between phrases and a place with which to breathe. Bruch similarly continues his earlier practice of adding subtle variation by raising repeated phrases by an octave; this occurs in both the first and second sections of this particular song.

³⁶ George F. Graham, *Songs of Scotland*, Vol. 2 (London, 1851).

³⁷ *Ibid.*, p. 137.

'I'm a' doun for lack o'Johnnie'
 featured in the *Scottish Fantasy* (movt. III)

George F. Graham
The Songs of Scotland

Max Bruch
Scottish Fantasy

I'm a' doun, doun, doun, I'm doun for lack o'

4

Graham

Bruch

John nie; I'm a' doun, doun, doun, I'm doun for lack o'

8

Graham

Bruch

John nie. Gin John nie kent I was na weel, i'm sure he would come

12

Graham

Bruch

to me; But, oh! gin he's for sak en me, Och

15

Graham

Bruch

hone! what will come o' me!

Ex. 4 – comparison score of the folksong 'I'm a' doun for lack o'Johnnie', as featured in the third movement of M. Bruch, *Scottish Fantasy*, Op. 46

The final folksong used in the *Scottish Fantasy*, employed in the final movement, is ‘Scots Wha hae’. As many collections allege, this is the song that Robert the Bruce sang at the battle of Bannockburn in 1314,³⁸ and as part of Scotland’s history, it features in numerous folksong collections including *The Scots Musical Museum*. Alongside Johnson’s collection, a number of other sources are available. *One Hundred and Fifty Scotch Songs*³⁹ is the first, published between 1847 and 1848 by the music printer and publisher George Henry Davidson (c.1800-1875).⁴⁰ The second, by Scottish violinist Niel Gow (1727-1807), is entitled the *Repository of the Dance Music of Scotland*,⁴¹ a four-volume collection published in the early nineteenth century.⁴² Illustrating the inherent distortion that occurs in folksong transmission, leading to variation between sources, Gow explains in his introduction that his aim is to bring a consistency to the performance of melodies held within, stating that he had ‘not once met with two Professional Musicians who play the same notes of any Tune.’⁴³ Of this collection, the second volume (published in 1802) presents an example for consideration, as does *The Handbook of Songs of Scotland*,⁴⁴ published in 1851 by William Mitchison (c.1806-1867).

Upon comparison (see Ex. 4), and particularly with a marked preference for an almost continuous use of the dotted quaver-semiquaver rhythm, the various sources bear a strong resemblance to one another. The underlying framework and direction of pitch is similarly consistent, although much more variety exists here in terms of the intermediate passing and neighbour-type notes that adorn the melody. The version of ‘Scots Wha hae’ in Bruch’s much-cherished *Scots Musical Museum*, however, bears little relation to the *Scottish Fantasy*, suggesting that another source acted as reference material. However, the connection to the other versions presented here are equally tenuous. Gow’s version perhaps bears the closest similarity since both exhibit essentially a simplification of the other sources, keeping the use of the common dotted figure to a minimum. Whilst their similarities begin to depart in

³⁸ Fifield, p. 167, see also Niel Gow, *Repository of the Dance Music of Scotland*, Vol. 2 (Edinburgh, 1802), p. 1.

³⁹ George Henry Davidson, *One Hundred and Fifty Scotch Songs* (London, 1847-80).

⁴⁰ Frank Kidson, et al., ‘Davidson, George Henry’ *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14).

⁴¹ Niel Gow, *Repository of the Dance Music of Scotland*, 4 Vols. (Edinburgh, 1802).

⁴² David Johnson, ‘Gow, Niel (i)’, *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 22/04/14)

⁴³ Niel Gow, *Repository of the Dance Music of Scotland*, p. 1.

⁴⁴ William Mitchison, *The Handbook of Songs of Scotland* (London & Glasgow, 1851).

'Scots Wha hae'

featured in the *Scottish Fantasy* (movt. IV)

The image displays a comparison score for the Scottish folk song 'Scots Wha hae'. It is presented in two systems of musical notation, each with six staves. The first system shows the original folk song versions, and the second system shows the arrangement by Max Bruch in his *Scottish Fantasy*.

System 1: Original Folk Song Versions

- Staff 1:** George Henry Davidson, *One Hundred and Fifty Scotch Songs* (in half values)
- Staff 2:** Niel Gow, *Repository of the Dance Music of Scotland*
- Staff 3:** Max Bruch, *Scottish Fantasy*
- Staff 4:** Max Bruch, *12 Scottish Folksongs*
- Staff 5:** James Johnson, *Scots Musical Museum*
- Staff 6:** William Mitchison, *The Handbook of Songs of Scotland*

The lyrics for the first system are: *Scots, wha hae wi' Wal-lace bled! Scots, wham Bruce has af - ten led!*

System 2: Arrangement in Scottish Fantasy

- Staff 1:** Davidson
- Staff 2:** Gow
- Staff 3:** *Scottish Fantasy*
- Staff 4:** *12 Scottish Folksongs*
- Staff 5:** Johnson
- Staff 6:** Mitchison

The lyrics for the second system are: *Wel-come to your go - ry bed, Or to vic - to - rie!*

The score includes various musical notations such as treble clefs, a key signature of two flats (B-flat and E-flat), a 4/4 time signature, and dynamic markings like *mf*. It also features performance instructions such as *3* (triplets) and *6* (sixteenth notes).

Ex. 5 – comparison score of the folksong 'Scots Wha hae', as featured in the fourth movement of M. Bruch *Scottish Fantasy*, Op. 46

the second and third bars, a characteristic dotted, and at first snapped, fourth bar concludes the phrase in both versions. Correlation of pitch similarly seems a forlorn hope, and yet once stripped back to the very basic pattern it is the version from the *Scots Musical Museum* that stands as the unfamiliar example. That Bruch ignores such use of dotted rhythms is intriguing considering his incorporation of the figure in earlier songs. However, the decoration that these add to any one of the four folksong collections is irregular in nature. Instead Bruch follows his earlier practice, and adopts a more uniform attitude; in this way the first bar is answered by the second. With the minor inclusion of a dotted figure on the third beat of the second bar, Bruch steadily increases the ornamental development of the melody. The falling series of quavers in the third bar replace the static patterns of the previous two, and help to direct the phrase to its apotheosis with a triplet flourish and subsequent conclusion.

In any case, Bruch's major simplifications of the folksong are out of the ordinary considering the manner in which earlier melodies have been adopted. However, there is an avenue yet to be considered since 'Scots Wha hae' also features in a number of sources under the alternative title 'Hey tutti taiti'. It is under this heading that the song appears in Gow's collection, as it does in Bruch's own *Twelve Scottish Folksongs*⁴⁵ from 1863. Curiously, the version in the Johnson collection, which is supposed to serve as Bruch's inspiration for the set, is actually entitled 'Bruce's address to his Army', casting aside either common name. Comparing Bruch's earlier setting against those discussed (see Ex. 5), a middle path is evident, since some of the earlier dotted rhythms remain in use. However, it still resembles a simplified approach to the melody, and still bears little in common with *The Scots Musical Museum*. Bruch's two versions, though, do share some additional characteristics. Firstly, the spread chords of the piano accompaniment reach their full potential in the later orchestral recasting once replaced by the harp (which assumes a prominent role throughout the *Scottish Fantasy*). The accompaniment similarly shows the presence of the underlying phrase that Bruch would later employ in the *Scottish Fantasy*. Merely from a practical perspective, the adoption of the dotted figures of other sources would be extremely difficult for the soloist to perform considering the speed of the movement *Allegro guerriero*. Since the soloist is forced to spread the chords to a minor degree, clarity would be severely impaired without the simplification.

⁴⁵ Max Bruch, *Twelve Scottish Folksongs*, vocal score (Breslau: Leuckart, 1863).

'Scots Wha hae'
 featured in the *Scottish Fantasy* (movt. IV, second phrase)

George Henry Davidson
One Hundred and Fifty Scotch Songs
 (in half values)

Niel Gow
Repository of the Dance
Music of Scotland

Max Bruch
Scottish Fantasy

Max Bruch
12 Scottish Folksongs

James Johnson
Scots Musical Museum

William Mitchison
The Handbook of Songs of Scotland

Scots, wha hae wi' Wal-lace bled! Scots, wham Bruce has af-ten led!

Davidson

Gow

Scottish Fantasy

12 Scottish Folksongs

Johnson

Mitchison

Wel-come to your go - ry bed, Or to vic - to-rie!

Ex. 6 – comparison score of the folksong (second phrase) ‘Scots Wha hae’, as featured in the fourth movement of M. Bruch, *Scottish Fantasy*, Op. 46

The second phrase of Bruch's folksong displays further disparity from earlier sources. Whilst the discussion of Bruch's two versions will be dealt with at greater length, it is important to note that although many sources show a balanced four-bar binary structure, both Bruch's *Scottish Fantasy* and earlier *Twelve Scottish Folksongs* are built upon a four-bar A section (as discussed above), and a five-bar B section. Of the sources under investigation, none contain this irregular phrase length.

As the title suggests, Bruch's *Adagio on Celtic Melodies* similarly contains a number of folksongs. Wolfgang Eggerking reveals that the title caused Bruch significant trouble (as so many of his works yet to be discussed seem to have done).⁴⁶ Earlier drafts assumed the heading *Andante on Nordic Folk Tunes*, but as the correspondence between Bruch and his publisher Simrock illustrate, the work is actually based upon two songs neither of which are Nordic. The first is the Scottish folksong 'On a rock by seas surrounded', confirmed by Bruch to have been taken from *The Scots Musical Museum* in a letter to Simrock in December 1890.⁴⁷ The second is mentioned in the same letter as being of Irish origin, yet Bruch neglects to specify its title or source. The immediate reasoning behind this is that Bruch was unsure whether the term 'Celtic' was an accurate description of Scottish and Irish heritage, and suggested that since few were even aware of either folksong, the term could be used, adding further:⁴⁸

What does the ordinary cellist, musician, and dilettante think of when he hears the word 'Celtic'? Nothing! It just sounds strange and alien to his ears – and that's exactly as it should be.

Despite Bruch's omission of the title, I have been able to identify the Irish folksong as 'Which way did she go?', found in some collections under the alternative heading of 'The Mother's Lamentation'. The first to be incorporated, though, is 'On a rock by seas surrounded', which appears at the very opening of the work in the oboe and orchestral violin parts after an initial preparatory chord. Although this particular song is quite rare, since Johnson's collection has been specifically identified, a comparison of the two versions (see Ex. 6) may act to confirm Bruch's earlier approaches. Although Bruch uses a different key, as with earlier examples, the first eight-bar phrase of his melody follows exactly that of Johnson's collection with only a

⁴⁶ Letter of Max Bruch to Fritz Simrock (10 December 1890), cited in Wolfgang Eggerking's preface to *Adagio nach Keltischen Melodien*

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*

minor notational exception where Bruch writes-out Johnson's grace notes in the fourth bar. Following this eight-bar phrase, the solo cello repeats the melody at the same pitch as the orchestral violins, reflecting the structure of the first part of the earlier folksong exactly. It is at this point, however, that Bruch once again departs entirely from his source (as will be discussed later).

'On a rock by seas surrounded' featured in the *Adagio on Celtic Melodies*

The image shows a musical score comparison between James Johnson's original folksong and Max Bruch's arrangement. The top system shows the original melody in 3/4 time, with a trill (tr) above the final note. The bottom system shows Bruch's arrangement, which includes grace notes and a different melodic line. The lyrics are: 'On a rock by seas surrounded, Dis - tant far from sight of shore.'

Ex. 7 - comparison score of the folksong 'On a rock by seas surrounded' as featured in M. Bruch, *Adagio on Celtic Melodic*, Op. 56

'Which way did she go?' was more popular than 'On a rock by seas surrounded', and can be seen in a number of sources. The first appears in the third volume of *The Citizen; or Dublin Monthly Magazine* (Jan-Jun, 1841).⁴⁹ The unknown editor reports in this case that the folksong had been taken from a much earlier series of manuscripts previously the property of the schoolmaster Edward Farmer, and publisher Edward O'Reilly, who frequently used folksong as a teaching aid.⁵⁰ The second source may be found in the third volume of George Petrie's (1789-1866) *The Complete Collection of Irish Music*.⁵¹ However, whilst the first volume was published in 1851, the rest remained in draft form until Charles Villiers Stanford later reedited and published the remaining parts in 1903. Petrie and Stanford unusually present two versions for consideration; one simple and one varied. Educationalist and popular

⁴⁹ *The Citizen; or Dublin Monthly Magazine*, Vol. 3 (Jan. – Jun., 1841).

⁵⁰ *Ibid.*, p. 4.

⁵¹ George Petrie, *The Complete Collection of Irish Music*, Charles Villiers Stanford (ed.), Vol. 3 (London, 1903).

historian Patrick Weston Joyce's (1827-1914) collection, *Old Irish Folk Music and Songs*,⁵² published in 1909, provides the final point of reference. Whilst the last two sources were published after Bruch had completed his *Adagio on Celtic Melodies* in 1890, they may still be useful in demonstrating the levels of textual variation surrounding this particular folksong.

Beginning at Fig. C, and later at Fig. I in the *Adagio on Celtic Melodies*, of the five versions available for comparison (see Ex. 7), Bruch's melody shares the closest resemblance with the folksong presented in the 1841 edition of *The Citizen*. Whilst many other versions relate closely with Bruch's in the first four bars, save for a single pair of straight quavers in the first complete bar rather than a dotted figure in the sources, the remainder of the folksong displays a larger textual variance, highlighting in turn the similarities of the melody found in *The Citizen* and that of Bruch. Particularly persuasive is the pause found in the seventh bar which is found in both versions. Interestingly this is a feature of the folksong, rather than an added performance direction by Bruch that manifests itself in discussions of recitative in Chapter 3. Although the fragment from the seventh bar is present in other sources, it occurs a bar earlier. This is due to the omission of an answering phrase to the previous melodic fragment in b. 5 (including the upbeat). Curiously, although Bruch follows the more structured pattern of answering phrases prior to the pause, the melody as a whole is longer than the neatly contained eight-bar folksong that other sources display. The final bars of Bruch's folksong show a preference for straight quaver rhythms rather than the characteristic dotted approach seen in *The Citizen*. Considering that 'Which way did she go?' serves as a calmer and more lyrical contrast to the weightier Scottish folksong found at the opening of the work, Bruch's adjustment correlates with this contrast in character, preferring a more relaxed approach. At both Fig. C and Fig. I in the *Adagio on Celtic Melodies*, the orchestra dutifully begin to repeat the folksong exhibited by the solo cello. Before long, however, Bruch departs once more from earlier material as he had frequently done in the *Scottish Fantasy*.

⁵² Patrick Weston Joyce, *Old Irish Folk Music and Songs* (Dublin, 1909).

'Which way did she go?'
 featured in the *Adagio on Celtic Melodies*

Patrick Weston Joyce
Old Irish Folk Music and Songs

Max Bruch
Adagio on Celtic Melodies

George Petrie
The Complete Collection of Irish Music
 (song No. 1215)

George Petrie
The Complete Collection of Irish Music
 (song No. 1216)

The Citizen Magazine; or Dublin Monthly Magazin

She was mild as the Summer Air, Likethe timidDove's were her

Joyce

Bruch

Petrie 1215

Petrie 1216

'Citizen'

eyes, Oh my Child!— Oh my Child!— So— gentle, pure and fair! Thy

Joyce

Bruch

Petrie 1215

Petrie 1216

'Citizen'

heart would break to hear they Mother's— sighs.

Ex. 8 - comparison score of the folksong 'Which way did she go?' as featured in M. Bruch, *Adagio on Celtic Melodies*,
 Op. 56

Continuing Bruch's focus on the cello is the *Ave Maria*. Originally part of the dramatic cantata *Das Feuerkreuz* (1889), Bruch subsequently extracted the 'Ave Maria' for separate publication and then later in 1892 adapted the movement for cello.⁵³ Whilst the central section presents an approach to instrumental recitative (which will be discussed in depth in Chapter 3), the main body of the work is based upon a Scottish folksong, as the composer Alexander Mackenzie (whom had met Bruch on a number of occasions) noted in his memoirs:⁵⁴

When he [Bruch] assured me of his interest in Scottish Folksong, saying 'it really inspired me to compose', I hardly realized how much truth the statement contained until I heard the once popular prelude to his own *Loreley*. A prominent subject in that piece consists of four bars of the second part of 'Locaber no more'...and the opening bars of the often sung Ave Maria in *Das Feuerkreuz* are clearly recognizable as our old song 'Will ye gang to the ewebucts, marion.'

Bruch, too, lends a helping hand in identifying his source for the folksong in a complaint to Hans Simrock, whom had just taken over his uncle's publishing business. Whilst *Das Feuerkreuz* was being translated into English, Bruch took issue with the translator's modifications and 'corrections' to the music whilst setting the text. In defence of his writing, he cites *The Scots Musical Museum* as his source for any folksongs used,⁵⁵ and upon inspection of the collection, the first volume indeed contains a version of the present folksong. The 1725 publication *Orpheus Caledonius*,⁵⁶ put forward by singer and folksong collector William Thomson (c.1684-after 1752), presents perhaps the earliest source, whilst Robert Chambers (1802-1871) provides two versions for examination in his *Songs of Scotland Prior to Burns*⁵⁷ printed in 1862. Amongst these collections, Bruch's *Ave Maria* for cello and orchestra is preceded by not one previous version (the setting in *Das Feuerkreuz*), but by another, the very first song in Bruch's *Twelve Scottish Folksongs* entitled 'Marion'.

⁵³ *Fifield*, p. 228.

⁵⁴ *Ibid.*, pp. 255-256.

⁵⁵ Letter of Max Bruch to Hans Simrock (November 1904), cited in *Fifield*, p. 227.

⁵⁶ William Thomson, *Orpheus Caledonius* (London, 1725).

⁵⁷ Robert Chambers, *Songs of Scotland Prior to Burns* (Edinburgh & London, 1862).

'Will ye gang to the Ewe-buchts Marion?'

featured in the *Ave Maria*

Robert Chambers
Songs of Scotland Prior to Burns
(p. 374 version)

Max Bruch
Das Feuerkreuz

Max Bruch
Ave Maria

Max Bruch
'Marion' from
12 Scottish Folksongs

James Johnson
Scots Musical Museum

Will ye go to the ew- bughs, Ma - rion, and wear in thsheep wi' me? The

7

Chambers

Das Feuerkreuz

Ave Maria

'Marion'

Johnson

sun shi - nes so sweet my Ma- rion, but nae half so sweet as thee! The

13

Chambers

Das Feuerkreuz

Ave Maria

'Marion'

Johnson

sun shi - nes sweet my Ma- rion, but nae half so sweet as thee!

Ex. 9 - comparison score of the folksong 'Will ye gang to the Ewe-buchts Marion' as featured in M. Bruch, *Ave Maria*, Op.

Whilst Bruch's three settings (all of which subtly differ), *The Scots Musical Museum*, and Chambers' first version (p. 374) quite clearly relate to one another (see Ex. 8), Chambers' second version, and that contained in *Orpheus Caledonius* do not. Certainly some similarities are presented across the board, however, these latter two examples differ to too great an extent to be discussed further. Bruch's earliest use of this melody correlates well with both Chambers' and Johnson's collections. The primary differences between the three are that *The Scots Musical Museum* shows a preference for additional grace notes, which are only seldom taken up by Chambers and Bruch. Secondly, Johnson's collection shortens a number of upbeats that the others do not (bb. 6 and 12). Interestingly in the same bars, Bruch omits the rests present in other sources, despite their varying length, and sustains the final note of the phrase throughout. Unlike some earlier examples, Bruch omits a number of dotted figures in his rendering in the *Twelve Scottish Folksongs*, writing instead simple straight quavers such as in the third and fourth bars. Similarly the 'snapped' rhythm that begins the seventh bar, present in both other sources, is once more absent in Bruch's case. His does, however, preempt an ornamental figure here that will come later in b. 13. This connection, though, highlights Bruch's concern for motivic consistency, since the 'snapped' rhythm is not present when the entire phrase (bb. 7-12) is repeated (bb. 13-18). Turning to the later representation of the same melody in *Das Feuerkreuz* and the *Ave Maria* for cello and orchestra, a number of differences can be observed. Whilst these two later melodies are identical apart from their key and a single rhythm in b. 16, the same cannot be said of their relationship to earlier versions. The two upbeat semiquavers are missing at the very opening, and as the melody progresses into the second bar, dotted rhythms (although present in Bruch's earlier setting) are again omitted. Although the same is true in the following bar, Bruch adds a falling octave leap (dotted quaver-semiquaver) at the start of the bar. From here, Bruch takes a path all of his own.

At the very opening of the second movement to the *Konzertstück*, Bruch's melody is based upon 'The Little Red Lark', a particularly rare Irish folksong. With a melody attributed to A. P. Graves, and arranged by Stanford (most likely the accompaniment has been contributed in this case), Louis Elson's (1848-1920) 1905 collection *Folk Songs of Many Nations*⁵⁸ is the first of two sources to contain the folksong. Elson's collection is also prefaced by a commentary on past and contemporary uses of folksong by well-known composers including

⁵⁸ Louis Elson, *Folk Songs of Many Nations* (London, 1905).

Max Bruch. Unfortunately his reference is only in passing and sheds little light on the present topic. Published after Bruch's *Konzertstück*, Frank Roche's (1866-1961) fourth volume from his *Airs and Fantasies*,⁵⁹ published in 1932, serves as a measure of disparity against Bruch and Elson's respective melodies. Within the first eight bars all three versions demonstrate a high degree of similarity (see Ex. 9). Except for key, the primary differences lie in the use of rhythm, whilst pitch is identical across each source. In both the second and third bars, Bruch includes dotted figures unseen in other sources. As the entire four-bar phrase is repeated at the higher octave in bb. 5-8, Bruch's consistency of rhythm stands in contrast to the small variety that occurs in Elson's version, particularly in b. 4 when an additional syllable is included, and the leap skywards is anticipated by a semiquaver to produce a 'snapped' effect.

'The Little Red Lark' featured in the *Konzertstück*

The image shows a comparison of three musical versions of the folk song 'The Little Red Lark'. The score is presented in three systems, each with a vocal line and a piano accompaniment line. The first system shows the beginning of the piece with the lyrics: 'Oh, swan of slen-der-ness, Dove of ten-der-ness, Jew-el of joys a-rise! The'. The second system continues with the lyrics: 'lit-tle red lark, like a soar-ing spark Of song to his sun burst flies.____'. The third system shows the continuation of the melody. The three versions are: Louis Elson (Folk Songs of Many Nations), Max Bruch (Konzertstück), and Frank Roche (Airs and Fantasies). The score highlights differences in key signature and rhythm between the three versions.

Ex. 10 - comparison score of the folksong 'The Little Red Lark' as featured in M. Bruch, *Konzertstück*, Op. 84

⁵⁹ Frank Roche, *Airs and Fantasies*, Vol. 4 (Dublin, 1932).

Bruch's Double Concerto for clarinet and viola is the last of his works for string soloist and orchestra that incorporates folksong. After the opening recitatives (again to be discussed in detail in Chapter 3) it is not a Scottish melody that Bruch uses, but a Scandinavian one, entitled 'Wermeland' after the province in Sweden near the Norwegian border. Leading figure in the Danish folk movement,⁶⁰ Andreas Peter Berggreen (1801-1880) presents the first source in his 1842 collection *Folke-sange og melodier*.⁶¹ Percy Grainger (1888-1961), too, provides his own setting of the song for piano and violin entitled 'Swedish Melody',⁶² published in 1891. English composer and conductor Sir Granville Bantock (1868-1946) supplies a final source in his folksong collection *One Hundred Folksongs of All Nations*;⁶³ once again, whilst this source was published in 1911, the same year as the Double Concerto was completed, it will serve as an additional measure of consistencies in the other presented sources. Comparing the three collections (see Ex. 10), the greatest difference that exists between them is the use of straight or dotted rhythms from one bar to the next. Whilst the ending of each source again differs only in terms of the note length of the final gesture, all three are written, unusually, in the same key. Bruch employs this folksong twice beginning at Fig. B in the opening movement of the concerto, first in the solo clarinet, and then immediately in the solo viola (both of which are presented on the same comparison score). Unusually for Bruch, the folksong is not instantaneously visible since the folksong reference only begins on the fourth crotchet beat of the clarinet and viola's respective melodies. Although now out of hypothetical synchronisation with the sources present in the folksong collections, Bruch rectifies this situation by the end of the second bar by using shorter note lengths. Pitch relationships remain consistent between sources and with exception to the additional three crotchet notes that open Bruch's melody, only the rhythm of the folksong has been altered at this point. The following fourth and fifth bars show that reconciliation between versions has been reached with Bruch following Grainger's dotted model. This, however, is short-lived since Bruch abandons patterns of both pitch and rhythm in bb. 5-6. The final gesture of Bruch's melody, though, returns to some level of normality in relation to the other versions.

⁶⁰ Finn Egeland Hansen and Bo Marschner, 'Gade, Niels', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 26/04/14)

⁶¹ Andreas Peter Berggreen, *Folke-sange og melodier* (Copenhagen, 1842).

⁶² Percy Grainger, *Swedish Melody*, full score (New York: Fischer, 1891).

⁶³ Granville Bantock, *One Hundred Folksongs of All Nations* (London, 1911).

'Wermeland' (Vermeland) featured in the Double Concerto for clarinet and viola

Andreas Peter Berggreen
 Folke-sange og melodier
 (doble measures)

Granville Bantock
One Hundred Folksongs of All Nations
 (in double measures)

Max Bruch
 Double Concerto for Viola and Clarinet
 Clarinet version

Max Bruch
 Double Concerto for Viola and Clarinet
 Viola version

Percy Grainger
 Swedish Melody for violin and piano
 (in double measures)

4

Berggreen

Bantock
 main, Bright gem with-in the shin-ing crown of Swed - den

Clarinet

Viola

Grainger

Ex. 11 - comparison score of the folksong 'Wermeland' as featured in M. Bruch, Double Concerto for clarinet and viola, Op. 88

INITIAL OBSERVATIONS

From this abstract comparison of folksong in Bruch's work and the sources that he may have obtained the melodies from, it is possible to discern a number of common traits and procedures. Whilst it is not always possible to establish with certainty which sources were used by Bruch, those that have been positively identified demonstrate that despite the problems inherent through aural traditions, the various collections have revealed that only a small amount of textual variation exists between sources. What is evident in the relationship between folksong collections and Bruch's own work is that he employs a process of 'ironing out', refining the material by way of increasing the internal consistency of the song. This is clearly evident in both Bruch's vocal arrangement of his ideal folksong 'The beds of sweet Roses' and his instrumental works. Taking into account the clearly fantastic element of at least two of these instrumental works, modification is necessary for Bruch since a theme with poor internal continuity naturally makes for a particularly bad subject to base embellishment upon. Perhaps the most prominent example (which has been previously highlighted) is in the opening movement of the *Scottish Fantasy*. In Bruch's use of 'Throw the Wood Laddie', he marks each new two-bar phrase with a rhythmic pairing of dotted quaver-semiquaver. Although all sources begin with this figure, they had previously shown some difference concerning its continued use through the remainder of the tune. Similarly, this rhythm is used on the second beat of the first complete bar by all versions, but not in the ninth. In line with Bruch's pattern of unification, the same dotted rhythm appears here as well. With such widespread use, this rhythm arguably becomes a feature on which to bind much of the entire work and not just this single movement. Sometimes cast in double values (i.e. dotted crotchet – quaver), this rhythmic figure can be seen in the themes of all the following movements. Furthermore, the first few bars of the theme from 'Throw the Wood Laddie' act almost as an *idée fixe*, appearing not only in the first movement, but just before the start of the third movement and in the introduction to the short final *Allegro* coda at the very end of the piece. Although the question remains as to whether the named sources of 'Throw the Wood Laddie' were those used by Bruch, 'Im a' down for lack o'Johnnie' in the third movement of the *Scottish Fantasy*, along with other songs whose sources have been positively identified, confirm Bruch's focus on improving the consistency of melodic material.

Perhaps the most striking aspect of this discussion is that it is possible to compare large phrases of source material and Bruch's own work side by side. Without exploring beyond the

first phrase of each melody, we might make the short-sighted suggestion that Bruch's reverence for folksong led him to preserve the melodies in their original form, quoting them *en bloc* and simply recasting them in an orchestral setting. However, Bruch's letter to Fritz Simrock in 1897 suggests that such a view is somewhat misguided.⁶⁴

What you say about the free use of folksong and folk poetry is quite true. In such cases neither the poet nor the musician really needs to reveal his sources, because through the medium of his spirit something different and new has been recreated from the often modest original material. With the Hungarian Dances, however, the case is different for, as far as I know, Brahms has only arranged them without somehow changing the musical substance or adding anything of his own. I remember quite clearly that in 1865 I was with Brahms in a restaurant in Vienna, and heard the G minor 2/4 dance played by a Hungarian band exactly as Brahms later published it. And without a doubt that's how it is with the other dances – we are talking unmistakably about arrangements.

Bruch's complaint about his translator for *Das Feuerkreuz* equally has a bearing:⁶⁵

A Miss Holland in London wishes to make my *Feuerkreuz* more Scottish than it is, and through you wishes to purify and improve it for an English version. To enliven the work with a bit of local colour, I used echoes of Scottish melodies at certain points. My source for these melodies was a quite trustworthy collection: *The Scotch Musical Museum, Popular Songs of Scotland*, published in 1787 by James Johnson. What I undertook with careful limitations and great care, is not enough for this strange female; she obviously has the Scottish disease, she has put the work under a Scottish magnifying glass from A to Z and corrected it as one would correct the bad exercises of a music student. She has hung a Scottish tail on anything and everything, changed my melodic form in many places...

Clearly our initial view is at odds with Bruch's complaints. While Bruch is quick to emphasise the authenticity of his sources for *Das Feuerkreuz* by citing the Johnson collection, his intention was not to include every minute detail. Quite in contradiction to the notion of simply arranging folksong, Bruch's aim was purely to form a certain folk flavour, as is illustrated by the divergence of material after only a few bars in the *Ave Maria*. In writing about Brahms,⁶⁶ Bruch clarifies his opinions, that folksong presents only a well of inspiration. Because a new work emerges from this stimulation, reference to it is unnecessary. Whilst it might be argued that Bruch's critique derives from some antipathy between himself and Brahms, a relationship which Fifield reveals over the course of his biography through Bruch's various correspondence, such a discussion surely misses the focus of Bruch's message which is reflected not only in his other writings, but, as we shall see, in his music as

⁶⁴ Letter of Max Bruch to Fritz Simrock (May 1897), cited in *Fifield*, pp. 48-9.

⁶⁵ Letter of Max Bruch to Hans Simrock (November 1904), cited in *Fifield*, p. 227.

⁶⁶ This is perhaps unfair on Bruch's part. Brahms acknowledged that these were arrangements and published the Hungarian Dances without an opus number on the same basis. See Loges, 'How to make a 'Volkslied'', p. 318.

well. In this way, Bruch's conception of folksong aligns with the much earlier thoughts of Johann Gottfried Herder for instance, who, as Natasha Loges explains, believed

that folk material should be used selectively according to its quality to invigorate original art, thus encouraging a blurred boundary between that which is original and that which is taken from shared folk culture, manipulated, and transformed into 'art'.⁶⁷

Intriguingly, as again Loges offers, this is the same viewpoint from which Brahms drew his own approach to folksong,⁶⁸ but while a comparison between the two is a tempting prospect, such an assessment falls outside of the present discussion. In light of the discrepancy between our initial observations and Bruch's criticism, however, it is critical to explore the ways in which 'something new and different' is created instead of being appropriated.⁶⁹ In this way we will not only be able to chart the extent to which folksong pervades Bruch's music, we will be able to evaluate whether vocal elements are retained, emulated, or cast aside in favour of a more instrumental approach.

Before Bruch is able to release his creative energies, despite fresh inspiration from the various folksongs, he must overcome an inherent obstacle. For composers of *Lieder* in the nineteenth century, the 'modest' folk material, with its simple shape, balanced phrasing and repetitive strophic structure were perfect ingredients to simulate a *Volklied* character in their songs.⁷⁰ For Bruch, the self-sufficient and rather developmentally inaccessible strophic structure stands in the way moving beyond his original material. Indeed, this situation is incompatible with the improvisatory character expected of his many fantasy-type works. Yet, it is here that Bruch's increased levels of consistency and desire to 'create something new' converge, providing a route with which to move beyond the simple folksong and strophic form.

⁶⁷ Johann Gottfried Herder, *Volklieder, nebst untermischen andern Stücken*, preface to Vol. 2 (Leipzig, 1779) cited in Loges, 'How to make a 'Volklied'', p. 317.

⁶⁸ *Ibid.* p. 316.

⁶⁹ Fifield, pp. 48-9.

⁷⁰ Marjorie Wing Hirsch, *Schubert's Dramatic Lieder* (Cambridge, 1993), p. 64.

BEYOND FOLKSONG

Despite favourable comparison with earlier folksong sources, much of Bruch's music begin to move away from these origins. For the author of the *Musical Times* who attended the premiere of the *Scottish Fantasy*, Bruch's departure from the original was almost too much:⁷¹

The second part commenced with a new Violin Concerto by Max Bruch, finely played by Señor Sarasate, and conducted by the composer. This remarkable work is certainly wrongly described as a Concerto "with free use of Scottish melodies," for the freedom displayed relates not to the use but to the abuse of them...so that even in such a familiar air as "Scots wha hae wi' Wallace bled," it is only by catching a few notes here and there that we can recognise the features of the victim.

Such scathing critique suggests that beyond these initial phrases, Bruch strikes his own path, leaving us to question how Bruch constructed these points of departure. Curiously in the opening movement of the *Scottish Fantasy* and the folksong 'Throw the Wood Laddie', all of Bruch's material is drawn from collected sources. As highlighted above, the first eight-bar phrase demonstrates a clear correlation between versions, while the second is a hybrid. Formed firstly of elements from both Bremner and Gunn's collections, Bruch's second phrase combines aspects of the first phrase too, enhancing in turn the interrelationships. In this way a new answering phrase is created from the mixing of material, and yet despite this, Bruch has failed to move beyond the confines of the standard phrase structure. The tonal stasis inherent in strophic folksong is also an issue here. Although Bruch's move at the very opening of the second phrase to the dominant is the first step to escape such limitations, he draws a firm close to the phrase by omitting the final falling third. However, before the solo violin can complete its dotted crotchet, the orchestra enter, offering the falling third of the phrase ending instead. The length of this gesture is considerably augmented, and the combination of very quiet dynamics and repetition in the following bar creates an echo-like quality. After only a short insertion by the solo violin another series of echoes appear, spreading further the impact of the vocal-based folksong.

'The Dusty Miller' of the second movement undergoes a similar treatment. As discussed, the first four-bar phrase, and indeed the beginning of the second, match the various sources closely, with exception to Bruch's process of refinement. The final two bars of Bruch's

⁷¹ Anon, 'Philharmonic Society', *The Musical Times and Singing Class Circular*, Vol. 24, No. 482 (Apr. 1, 1883), pp. 192-193 www.jstor.org (accessed on 21/05/14).

melody, though, once again break with this pattern and almost burst out of the neatly constructed phrase structure with two final flourishes. Clearly bb. 5-6 have been repeated in bb. 7-8 an octave higher, and Bruch's addition of a triplet ornamentation in b. 6 provides the precedent for further elaboration in the new dramatic ending. Whilst this gives the short passage an exciting conclusion, no change of key has occurred, nor has a new phrase been entered or overlapped as in the previous movement. Instead, the verse-oriented traditions of folksong are harnessed, with the orchestral violins striking up the melody immediately (Fig. B) and providing a framework for even further elaboration by the soloist above (see **Ex. 12**).



Ex. 12- M. Bruch, *Scottish Fantasy*, Op. 46, second movement, bb. 24-29 (Fig. B denoted at the double bar)

The new material created through variation similarly ends with a series of flourishes, yet, these now become the focus of Bruch's fantasy, firstly as a small unit for minor development, and then for much wider expansion at Fig. D after a short solo cadenza. From the very first utterance of the folksong, then, a steady increase in terms of elaboration can be witnessed, drawing the attention towards Bruch's new material via a fluid process rather than abandoning the folksong subject abruptly. In a very similar manner, when Bruch's second phrase of the folksong returns in the four bars preceding Fig. G, the final flourishes are once again used to move beyond the confines of the original folksong and begin something new (see **Ex. 13**). Although the triplet upbeat into Fig. G plays on this earlier relationship, it effectively presents a compressed return to Fig. C-D.



Ex. 13 – M. Bruch, *Scottish Fantasy*, Op. 46, second movement, bb. 112-115 (tutti entry at Fig. G)

Later at Fig. I (see **Ex. 14**), on the other hand, these same flourishes are given a new twist. Alternating between solo violin and a single flute, the second folksong phrase is further embellished and employed as a dialogue between the two solo voices. These alternating flourishes, especially from the fourth bar, once again draw Bruch's melody away from its origins in 'The Dusty Miller', and on towards completely new material (seven bars after Fig. I).

The image displays a musical score for a solo violin part, consisting of four staves. The first staff begins with the tempo marking 'SOLO tranquillo' and 'poco rit.', followed by 'a tempo'. The second staff is marked 'lusingando' and 'cresc.'. The third and fourth staves feature alternating 'SOLO' and 'Fl. Solo' markings, indicating a dialogue between the violin and flute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'cresc.'. The key signature is one sharp (F#) and the time signature is 3/4.

Ex. 14 – M. Bruch, *Scottish Fantasy*, Op. 46, second movement, bb. 138-151 (illustrated through a solo violin part with orchestra cues to provide an overview of material)

The same flourishes which have soon become a device for transition return only a few bars later, ushering in a rhythmic fragment firmly based on the opening of 'The Dusty Miller' (Fig. K) which can be seen throughout the movement. During the second movement of the *Scottish Fantasy*, Bruch's assertion that folksong provided a source of inspiration, and not a repository from which simply to borrow melodies, is justified. But rather than being inspired by the material at a design stage only, Bruch takes the term 'fantasy' to heart, presenting the melodies as a living stimulus, tying together various sections through characteristic rhythmic fragments, or leading on to new ideas seemingly through improvisation.

The complex binding together of the second movement is contrasted in the third. As discussed earlier, Bruch's rendering of the folksong 'I'm a' down for lack o'Johnnie' is an almost exact representation of that in Graham's 1851 collection. Unlike the two preceding songs used in the *Scottish Fantasy*, and indeed many still to be discussed, the entire melody is incorporated rather than just the first phrase. After this first use at the very opening of the movement, Bruch creates 'something new' by posing a full repetition of the melody in the

various orchestral voices. As with the second movement, and betraying the fantastic element, the solo violin uses this to base a series of embellishments upon (beginning four bars after Fig. A). Whilst two echo-like figures separate the two passages at Fig. A, presenting a link to the first movement, they do not attempt to interrupt the melody as before, but rather Bruch specifies them to begin only after the first passage has ended. The same cannot be said, however, for the following section. Whilst two four-bar sets of ‘echoes’ attempt to separate a new repetition of the melody by the lower orchestral strings that begins in the fourth bar of Fig. B, there are numerous overlaps. First, the elaborate solo violin writing continues throughout this transitional passage, ignoring the earlier degree of separation and continuing on past the end of the folksong melody that concludes five bars before Fig. B. Secondly, the new rendition of the folksong enters on the upbeat to the fourth bar of Fig. B, interrupting the echo-like figures of the upper orchestral strings and the flutes (see **Ex. 15**).

Ex. 15 – M. Bruch, *Scottish Fantasy*, Op. 46, third movement, bb. 41-44 (also denoted as Fig. B)

The pattern of interruptions continues only a few bars later (seventh bar of Fig. B) when the solo violin interjects with entirely new material before the lower strings can reiterate part of the folksong uninhibited. The final reference to ‘I’m a’ doun for lack o’Johnnie’, occurring at Fig. D, is only a glancing one (see **Ex. 16**). Taking the very opening gesture of the melody, Bruch creates a short imitative sequence, enhancing it further with a rising triplet in the third bar. Yet the sequence is ended prematurely as once more new material is entered, harking back to the gestures present in the earlier interruption between Fig. B-C.



Ex. 16- M. Bruch, *Scottish Fantasy*, Op. 46, third movement, bb. 66-78 (illustrated through a solo violin part with orchestra cues to provide an overview of material)

The finale of the *Scottish Fantasy* and its associated folksong ‘Scots Wha hae’ shows yet another method of creating something new. As hinted at earlier, both the finale of the *Scottish Fantasy* and its related forebear from the *Twelve Scottish Folksongs* employ an irregular phrase pairing of four and five bars. During the *Scottish Fantasy* this is employed in a further paired alternation where the orchestra essentially reprise whichever phrase the solo violin, and harp accompanist, have just offered. Of all the sources under investigation, and indeed others that are not considered here, none exhibit signs of this five-bar phrase. Whilst Bruch’s new creation diminishes the connection with folksong collections due to its length, it is not entirely original. For the purpose of comparison, since the opening bar of the new phrase is repeated, it may be disregarded briefly. The new first bar (see Ex. 5 above) intriguingly suggests a closer relationship to earlier sources, since not only does the rhythm in the latter half of the bar correspond with that of *The Scots Musical Museum*, but also of Davidson’s collection. The pitch relationships, too, reflect the various folksong collections since the bar spans the leap of a fourth. Bruch’s earlier phrase ignored this pattern, opting instead for the smaller leap of a third in both the first two bars for the first phrase. The rising scale of the second bar, which leads to the snapped rhythm at the opening of the third similarly relates to collected versions of the melody. Gow’s version, for instance, once more bears the closest resemblance in the third bar with a decorated descending scale at a crotchet pulse, rising by a third on the final beat. Bruch’s own version follows the same pattern, adding a more characteristic rhythm to the opening of the bar. The final bar and a half of the phrase in Bruch’s *Scottish Fantasy* draws a firm close to the phrase, but not before a clear reference has been made to the earlier passage; the last two beats of the third bar are identical to the earlier phrase, whilst the final dotted gesture has been altered for a new ending.

Ex. 17 – M. Bruch, *Scottish Fantasy*, Op. 46, fourth movement, bb. 17-20

Although Bruch creates the new five-bar phrase from a series of references, particularly with the martial crotchet-quaver-quaver rhythms that are common to both phrases, his ideas continue to expand. Since the first four-bar phrase is repeated by the orchestra, and since the new five-bar passage begins much in the same way, Bruch effectively camouflages his own pseudo folksong. Furthermore, the similarities between both passages lends the latter a variation-type quality that is expanded upon in later sections. Six bars after Fig. B is such a moment as the alternation continues. As with earlier movements, by employing the original melody in the orchestral voices, Bruch creates a framework for elaboration by the soloist (see **Ex. 17**). On this occasion, though, the development of ideas is much more substantial than previous versions. Earlier, a melody would be used once for elaboration before extending or interrupting the soloist to provide some means of moving beyond the original folksong. In this instance, Bruch creates a series of variations, in turn making use of the short self-sufficient folksong phrase. The opening martial gesture is once again employed at Fig. C by the horns, used on this occasion to provide a link to fresh material. Although the consecutive variations end at Fig. C, both orchestral reiterations of the unadorned material, and additional improvisations by the soloist, return throughout the rest of the movement, often alternating with aspects offered between Fig. C-E.

At the point Bruch incorporates ‘On a rock by seas surrounded’ at the opening of the *Adagio on Celtic Melodies*, the techniques illustrated in ‘Scots Wha hae’ are taken even further. Whilst the first eight-bar orchestral phrase resembles the version in Johnson’s collection,

which is dutifully repeated by the solo cello, Bruch breaks with the folksong during the second section and replaces it with his own pastiche phrase at Fig. A (see Ex. 18).

'On a rock by seas surrounded'
 featured in the *Adagio on Celtic Melodies* (second phrase)

The image shows a musical score for the piece 'On a rock by seas surrounded' from Max Bruch's *Adagio on Celtic Melodies*. It compares the original folksong (bottom) with a pastiche (top). The score is in 3/4 time with a key signature of one sharp (F#). The original phrase starts with the lyrics 'On a rock by seas surrounded' and ends with a trill (tr) on the final note. The pastiche starts at measure 5 with the lyrics 'Dis - tant far from sight of shore.' and also ends with a trill. The pastiche phrase is a variation of the original, maintaining the same melodic contour but with different intervals and a different ending.

Ex. 18 - comparison score of a pastiche folksong based upon 'On a rock by seas surrounded' as featured in M. Bruch, *Adagio on Celtic Melodies*, Op. 56

Moving to the relative major and reflecting the same modulation as the original folksong, Bruch opens the second phrase with the identical opening gesture (beats 1-5) of the preceding section. Playing on the sense of familiarity that results from the two preceding occurrences of the same fragment, this third showing does not seem unusual, and in light of the *Scottish Fantasy* might otherwise prompt a series of variations or embellishment. Whilst Bruch leaves the earlier phrase behind after the opening gesture, additional features stand out to draw links back to the folksong melody and thereby attributing a folksong quality to his own work. After securing the connection in the aforementioned fragment, Bruch imitates the earlier written-out grace notes of the fourth bar into the sixth bar of the new phrase. Adding a stronger emphasis in the penultimate bar with accents, Bruch creates a reference back to the accented and/or *pesante* conclusions of the earlier solo cello and orchestra phrases. Combined with the opening gesture and written-out grace notes towards the centre of the passage, Bruch is able to 'frame' his own folk-like attempts within that of the original folksong. The result is to not only attribute a sense of authenticity to Bruch's new melody, but to also deceive the listener through these connections. Bruch's return to the tonic of E minor at the end of the phrase not only enhances these connections, it also means that when the solo cello repeats the new phrase, they must also traverse the modulation to the relative major as occurred at Fig. A.

With a return to the same familiar opening fragment at Fig. B, it seems likely, at first, that either a return to one of the two preceding phrases will occur, or alternatively, that another new passage will be offered. Instead, the motivic cell is shorter and employed now as the subject of a small fugato. Whilst the small cell becomes the focal point, paradoxically the increase in counterpoint helps to move the music away from Bruch's earlier material. The fugato is short-lived, ending in the fourth bar, yet it prompts further development from the orchestra. The first violins return to the cell in the sixth bar, echoed as with the earlier fugato (by the violas and cellos in this case) in the following bar. In this setting, the echo is almost hidden since the violins actually create a two-bar ascending sequence. Similarly the violas and cellos echo the violins again two bars later. The crucial factor here that categorises these as echoes rather than as part of the melodic thread is that the cell is really four beats long, leading by step to the first beat of the second bar.

Ex. 19 – M. Bruch, *Adagio on Celtic Melodies*, Op. 56, bb. 61-65 (beginning four bars after Fig. D)

Bruch's escape from 'On a rock by seas surrounded' is successful, creating an excellent transition towards the second folksong, 'Which way did she go?' at Fig. C. Once again, although Bruch's use of the folksong can be seen at first to relate strongly with sources which may have been at his disposal (as discussed above), clearly he was not content to simply incorporate the material. Although Bruch would appear to follow his already well-worn practice of repetition through alternating soloist and orchestra, the repetition of the new Irish folksong is only brief. In the fifth bar of Fig. D (see Ex. 19), Bruch interrupts the orchestral melody by inserting responsive comments by the soloist. In the same way as aspects of the earlier *Scottish Fantasy*, the dialogues that are created here between solo cello and orchestra offer an opportunity to escape the confines of the folksong. For instance, and keeping the term *fantasy* in mind, Bruch once more gives the impression of live improvisation throughout this interplay by constructing a number of short sequences built upon the short fragment offered by the first flute, oboe, and violins in the seventh bar. The first horn tries once more to offer the folksong at Fig. E, but yet again the solo cello interrupts in only the second bar,

making reference back to their previous disruption before proceeding to add an entirely new sequence that concludes the section. At Fig. F the Scottish folksong returns, marking the beginning of a compressed recapitulation of all that had gone before it in exactly the same order. The earlier alternation of soloist and orchestra moves instead to a posing of a folksong framework placed in the orchestral voices whilst the soloist elaborates above. Although the emergence of the folksongs help to bind the work, the increased level of embellishment similarly distances the work from its origins. This situation is exemplified in the fourth bar of Fig. G, when the second phrase of 'On a rock by seas surrounded' is abandoned. The regular eight-bar length of the folksong is distorted as a result and the subsequent fugal section enters prematurely compared to its earlier counterpart.

Breaking from his previously consistent pattern, whereby the first phrase of a folksong is presented without elaboration or development, Bruch's *Ave Maria* (and *Das Feuerkreuz*) takes a different course from the fourth bar (as discussed above). Bruch's view that creating something new, whilst inspired by folksong, was justification enough to omit any mention of a melody's origins, however, is not the motivation to deviate in this case. Instead, as his complaints regarding the English translator reveal, Bruch's use of fragments, or 'echoes' of folksong, were employed not to base further melodies upon, but to lend a local flavour to a narrative that is ultimately set in Scotland. The almost through-composed nature of Bruch's melody, which is built upon the unusual six-bar phrase-length, contributes to the ease with which the original folksong is evaded. This is precisely the reverse technique, as illustrated in the *Adagio on Celtic Melodies*, where repeated fragments bind both folksong and Bruch's own melodies together.

Used with almost no alteration, Bruch's use of 'The Little Red Lark' in the second movement of the *Konzertstück* differs once more from earlier practice. As discussed, the first eight-bar phrase, and subsequent repetition an octave higher, are played in their entirety, meeting no interruptions or distortions along the way. As with earlier examples in the *Scottish Fantasy*, melodic fragments are frequently imitated, much like an echo, and act to create links to following sections. The same is true at Fig. A in the second movement of the *Konzertstück*, with the woodwind alternating with elaborations by the solo violin, betraying once more

Bruch's partiality for creating improvisatory dialogues between instrumental voices (see Ex. 20).

Ex. 20 - M. Bruch, *Konzertstück*, Op. 84, second movement, bb. 16-43 (illustrated through a solo violin part with orchestra cues to provide an overview of material)

Although the transition is some eighteen bars long (from Fig. A to eight bars after Fig. B), unusually the second subject that Bruch leads to is not one of his own pseudo-folk melodies based upon the opening phrase, but one that opens the second part of the original folksong. Comparing the three versions (see Ex. 21) the relationship is only brief, with Bruch inserting ever-increasing elaboration into the melody. By the fourth bar Bruch has entirely parted company with the earlier melody. Moving in two-bar cells to begin, the first two being shaped with feminine endings (ten and twelve bars after Fig. B), Bruch escapes the earlier melody by steadily increasing the amount of elaboration. Each upbeat, at first a pair of semiquavers, and then triplet semiquavers in the second, mirrors the progression in the first part of the folksong; a simple quaver in the first phrase and the semiquaver elaboration of the second. By the third cell, the melody drawn from the second part of the folksong is completely removed from its origins and can continue unbridled.

'The Little Red Lark'
 featured in the *Konzertstück* (second phrase)

Louis Elson
Folk Songs of Many Nations
 But till thou'rt risen, Earth is a prison,

Max Bruch
Konzertstück

Frank Roche
Airs and Fantasies
 Full of my lone... some sighs.

Elson

Bruch

Roche

Ex. 21 – comparison score of the second phrase of the folksong ‘The Little Red Lark’ as featured in M. Bruch, *Konzertstück*, Op. 84

Maintaining a balanced phrase structure, the orchestra dutifully repeat the new melody of the solo violin. Whilst fragments of the first phrase are occasionally visible through the rest of the work, the theme does not reappear properly until Fig. G. Rather than a literal repeat of earlier material, Bruch presents once more a form of condensed recapitulation here. To this end, Bruch focuses his attention upon the twelfth bar, which forms the basis of a short sequence, rather than continuing with the remainder of the folksong. Within a few bars, the second part of the folksong returns (nineteen bars after Fig. G), Bruch having dispensed with the lengthy transition that occurred at this point earlier (Fig. A).

The image shows a musical score for Clarinet in A and Viola. The top system is labeled 'H' and shows the beginning of the piece. The Clarinet part is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The Viola part is in the bass clef with the same key signature and time signature. The score is divided into three systems. The first system has 4 measures. The second system starts at measure 2 and has 4 measures. The third system starts at measure 5 and has 4 measures. The music is characterized by overlapping eighth and sixteenth notes, creating a dense texture.

Ex. 22 – M. Bruch, *Double Concerto for clarinet and viola*, Op. 88 (beginning at Fig. H)

In the case of the *Double Concerto for clarinet and viola*, Bruch's attitude shifts once more. From the previous discussion, Bruch's use of the Swedish folksong 'Wermeland' clearly differs from earlier usage in the way that additions have been made to the melody on Bruch's part before any elaboration stage has been reached on a subsequent repetition. Therefore, in order to create something new, Bruch need not find any extraordinary methods to escape the confines of the original folksong. Outside of the normal relationship between soloist and orchestra, the *Double Concerto* represents a unique opportunity with two solo voices; something that is harnessed just before the solo viola completes their rendition of the theme at Fig. C with new material emerging from the solo clarinet. Playing on earlier models, the two overlap rather than allowing a firm phrase closing to stand as an obstacle. The theme returns many times in the opening movement. In a familiar vein, the orchestra offer the folksong at Fig. D, using only the first two bars as the focus for a brief sequence before yet more new material is unveiled at Fig. E. Much like earlier examples in the *Scottish Fantasy*, and sharing the roles alternately, both the solo clarinet and viola reintroduce the folksong at Fig. H (see Ex. 22). Now, however, the soloists take turns to add an accompanying elaboration to the melody. It is this feature that provides the perfect opportunity to leave the folksong behind at Fig. J in order to take up the secondary theme once more. Yet since the elaborations continue, the effect is that Bruch binds the thematic material together more closely.

This examination has shown that whilst Bruch was keen to create something new from folksong inspiration, his practice of including passages from original folksongs proved problematic. In order to make wider use of his source material, especially for elaboration in fantasy-type works, Bruch was forced to employ a varied repertoire of devices with which to extend beyond the limitations of these melodies. In some instances the shift can be sudden, as with the Irish folksong from the *Adagio on Celtic Melodies*, but for the vast majority of works the change is more gradual. Three main stages can be commonly identified in Bruch's process of musical transformation. The first is to expose the folksong, or at least a single phrase, in its refined form without any distortion or development whatsoever. The second stage is intermediate, often consolidating the melody through repetition. In this phase we frequently see the unadorned folksong cast in the orchestral voices as an accompaniment to improvisations on the same theme by a solo instrument. Although the folksong framework increases the level of thematic integrity of the work, the elaborations of the soloist draw the focus of our attention and simultaneously act to move away from the folk melodies. However, separation is not complete until the third phase, where the elaborations, or other developmental devices, continue on without an underlying folksong framework to retain its previous shape. Only now in this third phase is something new created. Although this process is not consistently employed throughout Bruch's repertoire, it also shares a common feature with an alternative yet deceptive approach, i.e. quoting original folksong material at first to fool the listener before changing trajectory. This is particularly clear in the *Adagio on Celtic Melodies*, where the opening gestures of the melody are not only used to create an answering pseudo folksong phrase, but act as a transitional device via a fugato. The same line of thought is present in the *Konzertstück* where only the opening of the second part of the folksong melody is used before Bruch changing tack. By moving in a new direction mid-phrase, Bruch avoids the obstacles that a closed phrase structure might present.

VOCAL VS. INSTRUMENTAL

Refuting the negative review of the *Scottish Fantasy* by the *Musical Times*,⁷² folksong clearly forms a substantial part of Bruch's music largely without abuse. Yet, in what ways does Bruch's approaches favour vocal or instrumental settings? It is tempting to consider his earliest vocal publication of folksong, the *Twelve Scottish Folksongs*, as the work of a beginner. Lachner had, after all, only suggested that Bruch set the folksongs to his own accompaniment. However, Robert the Bruce's alleged battle song in the same selection, as referred to previously under the names 'Scots Wha hae' and 'Hey tutti taiti', shows no such shyness. Unlike Johnson's version, which simply repeats the same four-bar phrase (AAA...), Bruch's setting adds the previously discussed five-bar phrase twice after each one (ABB'). All twelve folksongs in Bruch's collection are openly scored for an un-named voice, yet, for 'Hey tutti taiti' a tenor is specified. Presumably to take up the role of Robert the Bruce himself, he spurs on the army in each verse (A) followed by a chorus upon the title name (B). The troops respond to their King's cries, portrayed by a male chorus and a harp choir, repeating the chorus of 'Hey tutti taiti' once more (B'). Clearly Bruch was keen to include this programmatic element into the *Scottish Fantasy* through the constant back and forth between soloist and orchestra.

Despite Bruch's use of Johnson's collection for the rest of his *Twelve Scottish Folksongs*, the source of his earliest exposure to folksong, the argument that this was unlikely to be his primary source for 'Scots Wha hae' because of the textual variances is still a strong one (see again **Ex. 5** and **Ex. 6** above). However, since Bruch owned a copy of this collection and frequently visited it for material, we can attribute any deviation as a conscious decision rather than because he was just following another source. Simplification on Bruch's part also remains clear, yet for what purpose? Rhythmically speaking Bruch seems careful to avoid over-using dotted groupings, as his complaints reveal in regards to changes made to his melodic design by translators of *Das Feuerkreuz*. In the first instance dotted rhythms can become rather jerky, especially if the energetic *tempi* of the source (and Bruch's own work) are kept in mind. Straight quavers, on the other hand, contribute a martial element and reinforce the battlefield context of the song. The same procedure was unnecessary in 'The beds of sweet Roses' since both Bruch and Johnson's versions are in the equally relaxed

⁷² Anon, 'Philharmonic Society', *The Musical Times*, pp. 192-193.

tempi of *Andante con larghezza* and *Andante* respectively. As an added benefit, the voice has fewer notes to fit within a phrase, but Bruch takes the melodic simplification a step further. Taking a folksong that can be characterised by many small leaps, facilitated in part by the dotted rhythms, the melody becomes less erratic in Bruch's hands, flowing through each bar in a mainly step-wise movement. Larger leaps, too, are avoided at all costs so that the melody fits more comfortably within a vocal range and the energetic tempo, especially the leap of a sixth in the second bar of Johnson's version.

Such restrictions would pay dividends when Bruch returned to the same folksong in the *Scottish Fantasy*. Whilst based firmly on his earlier refinements in the *Twelve Scottish Folksongs* rather than collected accounts, Bruch effortlessly shapes the material in a more idiomatic manner for the violin. The simplified melody is the perfect subject for elaboration from Fig. B onwards (see again **Ex. 17** above), supported by the folksong framework beneath. Had Bruch used 'Scots Wha hae' as a source for improvisatory treatment without any refinement, especially with the numerous dotted rhythmic groupings and their effect on the melodic line, violinists would undoubtedly have been given quite a scare opening the music for the first time. Instead, Bruch's imagination is almost unbridled, offering the soloist ample opportunities to demonstrate their flair with fast flowing scales, series upon series of decorative fragments, and speedy rhythmic groupings. Extensive use of multiple stopped chords throughout gives the music a more rustic flavour, emphasising, particularly in the very opening of the movement, the war-like context of the song, highlighted further by Bruch's tempo directions 'Allegro guerriero' (war-like).

Bruch's style of writing for the violin similarly emerges in the rest of the *Scottish Fantasy*. In each movement, Bruch is able to make a greater use of the violin's naturally large range by simply transposing some repeated phrases an octave higher. Rather than jumping mid-phrase, destroying in turn the relatively compact scope of the folksong melodies, Bruch retains this characteristic by only transposing complete phrases, giving the impression that the folksong has merely changed voices. The finale does not include this device, however, since the quadruple stopped chords which are used right from the first bar already occupy the middle to upper registers of the violin leaving little scope for expansion. The style of the following variations more than makes up for this, spanning almost the whole range of the violin within

single gestures. Such a virtuosic attitude is reflected in the first three movements as well, but whilst we might consider wide-spanning runs and arpeggios as signs of Bruch's departure from the vocal origins of the melodies, the practice of repeating phrases an octave higher actually helps to minimise the impact of the violin's top registers during improvisatory phases of the music. As demonstrated in the source examination, each octave repetition occurs within the 'exposing' phase of Bruch's work. Much in the same way that Bruch refines the melodic intricacies of folksong prior to implementation, the presence of this transposed phrase prepares the material, and the listener, for the mixing of styles in the second phase and new instrumental path in the third.

Bruch's virtuosic style is not the only way in which he chooses to enhance the vocal melody. In the third movement of the *Scottish Fantasy*, making use of 'I'm a doun for lack o'Johnnie', Bruch specifies a tempo of crotchet=66, whilst Graham, clearly Bruch's primary, if only source, prescribes the faster tempo of crotchet=104. Amidst the fiery last movement, and the similarly energetic second, Bruch seeks to emphasise the almost plaintive nature of the present folksong: a female character, pondering what to do, recounts how Johnnie has left and forsaken her. Although Bruch's slow tempo does not prolong each phrase enough to require additional mid-phrase breathes by a singer, it certainly plays to the sustaining strengths of the violin. Bruch clearly has a particular colour in mind and sets the folksong in the lower ranges of the violin. Most likely played on the D string, Bruch tempers a potentially gloomy delivery and represents a young female character by the marking *dolce*.

The *Ave Maria* presents a similar opportunity to examine Bruch's vocal and instrumental approaches side by side (see again **Ex. 9** above). The relationship between Johnson's version of 'Will ye gang to the Ewe-buchts Marion?' and the first folksong in Bruch's 1863 publication has already been charted, yet the reappearance and rejection of the same folksong in *Das Feuerkreuz* has not. The differences that emerge in the first four bars, which presents the closest bond between versions, is entirely a result of a change in text. As the title of the movement, and subsequent cello work suggests, the folksong poetry is exchanged for the short liturgical *Ave Maria*. Thus, with the folksong melody taking the role of the antiphon, the new text accounts firstly for the semiquaver upbeats, and extra syllable during the first beat of b. 3. *Das Feuerkreuz* actually begins to change tack from the folksong at this point,

concluding the antiphon with a last chant of ‘Ave Maria’, thus the two minims and pause that arise in bb. 5-6. Like Bruch’s newly composed answering phrase in the *Adagio on Celtic Melodies*, the question remains as to how Bruch treats the material that follows and indeed whether an attempt has been made to create a pastiche folksong from this point? Rather than breaking off onto a completely separate avenue, Bruch does attempt to maintain some continuity. To do this Bruch focuses on a single rhythmic pattern, characterised by a long first beat and usually a dotted grouping such as in b. 2 of Johnson’s version of the folksong. This type of pattern makes up the majority of the first six-bar phrase, and like the *Adagio on Celtic Melodies*, Bruch is quick to re-establish the relationship in b. 7 of the *Das Feuerkreuz* ‘Ave Maria’, referring back to it at a number of additional points throughout. Retaining the same six-bar phrase pattern of both the Chambers and Johnson collections, the second phrase is repeated with a few minor amendments to create the third (ABB’).

18843

75

Ex. 23 – M. Bruch, *Das Feuerkreuz*, Op. 43, No. 6 ‘Ave Maria’, bb. 28-36

Bruch's attempts to move beyond this particular folksong to create something new appears incomplete, since the orchestra reminisces upon the opening two-bar fragment of the folksong once the entire sixteen-bar melody has finished (see **Ex. 23**). As with so many earlier examples, the solo voice interrupts the reprise of the opening with a completely unrelated and partly declamatory response. After only two bars it is the orchestra's turn to interrupt once again with the same melodic fragment. The singer inevitably returns the favour and extends in a completely through-composed style. Finally after seven bars the soloist repeats the opening six-bar phrase in full, capping it off with a final chant of 'Ave Maria!' There is a reason why this dialogue sounds distinctly familiar. Bruch adopted the same process elsewhere, including the treatment of 'Throw the Wood Laddie' in the first movement of the *Scottish Fantasy*, and 'The Little Red Lark' in the second movement of his *Konzertstück*. In each case the style of the soloist's interruptions of the orchestral echoes is different, from virtuosic flourishes in the *Konzertstück*, to declamatory in *Das Feuerkreuz*, and impassioned in the *Scottish Fantasy*. Each, though, contrasts the music it follows and culminates in a final extended phrase that has an air of improvisation about it. As for the cello adaptation of the *Ave Maria*, the cello never strays from the designs of *Das Feuerkreuz*, with the singular exception that in the first declamatory interjection, Bruch writes a virtuosic type of ascent in the solo cello (something that would ordinarily adorn only his writing for violin). The lack of enhancement in the work for cello, however, does not necessarily fit within Bruch's normal approaches. Firstly, the cello does not have the same virtuosic ancestry as the violin, indeed the dearth of cello concertos in the nineteenth century is testament to this fact. Secondly, and more importantly, Bruch's adaptation in this case is not to use the folksong melody as inspiration for new material, he had already achieved this aim in *Das Feuerkreuz*. Instead, the principal objective was to open up a new market of consumers for what had become a popular song in its own right; a venture which would depend entirely upon instant recognition of the melody.

Having established the connection, Bruch takes much more license in the following recitative (to be discussed in Chapter 3) to create something not entirely related to *Das Feuerkreuz*. After the recitatives, however, Bruch reprises a number of fragments of the 'Ave Maria'. Following a short reintroduction in the orchestra at Fig. G, a sequence focusing once more on the memorable two-bar fragment that opens the melody, the full six-bar theme returns. In a partially deceptive mode of thought Bruch appears to offer yet another reprise of the theme

immediately afterwards, only to break away in the third bar. Employing a dotted rhythmic grouping in the latter part of the bar, as he had done in his folk-like passage before, Bruch is more convincingly able to create an answering six-bar phrase. From this point on, however, Bruch leaves the folksong behind, only revisiting the six-bar theme at the very end. With only a sparse and slow arpeggio-based accompaniment, Bruch offers an additional partner to the voice in this reprise and subsequent pseudo-folk material (see **Ex. 24**). Yet in the higher ranges, the new partner shares the melody for the briefest of moments during Bruch's new answering phrase. The added voice to the equation is of course an obbligato cello, revealing Bruch's later decision to cast his instrumental adaptation for the same instrument. Even in this brief accompaniment, Bruch demonstrates a different compositional attitude towards different string instruments. The anticipation for virtuosic elaboration that we have come to expect through our examination is once again missing. The same is true of the *Adagio of Celtic Melodies*, when only at Fig. F does any hint of elaboration appear. Bruch's style of writing here pales in comparison to the fireworks of the violin works, since the folk melody is still recognisable in the cello writing and not just in the orchestral framework beneath.

Mary

A - ve Ma - ri - a, — Vir - gin Queen! A - ve Ma - ri - a!

Obbligato cello

7

If o'er the storm - y sea thou fare, — It stills the wild - est waves to meet thee!

Ex. 24 – M. Bruch, *Das Feuerkreuz*, Op. 43, No. 6 'Ave Maria', bb. 109-120

CONCLUSION

From all of the works examined, it is clear that Bruch's love for folksong is manifest in the generally faithful recreation of melodies contained in collected sources. Even when a folksong is employed for a single phase the effects are widespread, inspiring either new folk-like passages or melodic fragments that bind the work together. From his very first publication of folksongs in 1863, to the *Konzertstücke* towards the end of his life in 1911, Bruch's methodology not only remained consistent, but ignored any separation between vocal and instrumental forms. Bruch's desire to create something new from this 'modest' material also arises throughout his music. Similar techniques are applied in order to either move beyond the original folksong, or to exchange answering pseudo-folk phrases. Of these procedures, Bruch's primary method is to construct a step-by-step move from folksong, through a mixing of folksong and an improvisatory style of elaboration, to entirely new material. That this technique is so widely used in the *Scottish Fantasy*, we might speculate that Bruch reveals his own working process on a much broader scale, refining his raw material, being inspired by its content and playing with novel ways of revising it (improvisation and elaboration), and finally taking these new ideas beyond their original limitations. Through this method, Bruch also realises Herder's much earlier vocal-based opinions. For his vocal music, such as 'The beds of sweet Roses', the folksong is only brought away from its origins and closer to art music through progressively decorative embellishments. Meanwhile in his instrumental music, not only is something original inspired by folksong, but there is a significant 'blurred boundary' between 'original' and 'manipulated' material.⁷³ Underpinned by an unaltered and still inherently vocal folk melody in the orchestral voices, Bruch mixes the alien characteristics of the solo instrument in the same intermediate phase. The elaborate result thus achieves Herder's goal of transforming modest material into art, albeit in an instrumental creation. Yet, through Bruch's continued focus of thematic unity in these works, hints of the original vocal-form folksongs reappear and reinforce the vocal ancestry of the material. From the inverse perspective, Bruch also attempts to minimise the perceptible difference between instrumental and vocal types. This is most noticeable in some opening phrases where Bruch expands the overall melodic range simply through octave transpositions. Meanwhile, the *Adagio on Celtic Melodies* demonstrates that Bruch is not limited to this three-stage process. Instead, Bruch's objective is to create his own folksong, beginning with 'On a rock by seas surrounded' but extending

⁷³ Loges, 'How to make a Volkslieder', p. 64.

with his own material. Similar observations can be made of the 'Ave Maria' in *Das Feuerkreuz*, where the folksong is co-opted for new vocal material on more than one occasion. The Double Concerto for clarinet and viola is even more extreme since only a fleeting glance of folksong contrasts the declamatory gestures of the very opening with only minute later references. What is intriguing, however, is the slightly different attitudes towards each string instrument. For the violin a primarily virtuosic stance is taken, whilst the cello is only given the occasional moment of bravura and the viola none at all. Little can be taken from the latter since folksong is only present briefly. Although Bruch's responses to Abell place the violin firmly at the top of the instrumental hierarchy in terms of their capacity to 'sing' a melody, the disparity between levels of virtuosity suggests firstly that the cello required a more obvious vocal connection in Bruch's eyes, and secondly that the agility of the violin favoured a more elaborate style, demonstrating not only Bruch's instinct writing for the instrument but for the cello as well. That being said, we should not discount the expectations of Bruch's violinist advisors Joachim and Sarasate whom performed many of these works; a pressure unequalled regarding Bruch's cello works. What does remain unquestionable, however, is Bruch's degree of adoration, as his letter in thanks for a collection of folksongs sent by Simrock in November of 1893 confirms:⁷⁴

It contains a veritable treasure trove of the most beautiful folk music. The very latest Schools can learn from this what Melody is, and everyone should drink from this fountain...only those melodic thoughts endure which possess the simplicity, beauty, greatness and tenderness of the true folksong...the folksong is my old love and as you see, it never fades.

⁷⁴ Letter from Max Bruch to Fritz Simrock (2 November 1893), cited in *Fifield*, p. 254.

CASE STUDY: *KOL NIDREI*, OP. 47

Premiered in Liverpool on 20 October 1881 under the baton of the composer, and dedicated to the cellist Robert Hausmann (although a cellist by the name of A. Fischer actually performed at the premiere¹), *Kol Nidrei*, Op. 47 (1881) was reportedly the result of a commission from the Jewish community in Liverpool.² Subtitled *An Adagio on Hebrew Melodies*, *Kol Nidrei* follows Bruch's predilection for using pre-existing melodies as the basis for larger-scale works. As a result, Bruch offers an opportunity to test whether our observations are applicable beyond his folk-based music. This is of particular importance as the discussion moves on to the romance and recitative since we will be able to confirm whether underlying currents in Bruch's compositional approach have been entirely uncovered. Analogous to the *Adagio on Celtic Melodies*, *Kol Nidrei* is based upon a pair of melodies.³ The first is the song of prayer 'Kol Nidrei' taken from the service of Yom Kippur, whilst the second is a fragment from the song 'O weep for those that wept on Babel's stream' presented by Nathan Isaac with poetry provided by Lord Byron.⁴ Reportedly neither song was introduced to Bruch in Liverpool but during his time in Berlin as a freelance composer in 1870-73, coming into contact with both melodies having had 'much to do with the children of Israel in the Choral Society.'⁵ Eliyahu Schleifer explains that 'Kol Nidrei' is perhaps the most well-known *mi-sinai* melody, whose German origins can be traced back to the beginning of the sixteenth century.⁶ Often passed down aurally (as with folksong), notated examples of this particular song reflect the Jewish tradition of adding considerable ornamentation. While this might pose problems discerning suitable source material, Eric Werner has sought to reconstruct (somewhat controversially) an unembellished version.⁷ Reservations against Werner's methodology notwithstanding, his melody may serve as a point of reference for our purposes. During the 1870s, a time when Bruch was in Berlin, the composer Louis Lewandowski (1821-94) became music director and choirmaster of the great synagogue on Oranjenburgerstrasse in the same city.⁸ Since he

¹ Karl Hinterbichler, preface to Bruch, Max, *Kol Nidrei*, Op. 47, full score (München: Musikproduktion Höflich, 2008) reprint of (Berlin: Simrock, 1881), p. 1.

² *Ibid.*

³ *Ibid.*

⁴ Bruch actually specifies both songs on this occasion in a letter from Max Bruch to Emil Kamphausen (31 January, 1882), cited in *Fifield*, pp. 169.

⁵ *Ibid.*

⁶ Eliyahu Schleifer, 'Jewish Music', *Grove Music Online*. *Oxford Music Online*, www.oxfordmusiconline.com. (accessed on 20/04/14)

⁷ *Ibid.*

⁸ *Ibid.*

composed his own instrumental *Kol Nidrei*, Op. 6 (c.1865), Lewandawski will provide the second source for comparison.

'Kol Nidrei' as featured in *Kol Nidrei*

Phrase 1

Louis Lewandowski
Kol Nidrei

Max Bruch
Kol Nidrei

Eric Werner
'Kol Nidrei' simplification

Lewandowski

Bruch

Werner

Phrase 2

Lewandowski

Bruch

Werner

Phrase 3

Lewandowski

Bruch

Werner

Lewandowski

Bruch

Werner

Ex. 25 - comparison score of the Hebrew hymn 'Kol Nidrei' as featured in M. Bruch, *Kol Nidrei*, Op. 47

The sources on this occasion are somewhat more disparate than those of Bruch's folksong-based music, most likely caused by the tradition of adding embellishment that Schleifer refers to.⁹ That being said, clear relationships may still be observed (see **Ex. 25**). For the first 3 bars, Bruch's (beginning at Fig. A) and Lewandawski's (from b. 3) versions align well, displaying merely a different notational approach (Werner's simplified version is similarly reflected here). But while Bruch opts for a four-bar phrase, concluding in a descending scale to the leading note and a final upwards step, Lewandawski includes an additional bar of embellishment that Bruch had only hinted towards in the third bar. As both composers conclude their melodies in the same manner, Lewandawski moves to a new phrase while Bruch reprises his folksong practice of immediate repetition. Transposed an octave lower, the relatively small vocal range is retained, simultaneously making a more effective use of the cello's compass. Returning to the higher registers of the cello, Bruch returns to the path of the next two-bar phrase (phrase 2) along the same lines as Lewandawski. Both display different ornamentation at the end of this small phrase, yet Bruch's is the simpler of the two. Once again Lewandawski moves to new phrase here while Bruch continues to repeat the phrase an octave lower. The necessity on this occasion is not so much for symmetry or consistent practice, but so that the first phrase is answered by a corresponding phrase of the same length. To this end, Bruch creates a slight variation with an additional gesture in the first bar and a new concluding embellishment in the second. Once again Werner's simplified version underscores both designs (although for phrase 2 Werner's framework is reproduced in half values). At this point (phrase 3) Bruch (13 bars after Fig. A) and Lewandawski (b. 18) begin to differ to a much greater extent, retaining only the slightest of relationships between them, yet ending with much the same descending figure. Werner's selection of phrases, however, seems to have no bearing, suggesting that either Bruch was aware of Lewandawski's earlier work, or that the two may have had access to similar verbal or written sources. In either case Lewandawski and Bruch return to the opening four-bar phrase (or five in the case of the former) to complete the section.

The second melody, 'O weep for those that wept on Babel's stream', (featured from 9 bars after Fig. E) is specified by Bruch as a poem by Lord Byron (1788-1824). Since Byron's poetry was specifically written for Nathan Isaac's (1790-1864) collection *Hebrew Melodies*

⁹ *Ibid.*

(1815-19), only this single source is necessary to observe Bruch's practices. Notably different from his use of folksong, Bruch selects a portion of the melody from the middle of the song, accompanying the words 'And Judah's melody once more rejoice', rather than from the beginning. Comparing the two versions (see Ex. 26), there is little difference between them. The first 2 bars are identical, while the third merely shows additional rhythmic interest in Bruch's version. Similar to the *Adagio on Celtic Melodies*, fragments from this first phrase contribute to a second phrase of Bruch's own construction. For example, the opening rhythm (upbeat crotchet-minim) is retained, as is the concluding syncopated passage of the penultimate bar. The first and second bars of this new phrase, too, make reference to the short dotted crotchet-quaver figure that originated in the second bar of the first phrase. 7 bars before Fig. H, however, Bruch makes use of a second recurrence of this theme. In this instance, the additional movement within the second bar is omitted, as can be seen in an earlier verse of Isaac's melody ('and where shall Israel have her bleeding feet'), whilst the third bar is given a short decorative leap. Rather than continue to reiterate his own creation, however, Bruch uses the final note of the first phrase as an opportunity for transposition, dutifully repeating the first phrase once again at this new pitch. Only a slight modification is made during the second bar (2 bars before Fig. H) by anticipating the concluding descent.

'O weep for those that wept on Babel's stream'
 featured in *Kol Nidrei*

Nathan Isaac
Hebrew Melodies

Max Bruch
Kol Nidrei

Isaac

Bruch

And Judah's me - lo - dy once more re - joice The

5 hearts that leapt be - fore its heav' - nly voice?

Ex. 26 - comparison score of the Hebrew song 'O weel for those that wept on Babel's stream' as featured in M. Bruch, *Kol Nidrei*, Op. 47

But to what extent do these two examples move beyond the confines of their vocal origins? For the latter, both invocations of the melody are followed by an imitation of the falling syncopated fragment in the orchestra (Fig. F and H respectively). In the first instance this fragment gives rise to a dialogue between solo cello and orchestra that jumps between a dramatic gesture which is perhaps more characteristic of the cello, followed by the same ending fragment of the original melody. Whilst the two do not occur simultaneously as a pairing of solo improvisation over an orchestral framework, the constant interrupting overlaps of the two fragments relate strongly with Bruch's earlier second stage of 'mixing' vocal and instrumental characteristics together. Finally in the sixth bar of Fig. F, prompted by the same dotted octave leap that typified each previous cello outburst, the dialogue gives way to much freer instrumental fantasy and enters Bruch's third phase in 'creating something new'. A similar situation occurs after Fig. H, where the same concluding descent acts as a transitional tool in moving beyond the vocal melody. On this occasion, a coda typical of Bruch is the end result, characterised by a series of slowly ascending scales and arpeggios.

In regards to the first melody, 'Kol Nidrei', the melody is not instantly left behind. Much like 'Throw the Wood Laddie' from the *Scottish Fantasy*, another unrelated passage sits between the 'exposition' phase and presentation of something new. When the melody of 'Kol Nidrei' returns at Fig. D, the overlapping responses of the orchestra in the fourth bar offer Bruch the chance to extend outside of the original song. The subsequent reaction from the solo cello not only creates further dialogue, but prompts the start of a thematic sequence which carries the music towards the new section at Fig. E. What, though, has become of the central stage where both vocal and instrumental qualities are combined? As with the later poem by Byron, the simultaneous marrying of characteristics are not present here. Instead, this process occurs within the solo voice of the cello. Beginning at Fig. B, the solo invocation (bb. 3-4) retains much of the same shape as previous material, particularly with the now common feminine closing gesture. Whilst the same is certainly true a few bars later (bb. 7-8) a transition begins in the ninth bar. Here the melodic line is typified by short gestures that make use of only a small range, as with the very opening of the 'Kol Nidrei' melody. With each successive bar the gesture becomes more emphatic until it gives way to a determinately instrumental passage at Fig. C. Created from fast runs covering large ranges and marked *con brio*, such a section highlights the previously simple vocal writing now missing, especially when the main theme returns moments later.

Kol Nidrei, therefore, presents mixed results. While clearly we can observe many of the same attitudes as in Bruch's folk-based music, particularly in regards to thematic development, the same methodical progression from simple to artful styles is in part lacking. The main deficiency is the absence of improvisatory elaborations based around an undecorated thematic base. However, this particular style was most represented by the violin works, playing to the more virtuosic outlook of the cello's smaller relation. Instead, the style of *Kol Nidrei* is much more in keeping with the *Adagio on Celtic Melodies*.

CHAPTER 2: ROMANCE

Despite Bruch's great admiration for folksong and its subsequent place as a central ingredient of his melodic makeup, it is not the only vocal idiom influential upon his music. This becomes instantly apparent when looking only so far as the titles of his works for solo instrument and orchestra, such as the *Canzona*, Op. 55 (1891), *Kol Nidrei*, Op. 47 (1881), *Ave Maria*, Op. 61 (1892), and *Serenade*, Op. 75 (1900). Whilst the vocal titles of these mainly single-movement compositions resonate strongly with various types of song and operatic set-pieces, they do not present a singular focus towards one particular vocal form. The romance, however, or *Romanze* in the original German, is represented by at least two works in this category, embodied firstly in the *Romanze* for violin, Op. 42 (1874), and secondly the *Romanze* for viola, Op. 85 (1911). The latter comes from a period when Bruch's attention had shifted to the violin's larger sibling, producing in addition the Eight pieces for clarinet, viola, and piano, Op. 83 (1910), and the Double Concerto for clarinet and viola, Op. 88 (1911). The *Romanze* for viola also represents one of Bruch's very last compositions for soloist and orchestra. Considered alongside its violin counterpart, a work created almost at the beginning of Bruch's instrumental output, they may also serve to measure changes in Bruch's approach across his *oeuvre*. The romance, though, has a stronger presence than anticipated, since the opening piece of Bruch's very early *Zwei Klavierstücke*, Op. 14 (1862) is also a romance. Meanwhile, Christopher Fifield suggests that the slow movement of Bruch's Violin Concerto No. 3, Op. 58 (1891) might also be considered in the same light.¹ The recurrence of romance compositions therefore presents a sizable body of material to tackle the question as to whether there is a particular emphasis towards the vocal or instrumental aspects associated with this 'genre'. Since Fifield offers no justification for his assertion, provoking us once more to approach his own opinions cautiously, Bruch does not imply any romance connection through labels (which he had done otherwise). Thus the Third Violin Concerto will present an ideal opportunity to test the findings of our comparative analysis.

The compositional history of the *Romanze* for violin provides immediate insight into Bruch's attitude at the time. During a particularly unproductive period in 1874, Bruch began to work on a Second Violin Concerto. Although there were faint ideas for later movements, only the

¹ Fifield, p. 239.

slow opening movement (an experiment he would try again in the actual Second Violin Concerto, Op. 44) was completed. Under the advice and encouragement of his friends, Bruch published this single-movement work, entitled *Romanze*.² Bruch continually struggled to provide appropriate titles to his works; both the First Violin Concerto³ and the *Scottish Fantasy*⁴ caused him to contemplate the designations ‘concerto’ as well as ‘fantasy’, and even the later *Konzertstück* posed similar questions.⁵ Bruch expressed a certain insecurity about composing his very First Violin Concerto,⁶ and it is perhaps by hiding behind the title ‘fantasy’ that Bruch might cushion any negative criticism. Joseph Joachim, though, bolstered Bruch’s resolve, urging him that the title of concerto was fully justified, particularly since Spohr’s Eighth Violin Concerto, Op. 47, (the *Gessangsszene*) could be considered as such.⁷

It is intriguing, then, that Bruch chose *Romanze* in this case. Did he understand the romance as a genre with few boundaries in which to frame his work, and does this indicate a lingering insecurity for his second attempt at a concerto? Without reference to his source, Fifield reveals Bruch’s feelings during the composition of the *Romance* for violin, reporting that, ‘Bruch expressed “little inclination towards instrumental music. All my projects, small or large, will favour vocal music.”’⁸ Obviously suggestive of a return to the familiar territory of the vocal world following further creative frustrations, Bruch’s statement also implies a vocal inspiration behind all of his music at this point. With an instrumental recitative assuming the middle section of the later *Romanze* for viola (which will be discussed in detail in Chapter 3), a vocally orientated reading of Bruch’s romances gains momentum. Yet, before we can answer these questions, we must first understand the romance idioms that formed Bruch’s point of reference.

² *Ibid.*, p. 142.

³ Letter of Joseph Joachim to Max Bruch (17 August 1866), cited in *Fifield*, p. 65.

⁴ *Fifield*, p. 167.

⁵ *Ibid.*, p. 294.

⁶ Letter from Max Bruch to Ferdinand Hiller (November 1865), cited in *Fifield*, p. 62.

⁷ Letter of Joseph Joachim to Max Bruch (17 August 1866), cited in *Fifield*, p. 65.

⁸ Unreferenced letter, cited in *Fifield*, p. 139.

I. VOCAL ROMANCE

Traditionally the romance was a vocal or literary form that traces its origins back to fifteenth-century Spain.⁹ As a strophic poem that narrated ancient stories of love or gallantry, romances gained particular popularity in French circles during the eighteenth century, reflected by their regular appearance in opera and documented by the likes of Melchior von Grimm,¹⁰ Pierre Jean-Baptiste Nougaret,¹¹ and Jean-Jacques Rousseau.¹² These writers extolled the virtues of a simple style within the romance, seldom decorated by ornamentation, and using a small vocal range. Along with the rustic or pastoral essence that helps form a naïve character, the antique heritage of the romance is frequently raised. The romance likewise enjoyed popularity in Germany during the second half of the eighteenth century, featured in Singspiel and comic opera such as Hiller's *Die Jagd* and Mozart's *Die Entführung aus dem Serail*.¹³ Daniel Gottlieb Türk¹⁴ and Heinrich Christoph Koch¹⁵ similarly offered written definitions, making reference to many of the same characteristics as their earlier French counterparts, particularly the sense of simplicity and its embodiment in strophic form. Their relevance to Max Bruch and his compositions almost a century later is, however, limited. Even as Director of the Masterclass for Composition at the Berlin Königliche Akademie der Künste from 1891,¹⁶ or through his correspondence,¹⁷ there is no evidence to suggest that he was aware of the earlier writings.

Jacob and Wilhelm Grimm's *Deutsche Wörterbuch*¹⁸ offers a more contemporary appraisal, referring to the romance's popularity in the previous century, and the medieval heritage being

⁹ Jack Sage et al., 'Romance', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 23/04/2013)

¹⁰ Daniel Heartz, whilst not providing a specific location, states that Grimm contributes to Denis Diderot's (ed.), *Encyclopedie ou dictionnaire raisonne des sciences, des arts et des metiers*, 35 vols. (Paris, 1751-80). See Daniel Heartz, 'The Beginnings of the operatic Romance: Rousseau, Sedaine, and Monsigny', *Eighteenth-Century Studies*, Vol. 15, No. 2 (Winter, 1981-1982), pp. 149-178, at p. 156.

¹¹ Pierre Jean-Baptiste Nougaret, *De l'Art du theatre en general, oui il est parle des spectacles de l'Europe, de ce qui concerne ... l'opera-serieux, l'opera-bouffon et la comedie-melee-d'ariettes ...*, 2 vols. (Paris, 1769), II, 369-704

¹² Rousseau, 'Romance', *Dictionnaire de Musique* (Paris, 1768)

¹³ Jack Sage, 'Romance'

¹⁴ Daniel Gottlieb Türk, *School of Clavier Playing or Instructions in Playing the Clavier for Teachers and Students*, (trans.) Raymond H. Hagg (Lincoln and London, 1982), p. 391 cited in David Grayson, *Mozart: Piano Concertos No. 20 in D minor, K. 466, and No. 21 in C major, K.467* (Cambridge, 1998), p. 63.

¹⁵ Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition* (Leipzig, 1793), and *Musikalisches Lexicon* (Frankfurt, 1802)

¹⁶ *Fifield*, p. 242.

¹⁷ Personal communication from Prof. Dietrich Kämper (10 February 2014)

¹⁸ Jacob and Wilhelm Grimm, 'Das Deutsche Wörterbuch von Jacob und Wilhelm Grimm auf CD-Rom un im Internet' <http://urts55.uni-trier.de:8080/Projekte/DWB> (accessed on 28/05/2014)

drawn from Spanish and French knight's tales in the twelve to fourteenth centuries. Defined as a short song on a particular incident, the brothers Grimm contribute few musical details except to highlight that little distinguished the romance from the ballad.¹⁹ Marjorie Wing Hirsch confirms this situation, noting that the two forms had 'essentially merged'²⁰ by the time Schubert composed many of his songs in the early nineteenth century. Meanwhile the French romance experienced a similar dilution of unique properties, frequently exchanging labels as 'chanson' and 'melodie'.²¹ Strophic form too, previously synonymous with the romance, lost its standing in favour of rondo, ternary, and through-composed schemes,²² employed to enhance a new dramatic impetus over the traditional folksong basis.²³ With such a varied tradition throughout Europe, it is important to construct a model of romance based primarily upon those composers most influential to Bruch, and secondly to refine our discussion to German lieder traditions. Although the romance frequently appeared as an operatic set-piece, especially in Italianate opera, Bruch's marked interest in folksong, widely regarded as the birthplace of lieder, supports this focus, as do the numerous instrumental adaptations that arose from this field. In order to identify characteristics influential to Bruch's own romances, it may be helpful to consider traditional attributes of the romance as a starting point.

STRUCTURE

To what extent, then, does strophic form emerge in the music of Bruch's most influential predecessors? Beethoven demonstrates his grasp of the traditional romance in a small, little-known song written for voice and harp, drawn from the incidental music for the play *Leonore Prohaska*, WoO. 96. Based on the Prussian heroine who fought against Napoleon, the play is one of many patriotic stage works that emerged amongst the jubilation following Napoleon's defeat. Friedrich Leopold Duncker, a Prussian Secret Cabinet Secretary, was force behind this project, commissioning both the play and music, undoubtedly hopeful of making a profit from the circumstances. Even with the four movements contributed by Beethoven the project was a failure, particularly since another drama on the same subject had already been staged.²⁴ Beethoven's writing is suitably simple (see **Ex. 27**). After a short introduction, the singer

¹⁹ *Ibid.*

²⁰ Hirsch, *Schubert's Dramatic Lieder*, p. 65.

²¹ Jack Sage, 'Romance'

²² *Ibid.*

²³ Hirsch, *Schubert's Dramatic Lieder*, pp. 66-67.

²⁴ See additional notes 'Ludwig van Beethoven, Musik zu Friedrich Duncckers Drama "Leonore Prohaska" WoO. 96' <http://www.beethovenhausbonn.de> (accessed on 20/1/2014)

repeats the thirteen-bar strophe four times, each with a new text. Internally, the romance is built upon five simple two-bar phrases, the second and third of which are separated by a short transition from the harp.

Ex. 27 – L. v. Beethoven, *Leonore Prohaska*, WoO. 96, ‘Romanze’, bb. 6-18

Mendelssohn’s ‘Romanze’ from his Liederspiel, *Die Heimkehr aus dem Fremde*, Op. 89 (1829) is built from three large strophes derived from the first (bb. 7-22). At first glance, however, Mendelssohn’s strophic form appears on much smaller scale. Linked by the same three-quaver figure, the first three-bar phrase (bb. 7-9), although separated by a short orchestral interlude (bb. 9-10), is answered by another of similar dimensions and character (bb. 11-13). Abandoning this relationship, the following material leads on towards b. 16, before extending to a concluding chorus alongside the first violins. With another short interlude by the first violins, a *dal segno* marking affects a repeat of the first strophe where a slight variation by the singer accommodates the new text. Beginning in the same manner as its precedents, the third strophe presents a compressed version of the first two. Intriguingly it is the first ‘mini-strophes’ that are most affected, Mendelssohn having removed any intermediate interlude and the concluding part of the first phrase. Instead, the music is continuous, rejoining with the earlier music with a re-emergence of the transitional passage (b. 29) before extending once more to the concluding motto.

Comp. 1829.

Allegro con moto.

Singstimme. *mf*

PIANOFORTE. *ff*

1. Sie trug ei-nen Fal-ken auf ih-rer Hand, und
 2. Er kam mit dem Fal-ken wohl ü-ber den See und

hat ihn ü-ber den See ge-sandt, ü-ber den See ge-sandt. Kom-me du bald,-
 blies ins Hüft-horn vor Lust und Weh, vor Lust und Weh. Kom-me du bald,-

dim. pp

kom-me du bald!
 kom-me du bald!

pp *pp* *sempre pp*

3. Der Falk flog weit in

Ex. 28 - F. Mendelssohn, *Zwölf Lieder*, Op. 9, 'Wartend', bb. 1-17

Mendelssohn romance 'Wartend,' from his *Zwölf Lieder*, Op. 9 (1830), similarly demonstrates the continued presence of strophic form (see Ex. 28). With a short introduction, three almost identical strophes emerge. Adjusted once again to suit the new verse, the second strophe is merely a marked repeat of the first, while the third shows greater deviation, relatively speaking, from the original material, extending the final phrase to finish. The same approach can be seen in 'Schlafloser Augen Leuchte,' the second work from Mendelssohn's *Zwei Romanzen*, WoO. 4 (1836), based on texts by Byron. In this instance, the romance is formed of two large strophes separated by a two-bar interjection from the piano. With the exception of minor rhythmic amendments once again to match the second verse, as well as an adjusted ending phrase, the strophes are all but identical. Mendelssohn's *Zwölf Gesänge*, Op. 8, also includes a romance. While the same large strophes exist (two in this case), the text is unchanged on both occasions. Unusually, Mendelssohn breaks from the resulting tonal stasis of strophic form, transposing the latter half of the second strophe in b. 18. The change permits the attached coda and final embellishments, returning to the tonic of D minor as the singer makes their final pleas for forgiveness (see **Ex. 29**).

Ex. 29 - F. Mendelssohn, *Zwölf Gesänge*, Op. 8, 'Romanze', bb. 19-26

'Keine von der Erde Schönen,' the first Byron-inspired song from Mendelssohn's *Zwei Romanzen*, WoO. 4, presents an intriguing example (see **Ex. 30**). As with the second song set to Byron's text, a short piano interlude is inserted at the midpoint. Although placed between lines four and five of Byron's text (of a total of eight), it does not delineate two large strophes. Instead, this romance is constructed from a series of shorter four-bar strophes, varied in degrees from one to the next. Familiarity seems only vague, yet four fundamental gestures emerge, linking them all together and repeated in the same order (i.e. ABCD ABCD). The second strophe, beginning on the second beat of b. 9, provides the clearest example. The first gesture, beginning on a or c, descends a 3rd while the second (beat 1 b. 10) frequently presents two static quavers. The third gesture is formed of a rising scale, often in semiquavers, before the final gesture closes with a feminine ending. Since only some elements are varied at one time, the untouched gestures maintain familiarity across the romance as a whole. Mendelssohn further complicates this structure by grouping strophes into pairs, extending the second of each grouping with completely unrelated music that is set to textual echoes. With the structure well established, curiously the fifth strophe is longer and unrelated, while the sixth exhibits a longer extension of those that went before it. The seventh and eight strophes return to Mendelssohn's unusual approach, before the final passage of text is repeated twice more in a large coda to finish.

Singsstimme. *Andante con moto.*

Kei - ne von der Er - de
There be none of beauty's

PIANOFORTE.

Schö - nen wal - tet zauberad gleich dir, auf der Flath ein Sil - ber - tö - nen dünt
daugh - ters, with a ma - gic like thee, and like mu - sik on the wa - ters is

dei - ne Stim.me mir, — dünt dei - ne Stim.me mir. Lei - ser wird des Mee - res
thy sweet voice to me, — is thy sweet voice to me: when as if its sound were

lau - sen, ent - zückt dir zu lau - sen, legt sich der Wo - gen Schäu - men, —
eau - sing the charm'd o - cean's pun - sing, the waves lie still and glea - ming, —

Ex. 30 – F. Mendelssohn, *Zwei Romanzen*, WoO. 4, ‘Keine von der Erde Schönen’, bb. 1-21

Published under the general title of *Lieder und Romanzen*, and with little to distinguish between them, Brahms’ songs attest to the mixing of genres, presenting an obstacle to our discussion. His *Magelone Romanzen*, Op. 33 (1865-69), however, offers fifteen songs based on Tieck’s poetry of the same title and a chance to avoid such ambiguities. While John Daverio highlights the praise-worthy range of complexity throughout, the majority of romances remain strophic.²⁵ No. 12 (see Ex. 31) is perhaps most simple in design, with three separate twelve-bar strophes. Like Mendelssohn, Brahms pursues the path of the strophic variation. Maintaining the twelve-bar length of each strophe, some gestures are left intact to retain a sense of thematic integrity. Variation is most active in the central strophe before allowing the third version to draw the romance back towards the original. Otherwise, as Daverio’s examination discusses,²⁶ Brahms possesses a tendency towards hybrid forms, as indeed with Schumann.

²⁵ John Daverio, ‘Brahms’ *Magelone Romanzen* and the “Romantic Imperative”, *The Journal of Musicology*, Vol. 7, No. 3 (Summer, 1989), pp. 343-65 at p. 353.

²⁶ *Ibid.*, pp. 343-65.

Strophe 1:

Strophe 2:

Ex. 31 - J. Brahms, *Magelone Romanzen*, Op. 33, Romanze No. 12, bb. 1-7 (above) and bb. 16-21 (below)

Schumann, too, characteristically employs strophic form in his romances. Momentarily avoiding any additional uncertainties arising from the mixed publications of Schumann's many *Romanzen und Balladen*, as with Brahms, he composed two volumes of choral *Romanzen für Frauenstimme*, Opp. 69 and 91, for his Chorverein in 1848. Exemplified by 'Waldmädchen,' from Op. 69, Schumann largely adopts large-scale strophes throughout. Based on three eighteen-bar strophes in this instance, only minor rhythmical alterations occur for the benefit of changing texts. Within this strophe, however, Schumann's phrase structure is far from clear-cut. Whilst there are some familiar gestures from phrase to phrase, a through-composed approach is clearly in evidence, especially with an added change of time from 3/8 to 2/8 six bars before the strophe is repeated.

22. September 1814.

Etwas langsam.

Singstimme. *p* Ein Fräulein klagt im finstern Thurm, am See - ge - stad' er -
 baut. Es rauscht und heulte Wog' und Sturm in ih - res Jammers Laut. Ro - sa - li - a von
 Mon - tan, vert hiess manchem Trou - ba - dour und ei - nem gan - zen Rit - ter - heer die
 Kro - ne der Na - tur. Doch e - he noch ihr Herz die Macht der süs - sen Minn' em - pfand, er -

Pianoforte. *p* *cresc.* *p* *cresc.*

Ex. 32 – F. Schubert, ‘Romanze’, D114, bb. 1-22

Preceding Schumann, Schubert similarly set about combining forms. According to Hirsch, his ‘Romanze’, D114 (1814), exhibits a number of salient features of the dramatic ballad, including predominantly through-composed sectional forms and recitative.²⁷ The lengthy first section (bb.1-26) (see **Ex. 32**), while through-composed, maintains a sense of familiarity more akin to strophic variation through the use of the repeated crotchet-quaver rhythmic pattern ‘conventionally known as the “Romanzenton.”’²⁸ The whole section is then repeated at the very end of the song, encouraging parallels with ternary or strophic form. Between, these sections, however, emerges further through-composed passages lacking the same sense of familiarity, as well as a recitative; a feature Schubert harnessed to enhance the dramatic and narrative qualities of his music.²⁹ Without the final reprise, Schubert’s ‘Romanze’ would be entirely through-composed.

²⁷ Hirsch, *Schubert's Dramatic Lieder*, p. 65.

²⁸ *Ibid.*

²⁹ *Ibid.*, p. 86

While titles remain an impediment to finite analysis, we can make some structural observations in Schumann's *Romanzen und Balladen*, Op. 45 (1843). Regardless of genre, all three songs are in ternary form, betraying Schumann's focus. Yet, Schumann's designs are not entirely unconnected from the traditional strophic form. In fact both 'Der Schatzgräber' and 'Frühlingsfahrt' signal this link by reprising the opening material a number of times. This is particularly so in the latter (see Ex. 33) where Schumann conjures the appearance of a traditional strophic romance. Repeated at the first at double bar, the first strophe is then sung for a third time.

Es zo-gen zwei rüst-ge Ge-sel-len zum-er-sten-mal von
Die strehten nach ho-hen Din-gen, die woll-ten, trotz Lust- und
Haus, so-ju-belnd recht in die hel-len, in die klin-gen-den, sin-gen-den
Schmerz, was-Recht's in der Welt voll-brin-gen, und-wem sie vor-ü-ber
Wel-len des-vol-len Frühlings hin-aus-gin-gen, dem laech-ten Sin-nen und Herz.

Ex. 33 – R. Schumann, *Romanzen und Balladen*, Op. 45, 'Frühlingsfahrt', bb. 1-13

But after setting this traditional scene and context, Schumann introduces a new passage. Constructed of two very similar smaller phrases starting at the end of b. 23 (see Ex. 34) Schumann uses this new passage twice as well, essentially repeating the same material four times. Capped-off with a reprise of the original strophe and coda, the resulting structure is as follows: ||:A:||ABBAcoda. Categorisation as ternary form might seem appropriate from the wider perspective, but the considerable internal repetitions and initial focus presents a firm link to the romance's strophic origins. 'Der Schatzgräber', too, begins with a repeat of two short four-bar strophes, complete with piano introduction and interludes. After the second phrase, and the expected piano interlude, section B arrives in place of the next strophe. In this

case, however, the narrative of a treasure hunt hardly compares to the amorous, pastoral, or tragic heritage of the romance.

Ex. 34 - R. Schumann, *Romanzen und Balladen*, Op. 45, 'Frühlingsfahrt', bb. 21-28

TEMPO

While the decline of the once-synonymous strophic form has been widely observed in the romance, the above examples demonstrate that its presence was still felt in the nineteenth century through continued use and strophe-like reference. This alone, however, only contributes to a model of romance, leaving us to consider other qualities to form complete picture. The question of tempo is also raised, with most eighteenth-century definitions specifying that slow speeds were characteristic.³⁰ This is certainly the case for some of the cited examples, yet a number of later composers indicate the opposite. Mendelssohn's 'Wartend' from his *Zwölf Lieder*, Op. 9, demonstrates exactly this, marked *Allegro con moto*, while other more moderate indications emerge elsewhere; Mendelssohn's *Die Heimkehr aus dem Fremde* for instance. At least in a vocal context, then, tempo cannot be counted on alone for a precise categorisation either.

³⁰ Heinrich Christoph Koch, *Introductory Essay on Composition*, (trans.) Nancy Kovaleff Baker (New Haven & London, 1983), p. 212.

MELODY: SIMPLICITY

To attain the essential simple style that earlier critics lauded, melodic ornamentation and other artful decorations should be discouraged.³¹ To what extent, then, does this hold true for the present selection of works, and is it a viable characteristic with which to measure instrumental examples? While we might anticipate that ornamentation was an expectation of instrumental adaptations, Bruch's approaches to folksong have already revealed his restraint when 'exposing' such melodies in their most naïve form, leaving embellishment for a later stage.³² Vocal attitudes towards ornamentation, therefore, may be critical in identifying vocally-inspired passages in Bruch's instrumental music. In this area there is a wide level of variety. Schubert's 'Romanze' D114 is completely devoid of ornamentation, focusing instead upon the 'Romanzenton' pattern and highlighting phrase-endings with add passing notes. Schumann's romances also remain unadorned, as indeed does Mendelssohn's *Des Mädchens Klage*, WoO. 23. For others, however, quite the opposition can be true. For instance, Mendelssohn's 'Wartend' from his *Zwölf Lieder*, Op. 9 simply exhibits a number of grace notes - a regular occurrence in many romances along with turns and even short cadenzas - while the romance from his *Zwölf Gesänge*, Op. 8, shows a much more extensive approach. Highlighting the word 'verzeihn' (forgive) in each case, Mendelssohn embarks on a two-bar cadenza at the end of each of the two strophes (see **Ex. 35**).

The image shows a musical score for a vocal piece with piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "mes - sen, der Himmel wird ver - zeihn,". The vocal line ends with a two-bar cadenza, which is a decorative flourish consisting of a series of sixteenth notes. The piano accompaniment provides harmonic support, with chords and moving lines in both hands.

Ex. 35 – F. Mendelssohn, *Zwölf Gesänge*, Op. 8, 'Romanze', bb. 19-21

Framed within the same character, both are not precisely identical, partly since the second has been transposed to make way for the later extension (as noted earlier). While this slight variation adds a further layer of embellishment, its reoccurrence establishes the decoration as part of the thematic material and not merely as an artificial addition. As a final gesture to the romance, focusing on the text 'der Himmel wird verzeihn' (the heavens will forgive), Mendelssohn creates an unaccompanied cadenza for the singer. However, he does not leave

³¹ Rousseau, 'Romance'

³² The previous chapter also noted that Bruch frequently omitted ornamentation when present in his source material.

this entirely in the hands of the singer, writing out the cadenza quite purposefully. In doing so he creates a soliloquy-like effect for the protagonist hoping for forgiveness, enhancing in turn the narrative effect of the romance and not diluting the communication of expression as ornamentation might otherwise do.

RANGE

Simplicity is also reflected in stipulations that a small vocal range be used. While Rousseau did precisely this in the distant eighteenth century,³³ Gustav Shilling echoed many of the same thoughts in the nineteenth.³⁴ Once again, Bruch's folksong works demonstrate precisely this characteristic, rarely exceeding an octave not only in refined folk melodies but in his own pseudo-folksongs. Even when a phrase was transposed by an octave, effectively re-orchestrated to a new voicing, this feature was maintained; not surprising considering the links between the romance and folksong. While Beethoven certainly used an octave or less in his romance, Schubert, Schumann, Mendelssohn and Brahms each extend beyond to a tenth or fourteenth even during choral romances where neighbouring voices might normally limit others within the ensemble. Earlier examples with relatively smaller ranges also limit melodic movement. Step-wise-based melodies are the result, while larger ranges offer greater possibilities, particularly for dramatic leaps. Repeated pitches on consecutive beats are common within small ranges, yet leaps of a third, and occasionally by a fourth or sixth particularly during the anacrusis of a phrase are present. Whilst following generations of composers employ much larger leaps, movement still forms the basis of their music. Mendelssohn's 'Keine von der Erde Schönen' from his *Zwei Romanzen*, WoO. 4, for example, illustrates this high dependency while also including much larger leaps (see **Ex. 30** above). While Schubert's 'Romanze' D114 is formed mainly of small leaps, its pairing with the simple rhythmic pattern and through-composed form create the air of spontaneous song, going one way and then the next.

³³ Rousseau, 'Romance'

³⁴ Gustav Shilling (ed.), *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* (Stuttgart, 1835-42), cited and translated in Nicholas Marston, 'Im Legendenton': Schumann's 'Unsung Voice', *19th-Century Music*, Vol. 16, No. 3 (Spring, 1993), pp. 227-241 at p. 231 www.jstor.org (accessed on 01/03/13)

INTERIM CONCLUSIONS

Clearly the vocal romances that Bruch might have known are epitomised by ever-shifting characteristics, and yet amidst these changing sands the traditional elements of the romance have not been forsaken. This is particularly so in structural terms when composers pay homage to earlier strophic types. Indeed, such references usually occur at the very opening, conditioning the audience through their fleeting adherence to strophic form and reinforced perhaps by the work's title. How, then, do instrumental romances by the same composers compare to their vocal counterparts?

II. INSTRUMENTAL ROMANCE: STRUCTURE

Immediately some of the same characteristics can be observed in instrumental form. While all of Mozart's six instrumental romances are composed in rondo form – the Serenade in B flat major, K.361, Horn Concerto No. 3 in E flat major, K.447, Piano Concerto No. 20 in D minor, K.466, Horn Concerto No. 4 in E flat major, K.495, *Eine kleine Nachtmusik*, K.525, and 'No. 24 Romance' from K. Anh.229, for two violins and cello – the attention to internal strophe-like repetitions are in evidence. Mozart's Horn Concerto No. 3, K.447 written in 1787, can be described quite simply as an ideal rondo: AABACA'DAcoda. Quick to establish the primary theme with two A sections, these are built on two closely related parts themselves. Thus, by the time a full alternate section is reached we are already well-acquainted with the opening material. While the rondo is well-suited to reflect the recurring nature of strophic form, Mozart's small-scale melodic writing seeks to build on this aspect. The same is true of the slow movement from Mozart's Piano Concerto No. 20, K. 466. Marked 'Romanze', the slow movement takes the particularly simple design ABACA, whilst a considerable micro-structure is at work behind the scenes. Based on a simple four-bar phrase structure, the first A section, for example, is like the rondo itself, built upon a recurring fragment: aa'aa'ba'ba'. Once again the underlying concept here is one of familiarity before contrasting material is used (see **Ex. 36**).

Ex. 36 – W. A. Mozart, Piano Concerto No. 20, K. 466, second movement (‘Romanze’), bb. 8-22. (joining the melody mid-phrase, a sections begin at bb. 9, 13, and 21; b section begin at bb. 17)

Beethoven’s *Romance* for violin, Op. 40, is similarly clear in structural terms, adopting a simple ABACA coda format. While each A section features two main phrases, echoed and capped-off by the orchestra in alternation with the soloist, the relationships between them are much weaker than in Mozart’s case. Yet, the rondo does not simply reflect romance ideals through repeated material. The firm tonal grounding, a result of the continuing reprises, is comparable to the tonally stable and unadventurous nature of the vocal romance. This characteristic of the vocal romance resonates strongly with thoughts of naïveté and pastoral simplicity, avoiding the harmonic development one might expect in more sophisticated forms. Naturally, an overall classification of whether a rondo remains tonally unadventurous is dependent upon the alternate sections, yet within the stable framework and return to the tonic, the effect of any explorative episodes can be minimised. In the case of Beethoven’s Op. 40, the fantasy-like B section, which itself highlights the simple opening section, remains in

G major for three bars before moving to D major in b. 29. Remaining there for the rest of the section, the reprise is easily reintroduced. Section C revolves around E minor, constructed of a simple two-bar phrase that ends in the dominant major. Concluded with a cycle of fifths and a short cadenza in the solo violin, the reprise and the tonic of G major returns once more.

Schumann completed a considerable number of instrumental romances, particularly for solo piano. Unlike his vocal compositions, the issue of problematic titles does not exist, since many examples of his work are unequivocally entitled ‘Romanze.’ Conversely, a number of Schumann’s *Phantasiestücke* originally carried the title ‘Romanze’, yet were renamed as the *New Grove* catalogue of works illustrates.³⁵ Whilst this aspect should be taken into consideration when examining such works, the issue is not insurmountable considering such alterations were made after the conceptual stage and may still reflect Schumann’s approach to instrumental romances. Unlike Mozart and Beethoven, Schumann exhibits a preference for ternary form, of which his *Drei Romanzen*, Op. 28 (1839) is a prime example. The first romance of the set shows that similar micro-structures are at work. The opening A section can itself be broken into subsections, referencing once more the repetitive strophic origins of the romance: |:a:||:ba:|| Whilst we might initially consider the B section to have its own substructure, described as: cdc, the d section is too short by comparison and is followed by a transition back to the reprise of section A. *Faschingsschwank aus Wien*, *Phantasie Bilder*, Op. 26 (1839) similarly presents a romance in ternary form. The second movement, entitled ‘Romanze’, intriguingly groups material into sets of three-bar phrases rather than the standard format of two or four. The subsections in this case are clearly marked by double bars, resulting in the following format: aa’ba’’.

Clearly Beethoven and Schumann’s designs have attempted to represent romance ideals within the instrumental tradition, but it is intriguing that their model is Mozart’s earlier rondo constructs instead of simply using strophic form. Owen Jander, in his analysis of Beethoven’s Violin Concerto, Op. 61 (1806) might similarly find this puzzling since he asserts that not only is the slow movement of Beethoven’s concerto a romance, it also makes use of strophic

³⁵ John Daverio and Eric Sams, ‘Schumann, Robert’, *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 01/06/13)

form.³⁶ Jander's position is that previous analysis of the slow movement, including that of Tovey, falls short of the mark. Previous accounts have suggested variation-type schemes amongst others, and yet Jander's latest attempt to classify the movement as a romance is compelling.³⁷ To Jander's mind the concerto is constructed of five strophes of ten bars each, the last of which is sandwiched between two passages for the solo violin. Beginning with muted strings, the same ten-bar strophe passes to the horns and clarinets for the first repetition. The bassoon takes up the melody immediately for the third strophe before the strings return to prominence for the fourth. At this point, the series of strophes has been unbroken by any interludes, echoes, or imitative gestures. Each begins in the tonic key and there has been no hint of variation in the melody from strophe to strophe. But it has not been the steady unchanging vocal romance that has entered the awareness of those listening; it is the ornamental solo violin (see Ex. 37).

Ex. 37 – L. v. Beethoven, Violin Concerto, Op. 61, second movement, bb. 1-14

³⁶ Jander, 'Romantic Form and Content in the Slow Movement of Beethoven's Violin Concerto', *The Musical Quarterly*, Vol. 69, No. 2 (Spring, 1983), pp. 159-179.

³⁷ *Ibid.*

Beethoven's approach correlates with earlier models, laying the foundations of familiarity with an undisturbed rendering of the melody before the solo violin's embellishments enter. Whilst these are especially elaborative, the melody remains unadulterated underneath, satisfying traditional descriptions of the romance³⁸ while posing an added connection between Beethoven and Bruch's folksong music. The first four strophes form a continuous thread from the opening of the concerto, before two sections devoted to the solo violin usher in new material and finally a close to the movement. Yet, between these two solo sections, characterised by further elaborations, a final strophe emerges, played by the solo violin for the first time. In keeping with the meandering, almost improvised music that surrounds it, the solo violin embellishes upon this last use of the strophic melody (see Ex .38).

Ex. 38 – L. v. Beethoven, Violin Concerto, Op. 61, second movement, bb. 48-67

Certainly a strophic form is present, yet the additional solo sections are foreign to the traditional design. In such a situation, Beethoven joins the following generation of composers

³⁸ *Ibid.*, p. 164.

who employed hybrid structures for their romances. That Beethoven returned to strophic form at all, given the strong focus on rondo form that Koch extolled and which manifest itself in works by Mozart, is itself significant. Unlike many of his influential forebears, Bruch was particularly familiar with the concerto,³⁹ having conducted it at least four times during a three-year period.⁴⁰ Undoubtedly this was a result of Joachim's influence, who resurrected the piece during the early part of his career following its disappearance into obscurity soon after the premier.⁴¹

TEMPO

As with the vocal romance, and in light of the dwindling association of strophic form with the romance, it is important to assess other features of the romance. For the vocal romance, although slow tempo was observed in theoretical works,⁴² its adoption in nineteenth-century examples was far from uniform. For the instrumental romance, however, a more devout adoption of this feature can be witnessed. Of Mozart's six romances, five display slow tempo markings such as *andante*, *adagio*, and *larghetto*, whilst the piano concerto, K. 466, displays none, suggesting that a certain tempo or style was expected from the romance, or at least that tempo was derived from the music itself. Whilst Beethoven's later violin romance, Op. 50, and the slow movement of the Violin Concerto are similarly marked *adagio cantabile*, and *larghetto* respectively, his Op. 40 violin romance display no tempo indication. For both Schumann and Brahms, slow *tempi* are consistently marked, along with indications as to the simplicity of expression, which resonates strongly with traditional thinking of the romance as being characterised by simple expressions.⁴³

³⁹ The records also reveal that Bruch conducted one of Beethoven's violin romances, but do not specify which.

⁴⁰ *Fifield*, pp. 363-392.

⁴¹ Lawrence Sommers, 'Beethoven's Violin Concerto', *Music & Letters*, Vol. 15, No. 1 (Jan., 1934), pp. 46-9 at p. 49.

⁴² Koch, *Introductory Essay*, p. 212-3.

⁴³ *Ibid.*

MELODY: SIMPLICITY

Does such a concern for simple expressions transfer into the realm of ornamentation? It certainly seems unlikely that ornamentation would be entirely abandoned given that the majority of instrumental romances were composed with soloists in mind. Yet, by defeating such expectations, composers can harness this unusual move to evoke a simple character. Minimal ornamentation arises in Mozart's romances, primarily employing simple trills and turns, while the Serenade in B flat major, K. 361, exhibits small cadenzas to link passages together. In his *Romance* for violin, Op. 40, Beethoven illustrates a different and particularly precise approach. Ornamentation is completely absent in A sections, while considerable embellishment contrasts such simplicity in alternate sections. Introduced by a cadenza-like transition, the solo violin remains in this mode, elaborating the so far untouched melody in the final A section. Beethoven's Op. 50 romance, illustrates a less strict separation of decorated and 'pure' melodic material. Instead, the *adagio* theme makes consistent use of both turns and grace notes. The style of writing, though, in both of Beethoven's romances depicts a certain fantasy-like character regardless of specific ornamentation. While this approach continues in Beethoven's Violin Concerto, the solo violin's free improvisation accompaniment remains separate from the melody until the very last section when both styles combine, posing a further connection with Op. 40. Such an approach is particularly prevalent when Bruch's folksong-based works are taken into account. We have already noted the posing of solo improvisation above a melodic framework. Yet Beethoven's process of elaborating the principal melody only at the final opportunity compares with Bruch's own transference from vocal to instrumental styles.

For Schumann, no extra ornamentation is presented in the first of his *Drei Romanzen*, Op. 28, whilst the 'Romanze' from his *Phantasiebilder*, Op. 26 poses a more problematic appraisal. The consistent use of the same dotted figures, followed by a written-out turn, combined with the slow tempo, suggests that in this case the semiquavers are merely a feature of the melody rather than an artificial addition. In the instance of Brahms' 'Romanze' from his *Sechs Clavierstücke*, Op. 118, the melody of both A sections display no ornamentation. The presence of variation within this romance is minor and represents something akin to setting a new text to a repeated verse. The central B section, however, employs a trill and a rising scalic figure to introduce further variations. This practice is restricted, however, to the central

contrasting section of the romance. Dvořák's later *Romanze* for violin, Op. 11 (1879), a work which Bruch would have undoubtedly been aware of since it was published by his own long-standing colleague Simrock, features some of the same practices. Characterised by a fluid and restrained level of virtuosity, the style of the solo violin melody still retains a considerable degree of inherent elaboration expected of a work for violin and orchestra. Yet, the opening theme of the solo violin, beginning in b. 24, is very simple and unadorned. Ending in b. 32, the solo violin instantly reverts to a much more elaborate style. However, each time the opening theme returns, the simple approach is retained. From b. 134, a point which marks the beginning of the second section of the work (which can otherwise be described as AA'), the central theme gains some embellishment. Although the addition is subtle, as in the third and sixth bars of the phrase (bb. 136 and 139), subsequent recurrences adopt the decoration. The simple melody also employs only a small range (the solo violin never exceeds a sixth for the principal theme), which is surprising considering the much larger potential of the violin. Combined with a very thin accompaniment often based on *pizzicato* in the lower strings the effect is complete. Against a backdrop of moderately wide ranges in the vocal romance, Dvořák's example prompts us to question what extent small ranges might be used to classify the instrumental romance?

RANGE

The first obstacle to overcome is the discrepancy of range, since the piano and violin, for instance, possess a scope that far out-weights any voice. While the range of Dvořák's offering is incredibly small by vocal or instrumental standards, how far does this rather ambiguous idea extend? Dvořák's small central theme stands out partly because its simplicity is not shared throughout the work, contrasting well against the wider scope of surrounding material. Through this use of contrast, composers can create a range relative to the rest of the work. Rondo form presents the ideal framework for such contrasts, as indeed Beethoven has done regarding ornamentation. Whilst Mozart's two horn concertos, K. 447 and 495 demonstrate no or little change between sections, the potential range of the intended natural horns was understandably limited. Mozart's Piano Concerto No. 20, K. 466, however, alternates the range of an 11th during each A section, whilst the alternate B and C sections extend to three octaves (see **Table 1**). The same series of contrasts is evident in both of Beethoven's romances for violin. For Op. 40, Beethoven section A is limited to an octave, whilst again the alternate sections reach the wider span of two octaves. Op. 50 continues this

process, with a range of an 11th for the returning reprises in contrast to the much larger 25th and 20th of the respective B and C sections that follow. Although Schumann also employs the same system of contrast, as in the second romance from the *Phantasiebilder*, Op. 26, with a larger central section, and smaller outer sections, his instrumental romances tend to favour a consistent range throughout the entire song, such as the first romance from his *Drei Romanzen*, Op. 28. In this instance, Schumann constructs his melody within only an octave; curiously this is a suitable range for a vocal romance although not of Schumann's own making.

<i>Composer</i>	<i>Work</i>	<i>Range: reprise/simple sections</i>	<i>Range: alternate sections</i>
Mozart	Piano Concerto No. 20, K. 466	11th	22nd
Beethoven	<i>Romance</i> for Violin, Op. 40	8ve	15th
Beethoven	<i>Romance</i> for Violin, Op. 50	11th	20th/25th
Dvořák	<i>Romanze</i> for violin, Op. 11	6th	24th

Table 1 - illustrating comparable ranges and their contrast through structure

The knock-on effect that had previously made an impact on melodic shape in the vocal romance, is similarly visible in the instrumental equivalent. Mozart's Piano Concerto No. 20, K. 466, for example, in conjunction with the contrast of range, switches from a primarily step-wise approach in section A (and subsequent reprises), to one that leaps with more freedom in alternate sections. Schumann, too, in the first romance from his *Drei Romanzen*, Op. 28, does precisely this, allowing the melody to leap in the central section whilst the range has been increased. This, however, represents the full extent of an increased range's effect. Although the possibilities for dramatic leaps are much larger, as indeed Beethoven makes use of in his *Romance* for violin, Op. 50, at Fig. B, the majority of writing remains loyal to the characteristic step-wise motion of vocal romance. Despite the contrast created from the juxtaposition of small and large ranges, Beethoven's *Romance* for violin, Op. 40, for example, is constructed almost entirely of step-wise movement, regardless of the alternation of ranges.

ACCOMPANIMENT

The concept of sectional contrast to create a relative sense of simplicity is also emphasised through styles of accompaniment. Mozart demonstrates precisely this in his Piano Concerto No. 20, K. 466, contrasting A sections of his rondo form – played by either a solo piano, or tutti without piano – against alternate sections that show the piano now accompanied by the orchestra. Beethoven follows suit in his *Romance* for violin, Op. 40, where the solo violin is unaccompanied during A sections, joining with the orchestra in others. In conjunction with final section, where the simple melody is eventually embellished, soloist and accompaniment appear together. The approaches of Schumann and Brahms, on the other hand, are more variable. While the first romance from Schumann's *Drei Romanzen*, Op. 28, displays no difference between formal sections, he follows the model of sectional contrast as with Mozart and Beethoven in his *Phantasiebilder*, Op. 26. In Brahms' *Clavierstücke*, Op. 118, accompaniments in the outer sections of strophic variations change complexity depending on the current variation, while the accompaniment is oddly light during the middle section. Dvořák strikes a different tack, making reference to the earlier Troubadour traditions through a predominantly *pizzicato* string accompaniment. Whilst the accompaniment is generally light throughout, *pizzicato* is only used in conjunction with this simple theme.

Although the repertoire investigated is far from all-encompassing, the following general observations can be made: Firstly, strophic-based forms rarely feature in the instrumental romance. Whilst Beethoven's Violin Concerto presents an exception, he does not simply take strophic form at face value, attempting to synthesise both instrumental and vocal elements. Yet, references to strophic form do emerge, either through the repetitive nature of the rondo, or through concentration on familiar material at the first opportunity, much like vocal examples. Whilst elements such as range, embellishment, and types of melodic movement are considerably more varied in the instrumental sphere, it has similarly been shown that these features still bear strong relationships with the traditional vocal romance. Yet they do not characterise an entire work, appearing only in concentrated passages and contrasted against styles of writing that make full use of an instrument's capabilities. Such focus is exemplified by the observation that through obtaining a simple, unembellished style, many instrumental romances go beyond even vocal examples. To what extent, then, does Bruch's own instrumental romances align with these concepts?

III. BRUCH'S ROMANCES; BETWEEN VOCAL AND INSTRUMENTAL TRADITIONS

Despite Bruch's own acknowledgment that he would favour vocal composition around the time of genesis for the *Romanze* for violin,⁴⁴ it is telling that he composed exclusively instrumental romances. This raises the question whether Bruch truly considered the romance a vocal idiom at all, or whether it essentially represented an instrumental genre alone? Yet given Bruch's focus on folksong, the presence of recitative, and the constant allusion to the influence of other vocal idioms, this seems unlikely. The issue created from the re-titling of the incomplete Second Violin Concerto sits firmly between these opposing issues; whether Bruch felt that the new title was justifiable on the basis of his vocal writing, or whether the romance was a suitably broad form within which he could safely publish his work without risk of negative criticism. With this in mind, Bruch's early work for piano, the *Zwei Klavierstücke*, Op. 14, and the *Romanze* for viola, Op. 85 will be examined to create a provisional model for Bruch's approaches towards the romance. With these completed, the *Romanze* for violin, Op. 42 will be used as the first opportunity to cross-examine the findings. Finally, as the only example not to carry the title of 'romance', Fifield's suggestion that Bruch's Third Violin Concerto, Op. 58,⁴⁵ contains a romance as the central slow movement will be tested, acting additionally as a further re-examination of Bruch's attitudes.

1. ZWEI KLAVIERSTÜCKE, OP. 14

Designed in ternary form, Bruch's very first romance (likely composed between 1858 and 1860, and published later in 1862) appears not to stray from the path that the likes of Schumann had trodden in his own piano romances. Each of the two A sections are themselves based on three-part designs (aba'), suggesting once more a strong link with previous models (see **Ex. 39-Ex. 43**). After a two-bar introduction, the first subsection begins as the upper voice of the piano enters with a simple eight-bar melody, continuing in a similar vein in the central subsection from b. 11. B. 23 sees the original subsection return, however, Bruch constructs a short coda in the second half from a series of imitative fragments that draws a close to the first A section. The simple and rather obvious phrase structure of the first section is abandoned in favour of a mixture of rolling triplet semiquavers with flashes of imitative figures in section B. Bb. 5-6, for example, show a short two-bar phrase quickly imitated in the bars that follow. The next imitation, in the ninth bar of this section, begins in much the

⁴⁴ Fifield, p. 139.

⁴⁵ *Ibid.*, p. 239.

same way yet abandons the figure. Once more in the tenth bar the imitation begins, only for the scalic climax to be reversed, prompting a fixation on a much smaller syncopated fragment. Whilst this short two-bar phrase returns in other parts of this large B section, it does not provide the basis for readings of any rondo-like, or alternating, structures. With the return to G major in b. 78, section A also returns.

The image shows a page of musical notation for Max Bruch's 'Romanze' from his Op. 14. The score is written for piano and bass. It begins with the tempo marking 'Andante molto cantabile.' and the mood 'espress.'. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of five systems of two staves each. The first system includes the composer's name 'Max Bruch, Op. 14.' and a dynamic marking of 'pp'. The second system has a 'cresc.' marking. The third system has a 'p' marking. The fourth system has 'pp' markings. The fifth system ends with 'in poco cresc.'. At the bottom left, there is a publisher's note: 'Stich und Druck von Breitkopf & Härtel in Leipzig.' and a small number '101182'.

Ex. 39 - M. Bruch, *Zwei Klavierstücke*, Op. 14, 'Romanze', bb. 1-32

Lo stesso tempo.

pp

espress.

p

legato.

espress.

p.f.

pp

cresc. molto

cresc.

10282

Ex. 40 - M. Bruch, *Zwei Klavierstücke*, Op. 14, 'Romanze', bb. 33-50

The image displays a page of musical notation for a piano piece. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various dynamics such as *p* (piano), *crac.* (crescendo), *molto cresc.* (much crescendo), *ff* (fortissimo), and *express.* (expressive). There are also articulation marks like accents (*^*) and slurs. The piece features a complex texture with many sixteenth and thirty-second notes, often beamed together. The bottom right corner of the page has a small number '5'.

Ex. 41 - M. Bruch, Zwei Klavierstücke, Op. 14, 'Romanze', bb. 51-65

Musical score for M. Bruch's 'Romanze' from Op. 14, measures 66-87. The score is in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef). The music features a variety of dynamics and articulations:

- System 1:** Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment. Dynamics include *p* and *mf*.
- System 2:** Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *p* and *mf*. The word *marcato* is written above the treble staff.
- System 3:** Treble clef has a melodic line. Bass clef accompaniment. Dynamics include *pp* and *rit.*
- System 4:** Treble clef has a melodic line with slurs. Bass clef accompaniment. Dynamics include *pp*. The words *dolcissimo*, *espressivo*, and *cantando* are written above the treble staff.
- System 5:** Treble clef has a melodic line. Bass clef accompaniment. Dynamics include *pp* and *p*.

Ex. 42 - M. Bruch, *Zwei Klavierstücke*, Op. 14, 'Romanze', bb. 66-87

Musical score for M. Bruch's 'Romanze' from Zwei Klavierstücke, Op. 14, bb. 88-109. The score consists of five systems of piano and bass staves. The first system includes a 'cresc.' marking. The second system includes 'p' and 'espressivo.' markings. The third system includes 'p', 'legato.', and 'sempre dolcissimo.' markings. The fourth system includes 'cresc.' and 'dim.' markings. The fifth system includes 'ppp' and 'pp' markings. The score concludes with a double bar line and a 'FINE' marking.

Ex. 43 - M. Bruch, Zwei Klavierstücke, Op. 14, 'Romanze', bb. 88-109

As with the majority of instrumental romances, Bruch's offering for piano is similarly cast in a slow tempo; but more than this, Bruch evokes his desire for the piano to present its melody in a singing style, *Andante molto cantabile* in this instance. In this respect, Bruch's first romance compares favourably with Beethoven's own first romance, which was marked *Adagio cantabile*. The melody is decorated by only two minor ornaments (b. 7 and 16) which Bruch curiously does not repeat when section A returns. The likely reason behind this is due to the marrying of fragments of both sections A and B during the reprise. The melody, too, in the final section A, is re-distributed into the middle voices of the texture, and now with spread chords in the bass, small grace notes are likely to be lost in the clutter, and add to the otherwise busy writing. In any case, these minor cases do not exceed either vocal or instrumental models. However, unlike the later more complex examples of Beethoven for example, who, after abstaining from embellishment, finally submits to combining both the simple and ornamented styles together in the final sections of both his *Romance* for violin, Op. 40, and his violin concerto, Bruch does not do so here, leaving the final section undisturbed.

In terms of tessitura, Bruch follows the instrumental models of those that preceded him. By using a smaller range in the primary melodic sections, rather than the developmental, or alternate sections, the resulting impression is that the former sections use a relatively small range. In this instance, Bruch contrasts the smaller range of a 10th (not uncommon in vocal romances by Schumann or Mendelssohn) in the outer sections against the immeasurable scope of section B. The huge range of the central section can be attributed to the vague notion of melodic fragments which also contrast against the very definite separation of roles in terms of melody and accompaniment in the opening section. Simply put, the outer sections have a continuous and identifiable melody, whilst the central section does not. Taking this technique one step further, Bruch also creates contrast on the subsection level. All subsections use a 6th, whilst subsection b uses a 10th and then a 16th during the reprise. Naturally, this has an impact upon the types of movement the melody uses throughout. Both outer sections adopt a primarily step-wise approach, bringing a sense of simplicity to the music. Section B, on the other hand, with its fragmented melodic behaviour, exhibits a similarly sporadic sense of melodic shape. Whilst some passages are clearly built from simple scales, the often syncopated phrases that follow them tend towards arpeggio-type movement, or considerably large leaps. Once again, however, Bruch's subsection design similarly presents further

contrast, since the outer subsections move almost entirely by step which never expands outside of the leap of a 3rd. Meanwhile, the central subsection, which begins with a leap of a 5th, has a much freer melodic style, presenting the climax of section A in b. 14 by reaching to the highest note of the section via the leap of a 6th.

Mirroring this notion of simplicity in the outer subsections are the dynamic markings, beginning *pianissimo*, increasing only in the central subsection towards the *forte* climax, again in b. 14, before returning to *pianissimo* for the concluding final subsection. A similar dynamic scheme may be observed in the final A section towards the end of the romance. Once again the first subsection (b. 78) remains *pianissimo* from the final few bars of section B, increasing in the central subsection to *forte* in order to mirror the climax, and returning once more to a quiet dynamic for the final subsection. Bruch's additional markings in bb. 78-79, though, offer further information. Whilst the entire romance may be under the expressive markings of *Andante molto cantabile*, *cantando* is added by Bruch in b. 79, restating the importance of a singing style. The placement of this marking is additionally important; not only does it occur at the return of section A, but its placement attributes its meaning to the melodic line which has now been recast in the inner voices of the piano. This suggests that Bruch's insistence towards a singing style is directed primarily towards the melody contained in both A sections. The added instruction of *dolcissimo* in b. 78, which relates to the inclusion of material from section B, illustrates Bruch's concern that the music return to a calmer, more simple manner of expression rather than a potentially more agitated style. Whilst earlier analysis of ornamentation distances Bruch's practice from Beethoven's, there is perhaps a closer relationship upon this point since Bruch attempts to combine both pianistic figurations with a more lyrical melody, emphasised further by singing-type instructions. One might speculate that the synthesis of both vocal and instrumental styles represents a line of thought present even before his First Violin Concerto or *Scottish Fantasy*.

With regard to accompaniment, the contrast between the first section A, and the section B that follows is quite striking. In the former, Bruch clearly delineates between melody and accompaniment, almost as if the vocal line from a song had been subsumed into the piano part alone. With a simple off-beat pattern, the piano continues throughout section A with a very light accompaniment, which takes a slightly more prominent role in the central

subsection before returning to the off-beat pattern. For section B, as previously suggested, the level of simplicity that this distinction of melody and accompaniment brings to the romance, is missing in this instance. Whilst some melodic fragments certainly appear in the upper most voices of the piano, the majority of the music is cast in an integrated design, as can be seen right from the opening of this section. Since Bruch then aims to combine aspects of both sections towards the end, this clear separation of responsibility is threatened. Re-distributed to the inner voices, the melody is less prominent, and with the arrival of aspects from section B, the simplicity of the phrase is diminished. With this in mind, Bruch does away with the previous style of accompaniment, and simply spreads chords in the piano at the start of each bar, emulating to a minor extent a harp-like accompaniment. The melody returns to the upper most voices of the piano during the middle of the central subsection of section A (bb. 89-93), particularly when the melody reaches the climax of b. 90. At this point, the accompaniment once again becomes busier, employing triplet figures to accompany the syncopated melody (bb. 90 and 92), creating an added layer of complexity. Rather than return to its once entirely subservient role as in the first subsection, with elements of section B added in the upper voices as a form of decoration, the melody returns to the middle voice, with an imitative answering line above, and with gentle, slow, *legato* cascades underneath.

Bruch's first romance, whilst originating some time before his later romances, demonstrates a line of thinking not unlike previous composers of instrumental romances. Like them, contrast is the primary technique in creating a relative sense of simplicity. Acting to emphasise this situation further is the following piece within Bruch's *Zwei Klavierstücke*, the *Fantasiestücke*. Although similarly in ternary form, the tempo is fast, *Allegro molto*. The range being employed is massive, spanning a 20th in only the first few gestures of the piece. Unlike the *Romanze*, or rather the outer sections, it is difficult to pick out a melody. Instead, the piece is made from smaller separate gestures, joined together by scales and arpeggios that span large ranges very quickly. Furthermore, and much like the central section of the *Romanze*, the style of the *Fantasiestücke* integrates the various aspects of the music together, rather than separating particular roles, melody and accompaniment for example, to individual voices or hands. With no marked references to vocal style, the *Fantasiestücke* seems to present the exact opposite of the *Romanze*.

2. ROMANZE FOR VIOLA, OP. 85

Bruch's *Romanze* for viola, Op. 85, is marked *Andante con moto*, along with the metronome marking of $\text{crochet}=69$. Such a tempo hardly matches the slow *tempi* that helped distinguish the instrumental from vocal traditions, as indeed Koch had observed much earlier.⁴⁶ Indeed, the same tempo indications are used by Mendelssohn in at least two vocal romances previously examined: those from *Die Heimkehr aus dem Fremde*, Op. 89, and *Des Mädchen Klage*, WoO. 23. At first Bruch's *Romanze* seems to take on a sonata form design, most curious considering models of his most direct predecessors and general trends in vocal and instrumental composition. However, on further inspection it becomes apparent that Bruch has alternative plans for his middle section, fore-warned perhaps by the orchestral section at Fig. D. While the orchestra invoke the same fluid triplet-based theme that characterised the preceding solo section, this is quickly abandoned for a simple descending sequence that introduces the development section six bars later. Notably this is the same technique that Bruch applied when creating new folksong-like passages in the previous chapter. Similarly, the development takes the shape of seemingly improvisatory soloist elaborations (five bars before Fig. E)(see **Ex. 44**), supported by unadorned elements of the theme beneath in the orchestra. The theme in this instance is taken from the principal melody which opens the *Romanze* as a whole. However, after only a few bars the development is discarded in favour of a form of instrumental recitative at Fig. F. although the subject of later discussion, the hallmarks of Bruch's recitative style are illustrated by a mixture of declamatory, rhythmic and melodic gestures, simple types of accompaniment, and flashes of virtuosity. Although this might cause us to amend our framing of the work as something more akin to 'sonata without development', how does this affect or enhance our understanding of Bruch's music in relation to the romance?

⁴⁶ Koch, *Introductory Essay*, p. 231.

Ex. 44 - M. Bruch, *Romanze* for viola, Op. 85, bb. 49-58 (also denoted as five bars after Fig. D to the third of Fig. E) Sonata form in either case is a form that exhibits little, or no, precedence in either instrumental or vocal romances. However, the substantial traditions and innovations that occurred over the previous centuries mark sonata form as one of sophistication and often complexity, two characteristics that stand in direct opposition to the simplicity and naivety of the romance. In Bruch's case there are two notable outcomes: firstly, as indeed Bruch does with folksong in order to link 'authentic' folksong with his own creations, or indeed to extend beyond the original melodies, the music implies that the usual complexity of a sonata form development is imminent. Having provided this context, Bruch defeats expectation, replacing it with a form (recitative) normally associated with a certain level of freedom. The second outcome is manifest in the manner in which the development is abandoned, feigning a certain naivety on the part of the composer. Bruch, having just begun the process of elaboration, stops short as if realising he had entered compositional deep water. Quickly reaching for a life line, the free nature of the recitative is easily pliable to affect a transition to the recapitulation.

Recitative, however, is not an entirely foreign addition to the romance. Indeed, as discussed in regards to Schubert's dramatic lieder, recitative was frequently employed to enhance narrative aspects.⁴⁷ Schubert's own song 'Romanze' D114, illustrated exactly this feature. While the recitative in this case occupied a central section amongst other through-composed passages, its overall placement between two large repeated sections bears resemblance to Bruch's present *Romanze*. Indeed, the manner in which Bruch seamlessly moves from one theme to another (for example bb. 1-17, see **Ex. 45**) – through subtle repetition and variation, extended with the briefest cadenza-like transition to finish – is presented as if the soloist is spontaneously inspired. Importantly, Bruch then repeats exactly the same procedure in the 'recapitulation', repeating each theme in the same order as before to maintain the through-composed direction. In doing so, Bruch betrays one of his preferred techniques, seen throughout his folksong music in particular. Yet, working against this classification, Bruch's recitative is preceded by preliminary signs of development, however half-hearted. From the seventh bar of Fig. D no development of the principal theme actually occurs, it is only implied by the solo viola's decorations. Instead, the framework upon which the solo viola can elaborate is made up of an unadorned fragment of the theme, repeated again and again at various transpositions. Partly because the fragment is so small (just a bar in length) there is little opportunity for alteration to actually occur. Jander's interpretation of Rousseau's definition of the romance, in that the music be devoid of ornamentation, and its application against the pristine repetition of the underlying theme in Beethoven's Violin Concerto is comparable here.⁴⁸

⁴⁷ Hirsch, *Schubert's Dramatic Lieder*, p. 87.

⁴⁸ Jander, 'Romantic Form and Content', p. 164.

Andante con moto. Die ♩ = 69.

The musical score consists of four systems of staves. The first system includes a solo viola part (Viol.) and piano accompaniment (Cello/Double Bass). The tempo is 'Andante con moto' with a metronome marking of 69. The key signature has one flat. The first system shows the solo viola part starting with a 'dolce' marking and the piano accompaniment with 'pp' and 'sempre pp' markings. The second system includes 'cresc.' and 'un poco cresc.' markings. The third system includes 'pp' and 'cresc.' markings. The fourth system includes 'cresc.' and 'Ob.' markings.

Ex. 45 - M. Bruch, *Romanze* for viola, Op. 85, bb. 1-17 (also denoted as Fig. B)

Indeed, the rest of the four-bar principal theme (see Ex. 45), which enters in the third bar of the *Romanze*, also demonstrates this quality. As one might anticipate from a work for solo instrument, the solo viola is given the thematic material first. Immediately after concluding this short four-bar phrase, the solo viola offers it once more a minor third higher. Between the two, not a single difference occurs until the very last moment where Bruch simply extends after the last note in order to lead seamlessly into the new material that follows. The small compass and simple, unadorned, and artless style of melody that occupied composers of romance before Bruch is once again present. In this case, each melodic phrase of the principal theme occupies the range of only a 9th, a scope easily within vocal capabilities. As with

Bruch's use of folksong, the transposition of an entire phrase does not necessarily take it beyond the possibilities of a singer, but simply demonstrates a style of writing that makes use of the possibilities of the instrument at hand. That aside, the transposition is not presented as a device with a particular aim, simply that the harmonic movement invites this higher rendering of the theme quite naturally. Indeed, Koch made reference to the way in which a romance melody should respond to the text at hand.⁴⁹ Thus, considering the subtlety that Bruch raises the pitch, and in such a fluid manner, its seemingly natural occurrence resonates with earlier thoughts on the form. The melodic movement from one note to the next is also particularly simple, especially in the first two bars where the melody is even more compact, placed within just a 5th (bb. 3-4). The simplicity of the writing is further underlined by the sparse *pp* string accompaniment underneath, moving mainly in minims whilst the melody primarily progresses in a quaver pulse above. After a much more decorative six bar phrase and two-bar cadenza which acts as a transition, the orchestra share in the principal theme and again five bars after Fig. G during the recapitulation. On both occasions the theme is also quoted precisely without amendment. This presents quite a difference in style from the type of writing Bruch uses in the rest of his music. For example, the complex rhythmic devices that illustrate Bruch's style of recitative, characterised by dissimilar consecutive groupings which avoid patterns and the steady movement of the accompaniment, are entirely missing in the case of Bruch *Romanze* for viola. In other cases, as indeed moments of the *Scottish Fantasy* illustrate, Bruch's melodic style is much more expansive, not just in the vast range that he employs, but also in the generally virtuosic vein. Even in slower lyrical movements, such as that of the First Violin Concerto, Bruch's melody plays to the strengths and expressive possibilities of the instrument, frequently decorative in nature and making full use of its range. The melodies of the opening movement of the same concerto show similar properties.

⁴⁹ Koch, *Introductory Essay*, p. 212-3.



Ex. 46 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 45-50

For example, between Fig. B and C Bruch's melody begins simply enough (b. 46)(see **Ex. 46**), proceeding at a steady crotchet pace, yet the scope of even the first phrase spans almost two octaves. The phrase that follows (starting at b. 52) is a series of four short variations, and whilst again the first one begins plainly, decoration is not far away in the following bar (b. 53)(see **Ex. 47**).



Ex. 47 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 51-56

From here each variation becomes progressively more embellished, and after two phrases each (bb. 52-55 and bb. 62-65), Bruch concludes with a lengthy transition that reaches the higher reaches of the instrument in an outpouring of emotion. Whilst this demonstrates the seemingly ever-present concern for thematic integrity, after all each phrase was based upon the same two-bar fragment, elaboration upon previous material is an important device in Bruch's compositional arsenal. To invoke terminology that arises in the various romance definitions, albeit somewhat earlier than Bruch's music, such melodies would be classed not as artless, simple or naïve, but the exact opposite. Even in the less outwardly virtuosic, yet still expressive moments, Bruch's melodies are rarely cast in such a simple format as in the opening theme of the *Romanze* for viola.



Ex. 48 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 62-65

Whilst it is important to contextualise Bruch's style of melodic writing within his *oeuvre* at large, Bruch also provides context within the *Romanze* itself. The so-called aborted development and recitative in the centre of the work provides the primary contrast. Decorative from the first moment (from seven bars after Fig. D), the solo viola becomes increasingly virtuosic throughout this section, especially in the three bars immediately preceding Fig. F (see Ex. 49), where the fast wide-ranging runs are clearly polar opposites to the simple passages discussed above.



Ex. 49 - M. Bruch, *Romanze* for viola, Op. 85, bb. 58-62 (also denoted by Fig. F at b. 61)

There is no need to cast our minds back to the opening in order to compare the two styles, since, as noted previously, the opening gesture of the principal theme is ever-present in the orchestra above and below the soloist. The secondary theme, which completes the exposition (from four bars after Fig. C)(see Ex. 50) similarly contextualises Bruch's simple melody. Whilst less outwardly virtuosic, the same increasingly decorative style, elaborating on similar melodic features as the music progresses, which was shown in the First Violin Concerto, is present here (and nine bars after Fig. G in the recapitulation). It could be argued that these contrasts are simply the signs of a solid compositional technique expected of any composer. However, as Bruch's other instrumental writing clearly shows, epitomised by the First Violin Concerto, and reinforced by our earlier examination of the *Scottish Fantasy* amongst others, a melodic style that fosters a connection to the romance is unseen elsewhere in Bruch's instrumental music.

Ex. 50 - M. Bruch, *Romanze* for viola, Op. 85, bb. 35-40 (also denoted as four after Fig. C)

Despite the clear simplicity of the principal theme against the backdrop of Bruch's compositional style in general, and indeed other passages of the *Romanze*, a number of issues remain without reconciliation. Firstly, a direct precedent for Bruch's structural design has been found wanting. Certainly it bears close ties with some earlier models, but the outcome is unique. Given the great variety of designs and hybrids in the nineteenth century, this is perhaps unsurprising. We should remember, however, that even though usage of traditional strophic forms were diluted in the nineteenth century, it remained prevalent in the music of Bruch's predecessors. For the instrumental romance, however, the same influential figures turned to ternary or any number of hybrid forms instead. Schumann, on the other hand, whilst contributing to nineteenth-century inclinations to use ternary form in his vocal romance 'Frühlingsfahrt' from *Romanzen und Balladen*, Op. 45, suggests a lingering connection. By repeating the A section more frequently than usual for such a form (||:A:||ABBacoda), Schumann alludes to the earlier strophic design at first - an illusion which is only shattered when finally the new B section arrives a considerable time later. For composers such as Mozart, as observed by the likes of Koch, the rondo was seen as the most suitable form for representing the romance in an instrumental setting.⁵⁰ The principle behind this was to maintain the repetitive nature of the strophic romance, whose importance is explained by Rousseau thus:⁵¹

A well-written romance, having no salient features, makes no impression at first, but each verse adds something to the effect of the preceding verses, augmenting

⁵⁰ Koch, *Introductory Essay*, p. 212-3.

⁵¹ Hertz, 'The Beginnings of the operatic Romance', p. 153

the interest imperceptibly, and sometimes one finds oneself moved to tears without being able to say wherein lies the charm that brought this about.

Being devoid of prominent features relates strongly with the simplicity of the romance, and resonates with the idea that the romance produced cumulative effect and not an immediate one. It is this fundamental concept, however, that lies behind much of the structural designs in at least the first half of the nineteenth century. Gustav Shilling, in his series of *Encyclopädie* during the 1830s,⁵² demonstrates the consistent presence of this feature when he noted the ‘intensifying effect that could be achieved by cumulative repetition of an essentially simple *Romanze* melody.’⁵³ Much like Schumann in ‘Frühlingsfahrt’ Bruch is quick to consolidate the simplicity of the primary theme from the very start (as such we hear it three times in very close proximity). Whilst the same theme returns in the recapitulation following the recitatives, it is the ever-present fragmentary reference to the same theme that suggests a connection to the traditional strophic form, especially since each iteration, whether complete or fragmentary, is without variation. The cumulative effect that Schilling and Rousseau refer to, however, is partly enhanced by Bruch. The orchestra open the work *pp* preparing the ground for the solo viola. Whilst the orchestra remain quiet, the solo viola entry is simply marked *dolce* without further comment. Given the orchestral dynamic and sparse accompaniment, it is most likely that Bruch had intended for the solo viola to sit just above in dynamic terms. The second hearing of the primary theme slowly begins to build, marked with a *crescendo* from the first note and reflected by the *un poco cresc.* in the orchestra. Bruch’s dynamic marking helps to keep the orchestra at bay during this iteration of the theme, instead, holding something back for the full orchestra out-pouring six bars later at Fig. B. Whilst a short decorated transitional passage stands in the way, the turn of the orchestra to exhibit the same theme completes the expressive journey. Whilst only marked *mf*, it is a rare occasion indeed for the full orchestra to be employed, enhancing the progression further with the marking *espress.* The re-emergence of the full theme in the recapitulation, starting at Fig. G, seems to carry on from this point. Although marked once again *pp*, the orchestra are further enhanced by elements of the woodwind and the solo viola is marked *espress.* The cumulative effect continues, since in the first bar of Fig. G a *crescendo* moves the theme along even further. Without reducing the dynamic at the end of the four-bar phrase, the build in dynamic continues into the full tutti that arrives, and on until the end of the theme.

⁵² Shilling, *Encyclopädie*, vol. 6, p. 37 translated and cited in Marston, ‘Im Legendenton’, p. 232.

⁵³ *Ibid.*

3. ROMANZE FOR VIOLIN, OP. 42

Whilst the dedication of the *Romanze* for violin, Op. 42, bears the name of the Cologne-based violinist Robert Heckmann, it was Pablo de Sarasate that captured Bruch's imagination. By the time he had heard the renowned Spanish violinist, the *Romanze* for violin had already been completed, and yet, this did not stop Bruch immediately asking his publisher to send Sarasate a copy of the new work.⁵⁴ Whilst the parallels between this failed attempt at a Second Violin Concerto, and the actual concerto that followed, both of which begin with a slow movement, cannot be ignored, neither can the choice of soloist. As Fifield cites from the 1899 edition of *Grove's Dictionary of Music*, the contemporary view of Sarasate was not the stereotypical fiery Spaniard, as Gustave Chouquet explains.

Sarasate's distinguishing characteristics are not so much fire, force and passion, though these he has in ample store, as purity of style, charm, flexibility, and extraordinary facility. He *sings* on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of many violinists.⁵⁵

Whilst the singing quality of Sarasate's playing is undoubtedly an important feature to draw from this appraisal, the rest of Chouquet's observations read as if Sarasate could represent the perfect proponent of romance in performance, particularly with his 'purity of style' and manner of playing without 'exaggeration or affectation.' Perhaps drawn by the sense of simplicity that characterised Sarasate's style, Bruch was keen for Sarasate to receive a copy of the *Romanze*. That the violinist would be heavily involved in the composition of the Second Violin Concerto, reflected by the dedication, were these the kinds of qualities that Bruch had in mind for a vocal-based instrumental work, particularly considering his acknowledged instrumental frustrations and inclination towards vocal music only?

⁵⁴ *Ibid.*, p. 150.

⁵⁵ *Ibid.*, p. 149. Sarasate's obituary in the *Musical Times* also draws reference to the same description, 'Obituary: Pablo Sarasate', *The Musical Times*, Vol. 49, No. 788 (Oct. 1, 1908), p. 652.

Andante sostenuto. (♩ = 52.)

A *Mit einfachem Ausdruck.*
Solo

Violino principale.

Piano.

(Hr.)

(Corno)

(Quart.)

p

f

pp

p

f

cresc.

espr.

cresc.

p

cresc.

dolce

p.

Ex. 51 - M. Bruch, *Romanze* for violin, Op. 42, bb. 1-26

From the very first note (see **Ex. 51**) Bruch strikes a different path from the later *Romanze* for viola, cast in the case of the failed violin concerto in a morose, pleading, and altogether rather tragic mien. Whilst some light will eventually show through the clouds in later sections, lifting the *Romanze* out of its gloomy character momentarily, the mood that Bruch creates at the opening corresponds well with traditional descriptions of the romance; Koch, amongst others, explains that the romance was ‘originally a song which narrates a tragic or amorous incident.’⁵⁶ The fairly slow tempo indication, *Andante sostenuto*, follows our initial impression that Bruch’s work for violin is drawn from more traditional stock than that for viola, enhancing this impression through Bruch’s additional performance directions above the first violin entry ‘Mit einfachen Ausdruck’ (with simple expression). On this point our

⁵⁶ Koch, *Musikalisches Lexicon*, cited in Marston, ‘Im Legendenton’, p. 230.

hypothesis that Sarasate might have proven an ideal interpreter of this *Romanze* for violin is on the brink of being realised, after all simplicity of expression was a critical feature of the vocal romance. However, as with the later work for viola, Bruch's structural design seemingly bears no connection with earlier vocal or instrumental models, which can be best described as AABCBACB. A certain level of ambiguity, though, remains in this analysis. For instance, the first B section, which is notable for its undulating motion in the orchestra from Fig. C (see Ex. 52), relates strongly with the accompaniment of a later melody that occurs at both Fig. F (see Ex. 53) and Fig. H respectively.

Ex. 53 - M. Bruch, *Romanze* for violin, Op. 42, bb. 82-88 (also denoted as Fig. F at b. 84)

Yet, although the same type of accompaniment is shared across all three examples, the first supports no melody. Since both later occurrences are also demarked by an even slower tempo, *Più Lento. Adagio*, which actually governs the majority of the work, classification as a part of section B is highly questionable. Instead, without a melody, the function of this orchestral pre-echo is as a transition to the next section. With this in mind, our structural analysis should be amended to the following description: AABCABC.

This image shows a musical score for Ex. 52, which is a section from M. Bruch's *Romanze* for violin, Op. 42, measures 50-51. The score is arranged in two systems. The top system contains the violin part and the piano accompaniment. The piano part includes staves for the right and left hands, with the word 'arco' written above the right hand staff. The bottom system contains the continuation of the piano accompaniment. The number '7439' is printed at the bottom center of the page.

Ex. 52 - M. Bruch, *Romanze* for violin, Op. 42, bb. 50-51 (also denoted as Fig. C)

This image shows a musical score for Ex. 53, which is a section from M. Bruch's *Romanze* for violin, Op. 42, measures 82-88. The score is arranged in two systems. The top system features the violin part, the piano accompaniment (right and left hands), and a cor Anglais part. The violin part includes markings such as 'rit.', 'F a tempo', and 'dolce'. The piano part includes markings such as 'pp', 'a tempo', and 'espr.'. The bottom system continues the piano accompaniment and the cor Anglais part. The cor Anglais part includes markings such as 'Cor. Fac.', 'tranquillo', 'cresc.', 'sf', and 'un poco string.'. The number '7439' is printed at the bottom center of the page.

Ex. 53 - M. Bruch, *Romanze* for violin, Op. 42, bb. 82-88 (also denoted as Fig. F at b. 84)

In this guise, Bruch's formal design is still resistant to earlier precedents. On the basis that Bruch presents material throughout a reprise in exactly the same order that it was originally exposed, clearly a favourite approach for Bruch as was illustrated in our discussion of folksong, classification as a type of large-scale strophe is somewhat questionable given the various transitions that occur. Furthermore the returning sections are presented in a slightly compressed rendering rather than an exact repeat as we might expect from strophic form. Sonata without development, however, in the context of the later work for viola, is an

intriguing prospect. Section C, however briefly, appears to fulfil the missing development with a series of two-bar variations; something that did not occur in the later work for viola.

To what extent, then, does the melody of section A (beginning at Fig. A)(see **Ex. 51**) compare with our discussion of simplicity? Unlike the various descriptions of the romance, the compass of the first melody is more expansive than Bruch's *Romanze* for viola. However, whilst the melody spans two octaves in total, much can be broken down into self-sufficient fragments which demonstrate the kind of compact thinking of earlier models. For example, after the leap of only a fifth in the second bar after Fig. A (the second bar of the melody), Bruch's melodic writing is otherwise based simply on a descending scale. Leading in to the fifth bar of the same section, a further leap of a fifth only occurs at the apex of two separate phrases, after which Bruch's melody is once again contained within a much smaller range. Although Bruch allows the violinist to stretch their legs in the six bars preceding Fig. B at the end of the phrase, the style of writing from note to note is once more primarily step-wise and not characterised by the more leaping style that virtuosic works frequently exhibit. In fact Bruch instantly contrasts this style only moments later at Fig. B with a reflective, and now expressive, postscript to the opening melody. The internal structure of this opening melody similarly presents a mixed impression of simplicity in Bruch's *Romanze*. Three small four-bar phrases contribute to the overall makeup of the opening melody. Whilst the first sets the scene, it does not reappear in the rest of the melody. The next four-bar phrase, however, is characterised by two single-bar gestures which answer one another, followed by a simple descending scale to draw it to a close. Such a construct is basic to say the least, especially when Bruch repeats the same four-bar phrase, elaborating upon the continually repeating gesture extensively in the ninth bar of Fig. A. Thus, whilst simplicity might be perceived in the phrase-by-phrase structure of the melody, the addition of decoration seems at first to stand in contravention to traditional definitions.

The remainder of the *Romanze* for violin demonstrates an affinity with Bruch's virtuosic style of melodic writing that can be seen throughout the repertoire. Frequently Bruch writes series after series of decorative figurations and vast running scales, making use of the large range of the violin, and concluding larger sections with passages most akin to cadenzas (two bars preceding Fig. F for instance) (see Ex. 53). Unlike the distinct difference in styles that Bruch

presented in the *Romanze* for viola, contextualising the relative simplicity of the opening melody against the more expansive sections that followed, Bruch's attempts in this case are less successful. Certainly the scope of the melody in section A is narrower than those that come later, and the elaboration between phrases is more conservative, but not to the extremes that so effectively contrasted these opposing ideas in Op. 85. Furthermore, fragmentary reminders of the opening theme do not, in this case, help to keep in mind the contrast between opposing approaches. However, a number of other features do remain consistent between Bruch's two romances. Whilst the individual phrases display an element of elaboration, the opening melody actually receives no further decoration at either of the two reprises that occur later (nine bars after Fig. B and between Fig. F and G denoted by 'Tempo I') (see **Ex. 54** and **Ex. 55** respectively).

Musical score for M. Bruch's *Romanze* for violin, Op. 42, bb. 27-47. The score is arranged in four systems, each with a violin part on top and a piano accompaniment on the bottom. The first system includes dynamics like *espr.*, *p*, *f*, *fesp.*, *pp*, *cresc.*, and *f*, and instrument markings for *(Cor. Fag.)*, *(Cello)*, and *(C. B.)*. The second system features *f* and *fp*. The third system includes *cresc.*, *ff appassionato*, and *sf*. The fourth system includes *cresc.*, *(Rit.)*, and *p*. The score concludes with a double bar line and four dots.

Ex. 54 - M. Bruch, *Romanze* for violin, Op. 42, bb. 27-47 (example beginning five bars after Fig. B)

Ex. 55 - M. Bruch, *Romanze* for violin, Op. 42, bb. 95-107 (example beginning two bars before Tempo I)

Between the three examples only the second phrase exhibits any deviance from the original melody. Leaping down the interval of a sixth instead of an octave in the closing gesture occurs simply because Bruch has reached the lower limit of the violin (seven bars before Fig. C). Included within the reiterations of section A, recreated in all three examples without a single amendment, is the elaborative gesture that occupies the ninth bar of the melody. Whilst our earlier discussion noted the detrimental impact of the gesture in terms of the works

classification as a romance, its unchanged form suggests that its function is thematic, and not simply the representation of added embellishments by a performer. Such precise repetition is uncharacteristic for Bruch's style of writing, as the majority of his *oeuvre* illustrates. Instead, Bruch normally makes wide-spread use of elaborative passages, almost as a 'melting pot' of ideas, springing forth new avenues to follow. Precisely this type of writing is seen late in the *Romanze* for violin. In section B, for example (see **Ex. 56**), Bruch constantly revisits the same eight-bar phrase, embellishing the melody in an increasingly elaborate manner on each occasion, breaking-out of the cycle finally with a cadenza-like passage that leads on into section C at Fig. F. Yet in the case of section A, not a note is out of place. As with the *Romanze* for viola, this practice relates strongly with Jander's interpretation of Rousseau and its application to Beethoven; that no ornamentation occurs, and that the singer adds nothing.⁵⁷ The implication here is that upon each repetition of a strophe, the embellishment that one might expect in the reprise of a da capo aria, for instance, is not a characteristic of the romance. Instead, the effect of the romance comes about from a cumulative process.

Ex. 56 - M. Bruch, *Romanze* for violin, Op. 42, bb. 65-69 (example beginning three bars before Fig. E)

On this front, Bruch's *Romanze* for violin achieves a much greater progression through repetitions of the principal theme. As previously noted, the violin opens the work in a very modest fashion; marked 'Mit einfachem Ausdruck', the simplicity of the repeated crotchet opening gesture is emphasised by a quiet *pizzicato* accompaniment. Whilst this subdued

⁵⁷ Jander, 'Romantic Content and Form', p. 164.

character remains until the sixth bar of the melody, the music becomes increasingly expressive, firstly with the obvious mark *espressivo* at the end of the same bar (sixth bar of Fig. A) (see **Ex. 51**), and secondly with the elaborated fragment in ninth bar, increasing in dynamic throughout. In the second A section at the ninth bar of Fig. B, the violin takes this progression on further. Beginning *molto espressivo*, already an increase from the simple expression of the very opening, Bruch evokes the richer tone of the violin's lower range having transposed the melody to a lower octave on the G string (marked *sul G*). *Crescendos* continue to enhance the effect of the melody, along with the addition of horns and bassoons to the string-based accompaniment, before Bruch reaches the new expressive heights of *appassionato* in the ninth bar (ten bars before Fig. C). Whilst separated by the intervening B and C sections, the subsequent reprise of the A section between Fig. F and G continues in the same vein. Returning to the original octave of the first melody, Bruch reopens his account *f molto espressivo*. Deploying the full range of the violin's expressive possibilities, Bruch enhances the melody further still with an option to play the middle portion of section A with added octave double stops and an ever-increasing dynamic level. The orchestra similarly follow suit, gradually increasing their numbers although remaining quietly out of the way. Whilst the orchestral strings had been marked *pizz.* at the very opening, another reference to the Troubadour origins of the romance, they did not perhaps reach its apotheosis until the final section. With bowed arpeggios in the first violins, and with the lower strings providing the characteristic, almost percussive effect, the strings imitate a harp-like accompaniment. The cumulative effect is the first reaction to the melody by the orchestra. On previous occasions the violin has simply continued in a more reflective and soliloquy-like character, but in this instance the orchestra are compelled to react. Whilst it might be argued that the various octave transpositions, and indeed the added double stops, contradict afore-mentioned ideas of repeating romance melodies without amendment, Bruch demonstrates another quality. As with his approach to employing folksong melodies, Bruch is aware of the vast expressive capabilities of the violin, and clearly seems keen to make use of them. As discussed, transpositions of entire phrases do not in themselves change the compass or shape of the melody; all of these characteristics remain the same. Instead, the unexcelled instinct for violin composition that Swalin had referred⁵⁸ to is manifest here in the way that he maintains the simple elements of theme, augmented by the available possibilities.

⁵⁸ Swalin, *The Violin Concerto*, p. 94.

4. VIOLIN CONCERTO NO. 3, OP. 58

Unlike Bruch's other instrumental romances, the slow movement of the Third Violin Concerto is not brought to our attention by the composer. Instead, Fifield suggests, almost in passing that with its simple structure, the slow movement *is* a romance.⁵⁹ Whilst no additional justification is offered, this final case-study will cross-examine the discussion above and investigate Fifield's claim. Fifield does, however, present a number of translations of Bruch's correspondence which reveal a wealth of information for us to consider. Although, as we have seen, Bruch was enthusiastic to work with Sarasate for earlier pieces, including the aforementioned romance and Second Violin Concerto, the dedication of the Third Violin Concerto bears Joachim's name. Yet, as he wrote to his publisher Fritz Simrock on 11 November 1891, Bruch was dissatisfied with Joachim's performance.

In the Adagio, I consider certain figurations purely as a tender, whispered melisma – he plays them too quickly and too ardently, somewhat nervously. We could never agree on the interpretation of this middle part. Sarasate will be able to play it more as I wish it.⁶⁰

But when Sarasate's chance finally came in 1894, he did not live up to Bruch's high expectations, as he once again complained in a letter to Simrock on the following day, 12 November 1894.

The *Adagio* movement was performed as an *Andante con moto*, which completely destroyed the melody. The *Adagio*, whether composed by Beethoven or Schumann, if played in this manner, would be transformed from life to death. The general breadth and pathos were missing completely and the rather nice presentation of isolated cantabile sections could not make up for these deficiencies.⁶¹

Whilst both violinists clearly had a tendency to either take the tempo too fast, or rush through certain figurations, Bruch's comments signal a common thread to the romance from the *Zwei Klavierstücke*, Op. 14, and indeed to the vocal romance, through the presence of *cantabile* aspects of the movement. Bruch's comments also highlight degrees of importance and character for his material, as he draws reference to certain figurations that Joachim makes too much of. That neither Sarasate, nor Joachim, both highly acclaimed musicians in their own

⁵⁹ Fifield, p. 239.

⁶⁰ Letter from Max Bruch to Fritz Simrock (11 November 1891), cited in Fifield, p. 241.

⁶¹ Letter of Max Bruch to Fritz Simrock (12 November, 1894), translated by Tom Zelle and cited in Christoph Schlüren's preface to Max Bruch, Violin Concerto No. 3, Op. 58, full score (München: Musikproduktion Höflich, 2004) reprint of (Berlin: Simrock, 1892), pp. 3-4.

right, were able to perform the slow movement to Bruch's wishes, even after discussion,⁶² suggests that there was something unusual about the work. Whilst the slow *Adagio* tempo conforms to earlier models, a rather curious formal structure is at work, best described as a series of couplets. Certainly for an instrumental composition such a design is out of the ordinary – which in itself corresponds with Bruch's previously discussed works – yet, in the vocal world it is much more common. As with many of his manuscripts, Bruch's practical conducting experience shows through, since almost all of the couplets are signalled by a rehearsal figure. The movement may be described thus: AA' BB' CC' DD' E CC' BB' DD' E CC' AA' coda.

The image shows a page of a musical score for a violin concerto. It contains nine staves of music. The key signature has one sharp (F#), and the time signature is 3/4. The music includes various dynamics such as *p*, *pp*, *cresc.*, *f*, *espress.*, *rit.*, and *poco rit.*. There are also performance instructions like *Tutti, a tempo*, *SOLO.*, and *sempre piano e tranquillo*. Rehearsal marks A, B, C, and D are placed above the staves. The score ends with a coda.

Ex. 57 – M. Bruch, Violin Concerto No. 3, Op. 58, bb. 1-41

⁶² Letter from Max Bruch to Fritz Simrock (11 November 1891), cited in *Fifield*, p. 241.

At first recounting once more a tragic air with the thinly orchestrated accompaniment and the almost floating nature of the solo violin between Fig. A and B (see **Ex. 57**), the Third Violin Concerto presents itself as a suitable addition to Bruch's catalogue of romances. But whilst the structural diagnosis might echo earlier thoughts of establishing relatively simple melodies to being, contrasted by freely elaborative and virtuosic section later on, the first phrase breaks with the earlier practice of reprising material exactly. Although the second phrase is simply raised by an octave from the final note of the first (Fig. A), making for a subtle change of register, especially with the orchestral violins bridging the gap with their hushed accompaniment, a number of elaborations of the melody are clearly visible. Whilst this is a rarely seen occurrence in the remaining pairs of couplets, similarly subtle variations appear when they are finally reprised later on, caused primarily by a desire on Bruch's part to prepare a number of the short intermediate transitions that fall between some pairs of couplets. For a great majority of the work, however, Bruch's melodies rarely feature decoration or elaboration. Instead, this style of writing is confined to couplets D and E (see **Ex. 58**), characterised by the juxtaposition of thematic material in the orchestral voices, interwoven with improvisation-like figurations above. Bruch's reference to these wanderings in his letter regarding Joachim's sub-standard performance explain that they are just a tender, 'whispered melisma.'⁶³ Vocal terminology aside, notably Bruch's previously trodden path of presenting virtuosic contrast is not part of his concept here; rather that a vocal influence lay behind his designs. Indeed, Bruch's admitted melismatic approach, which as mentioned, is supported by a light melodic framework in the orchestra, sheds light on to the same approach in Bruch's folksong. More specifically, that whilst a vocal folksong element was maintained in the orchestra, the soloist elaborations may not have simply represented an instrumental approach. Melisma, though, is an aspect of decoration. Considering that the rhythmic speed of couplets D and E are twice as fast as many of the other themes, they replace the previously virtuosic styles as the primary contrast in this movement.

⁶³ *Ibid.*

Ex. 58 – M. Bruch, Violin Concerto No. 3, Op. 58, second movement, bb. 42-64

The resulting impression of simplicity that comes from this contrast is once again less distinct than in Bruch's *Romanze* for viola, and whilst the compass of couplets D and E are fairly extensive, those of A-C are not contained within the same compact range as previous examples. Instead, a more even balance exists across the movement (see **Table 2**):

Bar no.	1	6	10	20	30	33	41	45	51	56	59
Theme	A	A'	B	B'	C	C'	D	D'	E	C	C'...
Range	10th	12th	11th	11th	14th	14th	19th	18th	22nd	14th	12th...

67	71	81	85	90	95	98	102	107
...B	B'	D	D'	E	C	C'	A	A'
...7th	9th	22th	22th	23rd	14th	12th	14th	18th

Table 2 - M. Bruch, Violin Concerto No. 3, Op. 56, second movement. Table illustrates thematic design and respective melodic ranges used

Unlike Bruch's stand-alone single-movement works, however, the contrast that is so essential in contextualising a relative sense of simplicity has already been provided by the outer movements of the same concerto. The triumphant opening movement, constructed in sonata form and marked *Allegro energico*, focuses more on the element of virtuosity than on characteristics common to the romance. With double, triple, and quadruple-stops, the solo violin attempts at times to play reductions of the opening orchestral section, which, attesting to the outwardly virtuosic nature, is preceded by fast scalic runs and flourishes (such as at Fig. C) (see Ex. 59) employing a huge range throughout.



Ex. 59 – M. Bruch, Violin Concerto No. 3, Op. 58, first movement, bb. 42-59 (also denoted as Fig. C)

A similarly virtuosic spirit is visible in the finale; a rondo form movement once more cast in a fast tempo, *Allegro molto*. Whole phrases are devoted to a series of large chords, and even when a more lyrical theme is present, such as at Fig. D, Bruch affixes elaboration in the shape

of a double-stopped harmony. The orchestra, too, in both cases take a much more prominent role in the energetic music. Through the focus of virtuosic display, the melodies of the slow movement achieve a sense of simplicity due to their general lack of embellishment to the same degree. In fact, of the three concerted works for solo string and orchestra discussed, this example demonstrates the most conservative attitude towards embellishment. The focus on a single line of melody, as opposed to the many multi-stopped passages of the outer movements, similarly draws focus to the melodies of the *Adagio*, and once again demonstrates a relative level of simplicity. This impression is enhanced by the accompaniment, whose presence in the slow movement is minimal. Rarely playing louder than *piano*, the full orchestra are seldom employed at the same time, offering instead the lightest amount of support to the soloist. On the two occasions where a larger complement of strings is augmented by the woodwind and brass (during both occurrences of couplet B), the melody has transferred to the orchestral violins. Beneath them, much like Bruch's *Romanze* for violin, a combination of arpeggios and *pizzicato* not only maintain a light impression, but makes a further reference to the harp-accompanied origins of the medieval romance. Such a sparing texture is at polar opposites to the frequently full, bold style of the outer movements.

CONCLUSION

From Bruch's four instrumental romances it is clear that, to varying degrees, elements of both vocal and instrumental traditions are present in his music. Structurally speaking, whilst the ternary form design and style of Bruch's early piano romance from Op. 14 aligns with the large volume of similar works for solo piano by the likes of Schumann, the rest of Bruch's romance writing presents a mixed impression. The Third Violin Concerto and its formal design, based around pairs of couplets, bears the strongest relationship with the vocal romance, indeed in some instances in the eighteenth century the romance is described in definitions as being made up from couplets.⁶⁴ The *Romanze* for violin, however, and its opposite number for viola, stray far afield from both instrumental and vocal models. Yet through the variety of Bruch's constructs, two central themes are consistent throughout. Firstly, that aspects of simplicity are contextualised by Bruch's generally virtuosic style, whether juxtaposed in neighbouring movements, sections, or simultaneously. Secondly, in order to distinguish the various styles most efficiently, Bruch gathers all aspects associated with the simple and naïve style of romance writing in the same place, the opening theme. From this position Bruch is able to set the scene against which everything will be compared to. Furthermore, and following on from a number of precedents in the vocal romance, Bruch consolidates these simple melodies through immediate repetition in the first instance. The result of numerous repetitions of the same phrase at the opening of a work is to create the impression of a strophic connection, as indeed Schumann had attempted in his 'Frühlingsfahrt' from Op. 45, and which the likes of Mozart in the preceding century had attempted to convey through a number of his rondo form substructures. The added benefit of the initial familiarity with simplistic material serves not only to fix the style in our minds, but to avoid the impression that the simple beginnings are merely introductory matter. The *Romanze* for viola, with its ever-present reference to the opening gesture is particularly effective in this respect.

⁶⁴ Paradis de Moncrif, *Choix de chansons 'a commencer de celles du Comte de Champagne, Roi de Navarre, jusque & compris celles de quelques poetes vivans*, Second Partie (1756), p. 153.

CHAPTER 3: INSTRUMENTAL RECITATIVE

The clear vocal emphasis that lies behind Bruch's compositional technique, which is firmly grounded in the use of folksong and other traditionally vocal forms, also demonstrates a predilection towards recitative. Whilst his Violin Concerto No. 2, Op. 44 (1878), and the *Ave Maria*, Op. 61 (1892), contain a number of passages explicitly marked as recitative, and indeed the *Scottish Fantasy*, Op. 46 (1880), hints towards recitative with a somewhat ambiguous marking of 'quasi recitative', many more of his instrumental works exhibit its presence without being overtly highlighted. Bruch's Violin Concerto No. 1, Op. 26 (1868), *Romance* for viola, Op. 85 (1911), and Double Concerto for clarinet and viola, Op. 88 (1911) all show such signs, and it is the purpose of this investigation, therefore, to consider whether instrumental recitative is truly present and to what extent all of these works relate to vocal precedents. Bruch is not the first to attempt to incorporate recitative into the instrumental sphere. Beethoven, in the finale of his Ninth Symphony represents perhaps the most well-known example, not only through his inclusion of chorus and baritone into a firmly instrumental genre, but in the use of recitative-like passages given to the cello and double bass parts. Spohr, Mozart, Haydn, C.P.E. Bach, and even the later Rimsky-Korsakov each present recitative writing in their instrumental works, and yet, as Jürgen Thym observes, these specimens 'are rather isolated cases,'¹ making it difficult to ascertain the function this device performed for each composer. Confirmation of Bruch's preoccupation with recitative would differ, then, from other composers and would present an opportunity to understand the form to a greater depth than in previous attempts due to its sparse and inconsistent usage. Prior to assessing Bruch's music, however, it is critical to understand the problems that surround instrumental recitative. In this way it will become clear as to whether emulation of a vocal style is a traditional element of the instrumental recitative, how earlier composers attempted to bridge the gap between instrumental and vocal spheres, and whether these are applicable to Bruch's music.

CONSTRUCTING A CONCEPT OF VOCAL RECITATIVE

A concept of vocal recitative alone is not without its problems, as many singing manuals from the late eighteenth and early nineteenth centuries reveal.² For some, recitative comprises

¹ Jürgen Thym, 'The instrumental recitative in Beethoven's compositions', *Essays on music for Charles Warren Fox*, Graue, Jerald C. (ed.) (New York, 1979), pp. 230-40, at p. 231.

² Clive Brown, *Classical & Romantic Performing Practice 1750-1900* (Oxford, 1999), pp. 598-9.

three main types: recitative for the church, for the theatre (regardless of serious or comic opera), and for chamber concerts.³ The principal differences in these cases, though, focus upon the appropriate use of ornamentation in each environment rather than changes in their compositional styles. In other instances recitative is simply boiled down into either accompanied or unaccompanied categories.⁴ In either case, a declamatory style with the ‘intent of mimicking dramatic speech in song’⁵ quite clearly emerges across the board as the most important characteristic of recitative. Declamation, the art of marrying music and text together, or rather ‘verbal stress and melodic accent,’⁶ as Owen Jander and Tim Carter explain, had long been a crucial factor in ‘persuading and moving an audience’⁷ particularly in the Baroque period when music was governed by an overall rhetorical stance, and has been ever-present in French singing treatises through to the twentieth century. The application of this term, however, when considered in light of what a declamatory style might be, is not without its vagaries, since use within various singing manuals and dictionaries is inconsistent. In this regard a number of authors refer to declamation as synonymous with speech, or rather, that recitative *is* musical declamation, the polar opposite to song.⁸ Yet in other instances recitative is seen more as an intermediate form filling the void between speech and song, suggesting that characteristics of both should be present.⁹ Thomas Busby’s 1828 *A Musical Manual or Technical Directory* sheds more light onto the subject.

Recitative. Musical declamation. A species of vocal expression more rhetorical than melodical; and which, for its effect, trusts rather to the inflection and emphasis of natural speech, than to the artificial floridity of song.¹⁰

From Busby’s definition we can ascertain that whilst declamation may well be a description of a much broader discipline for composers or even performers when setting text to music, in the case of the recitative a spoken rendering is the governing and decisive factor. On this

³ Domenico Corri, *The Singer’s Preceptor* (London, 1811), p. 71, Manuel Garcia, *Garcia’s Treatise on the Art of Singing*, Albert Garcia (ed. & trans.) (London, 1924), p. 69, and Pier Francesco Tosi, *Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers*, Johann Ernst Galliard (trans.) (London, 1743), p. 66.

⁴ Thomas Busby, *A Musical Manual or Technical Directory* (London, 1828), p. 144, Hiller, J. A., *Treatise on Vocal Performance and Ornamentation*, Beicken, Suzanne J. (ed. & trans.) (Cambridge, 2004), p. 115, and Giambattista Mancini, *Practical reflections on the figurative art of singing*, Pietro Buzi (trans.) (Boston, 1912), p. 179.

⁵ Dale E. Monson, et al., ‘Recitative’, *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com (accessed on 18/08/11)

⁶ Tim Carter and Owen Jander, ‘Declamation’, *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com. (accessed on 30/10/10)

⁷ *Ibid.*

⁸ Busby, *A Musical Manual*, p. 144, and Ebenezer Prout, *Applied Forms: A sequel to ‘Musical Form’* (London, 1895), p. 280.

⁹ Corri, *The Singer’s Preceptor*, p. 70.

¹⁰ Busby, *A Musical Manual*, p. 144.

point all sources are in agreement; that the handling of recitative should be derived from rules of good declamation. With such a relationship in mind, therein lies the problem for instrumental recitative. How then has this issue been resolved? To focus the search, it will be helpful to bear in mind the general qualities of declamation. Whilst coming from a twentieth-century treatise, A. de Martini's summary closely follows many of the requisites set forth in earlier centuries: 'delivery, articulation, pronunciation, slurring, accent, phrasing, style...'¹¹

Beethoven's Ninth Symphony presents itself as the ideal work with which to enter the discussion, not only because of the mixing of both voices and instruments in the same work, but for its influence on musical history. Similarly, the music of Spohr, not only an immediate predecessor of Bruch but connected via a continuous line of eminent violinists, might also offer a suitable starting point. Yet, as will be discussed, both Beethoven's and Spohr's music already exhibit styles of writing which betray an instrumental emphasis and departure from the vocal idiom. To properly appreciate these developments, and in order to construct a secure foundation for this discussion, we will firstly consider examples of instrumental recitative from their own predecessors. In the second movement of Haydn's Symphony No.7, Hob. I:7 ('le midi'), very little stands out at first as being exclusively related to declamatory concerns (see **Ex. 60**). Amongst the backdrop of the drawn-out arpeggio-like motion of the first violins in the two tutti sections that open the movement (bb. 1-5 and bb. 8-10), pinned above by a pair of sustained oboes and supported below with an undulating accompaniment by the second violins, the subsequent recitatives (bb. 6-7 and bb. 11-12) do present an attempt towards declamation. Not only are the phrases very short and separated by rests, the notes of the solo violin are also separated.

¹¹ Anon. de Martini, 'Traité de chant', *Encyclopédie de la Musique et dictionnaire du Conservatoire*, Vol. II No. 2 (1926), p. 928 in Tim Carter and Owen Jander, 'Declamation', *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com. (accessed on 30/10/10)

Ex. 60 - J. Haydn, Symphony No. 7, Hob. I: 7 ('le midi'), second movement, bb. 6-8.

Although the marking *dolce* in b. 6 may attribute a slight legato articulation to the music, this hardly matches the rather fluid context of the surrounding tutti sections and suggests its placement is more likely to ensure that a choppy delivery is avoided rather than a true legato. The more natural approach for a violinist, who would likely use a single bow per note and produce at least a slight division (even when generally described as legato) between them as a result, stands out against its smoother neighbours. Articulation is not the only feature at work here since the rests that punctuate each short recitative phrase contribute two characteristics. Firstly, they help direct the pacing and delivery of the recitative, providing moments where a character might pause briefly during the on-stage action to enhance the drama or highlight important aspects of the text. Secondly, and perhaps most simply, Haydn is able to imitate where a singer might take a breath between phrases, words or sentences. Haydn's rhythmic designs, particularly in bb. 6-7, also help direct the phrasing of the passage, creating forwards momentum (especially in the absence of any accompaniment) through two groups of semi-quavers which also attribute a natural weighting to the subsequent notes as a result.

Compared to Haydn's vocal repertoire, one only needs look as far as the recitatives of *Die Schöpfung*, Hob. XXI: 2 to find some precedence for these features (see Ex. 61). Taking 'and the heavenly host proclaim' as a case in point, Haydn's short recitative is similarly punctuated by rests, lending in this case a certain dramatic weight to aspects of the text. Whilst rhythm in vocal recitative is primarily dictated by the text (putting aside any freedoms a performer might take), as indeed Dale E. Monson signals when he explains that 'recitative' in the nineteenth century denoted any passage that was to be delivered in the rhythm of ordinary speech,¹² the absence of a text in instrumental recitative means that rhythmic design is all the more important. The syllabic style that Haydn adopts in 'and the heavenly host proclaim', which is emulated in the Seventh Symphony by entirely separate notes for the solo violin, is not indicative of only certain types of recitative; rather, this is a more general characteristic of the vocal form; something which becomes abundantly clear when examining the wider repertoire, and which Busby had already touched on in his manual, that the floridity of song, or rather melisma, was not a feature of recitative.¹³ Notational practice also reflects this line of thinking since ordinarily rhythms remain ungrouped unless melisma is introduced as part of a brief *arioso*. The same line of thinking holds equally true for the later recitatives of Max Bruch in the following century. Taking his oratorio *Achilleus*, Op. 50, as an example, the recitative 'Hear me, ye folk of Danairace' (see Ex. 62) which takes place in the opening scene, shows both a syllabic setting of text and music as well as a similar construction of short phrases punctuated by rests. Bruch's example also shows that whilst punctuating rests

Ex. 61 - J. Haydn, *Die Schöpfung*, Hob. XXI: 2, recitative: 'and the heavenly host proclaim'

in unaccompanied passages of recitative provide scope for the singer to shape the delivery, the same opportunity is afforded the forces used to accompany, giving them the chance to interject in any number of manners during the breaks. Such a style is by no means unique to Bruch, but as will be shown later is a well-worn path for composers of recitative.

¹² Monson, 'Recitative'

¹³ Busby, *A Musical Manual*, p. 144.

F Recit.

Viol. I. *sf*

Viol. II. *sf*

Br. *sf*

Agamemnon. Recit.

Hört mich, ihr Völ-ker des Da-na-er-stamms! Einst rief ich euch zum Stur-ze der Stadt, der
 Hear me, all ye folk of Dan-a-i-race once call'd I ye to de-throne great Troy, the

Violonc. *sf*

C. Bass. *sf*

F *sf*

Ex. 62 - M. Bruch, *Achilleus*, Op. 50, recitative: 'Hear me, all ye folk of Danairace' from Part 1, No. 1

Haydn's *Sinfonia Concertante*, Hob. I: 105, reflects much of the same thinking in the third movement, where, once again Haydn's central idea is to construct very small gestures interspersed with rests (see **Ex. 63**). A solo violin once more fulfils the role of Haydn's instrumental protagonist who remains faithful to a syllabic style that has clearly been established from vocal convention. Unlike the contrasts of a broad, sustained, legato nature during the tutti sections of Haydn's *Seventh Symphony*, the tutti phrases in this case (bb. 1-14 for example) are based more on a short ornamented fragment and the kind of running semiquavers so characteristic of string instrumental music. What makes the recitatives stand out in this case, which is equally as justified for the *Seventh Symphony*, is the relative inactivity of the solo violin from whom we might normally expect a beautifully strung melody or flashes of virtuosity. Yet, to make up for the distinction between legato tutti and separated solo recitative of Haydn's former example, here Haydn begins to include articulation marks to a small degree (see **Ex. 63**). Clearly arranged in pairs of bars, each staccato-marked figure precedes a feminine ending, which, as a result of the shortened notes before it, gains a relatively longer articulation. Of course for instrumental music articulation

Recitativo, adagio

15 Solo

Ex. 63 - J. Haydn, *Sinfonia Concertante*, Hob. I: 105, third movement, bb. 15-20

markings do not pose any departure from the norm, but for vocal recitative they are seldom used as any of Haydn's or Bruch's music will show. Instead, the resulting articulation of a singer's performance is a product of the associated text, especially its delivery and pronunciation, rather than originating from a purely musical direction. Throughout the remainder of instrumental recitatives within this work, Haydn's use of articulation is similarly specific to particular parts of the phrase rather than applied to every note. His adoption of articulation, therefore, can be seen as much more than just a tool in establishing a syllabic style, but suggests an attempt to convey simulated vocal inflections much in the same way that Haydn harnessed rhythm in his Seventh Symphony to reflect the rhythm of speech.



Ex. 64 - J. Haydn, String Quartet Op. 17, No. 5, Hob. III: 29, third movement, bb. 61-68

Favouring the violin for a third time, Haydn's final example of instrumental recitative comes from his early string quartets. Like previous passages, the recitatives in the third movement of the Op. 17, No. 5, quartet, Hob. III: 29, are built entirely on the same pattern of short phrases which feature only a handful of gestures punctuated by rests (see **Ex. 64**). What is especially unusual given the afore-mentioned approaches is not the multitude of feminine pairings (these have already been present in abundance), but the use of slurring to shape them into pairs. Although we might hypothesise that Haydn's style had developed through time, the quartet in question was composed in 1771, whilst the Seventh Symphony was written before in 1761 and the Sinfonia Concertante afterwards in 1792. On the one hand, the variance between examples begins to suggest that Haydn's practices were not concrete; that either he notated his intentions inconsistently, or that he simply had not found a suitable method of reaching the right musical result. However, considering the specific application of articulation in the previous example, amidst the backdrop of the ever-present solo violin and consistent style of construction, it seems more likely that slurring is used for a specific purpose. Rather than breaking with a syllabic approach, Haydn can make use of the natural stresses of a violinist's bow, giving a slightly stronger opening delivery with a softer release

for these gestures. Even if the practical implications of string playing are put aside, Clive Brown's research suggests that whilst practice of course varied greatly, it was actually quite common in the late eighteenth century for such groupings to be phrased with a strong first and lighter second note, or even for the second weaker note to be shortened by some degree despite being notated as two notes of equal length.¹⁴ If we also consider that languages are made up of inflections that vary in strength, rather than just a continuous string of strongly accented syllables, it is not unreasonable for small-scale slurring to emulate such characteristics. Thus, whilst Haydn's separated style in his Seventh Symphony and Sinfonia Concertante relate more closely to the syllabic vocal manner, the present attitudes should not be discarded, but seen as an attempt to bridge the gap between the two spheres.



Ex. 65 – L. Spohr, *Violin Concerto No. 6, Op. 28, second movement*, bb. 19-20

For Spohr in the following generation, his instrumental recitatives took on a much more fluid and ornamental guise (see **Ex. 65**). Whilst the various singing manuals and treatises each describe some element of ornamentation in vocal recitative, such instances are minute and focus primarily on the application of small decorations such as appoggiaturas rather than the extensive designs of Spohr which more closely match the ornate style of a cadenza. Spohr's *Violin Concerto No. 6* is the first of two such examples (see **Ex. 65** above), and yet amidst this style of writing, which is more comparable to the non-recitative-like 'floridity of song' that Busby highlighted,¹⁵ patches of declamation do emerge. Coming early on in the second movement, bb. 7-10 (see **Ex. 66**), the solo violin plays a collection of falling feminine pairings slurred in a similar manner to those of Haydn; each, though, are curiously emphasised with an accent. Whilst the difference might signify a simple variance in notational practice, the reason behind Spohr's markings are partly a practical one. Although most of Haydn's examples could be phrased in down bows, which brings into play the naturally strong and weak characteristics of the bow,¹⁶ the slurring in Spohr's example would often work against this because they follow in a continuous sequence. Since Spohr is known to have owned and used an original Tourté bow (widely accepted as the model for current bows), the design of

¹⁴ Brown, *Classical & Romantic Performing Practice*, pp. 228-240.

¹⁵ Busby, *A Musical Manual*, p. 144.

¹⁶ As explained throughout Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, Editha Knocker (trans.) (Oxford, 1985), pp. 96-102.

which creates a more uniform distribution of weight throughout its length,¹⁷ it becomes necessary to reinforce exactly where emphasis should be placed. In the absence of any underlying accompaniment rhythm also becomes a factor, springing the music on towards the centre of b. 8 with the semiquaver and demisemiquavers that precede each accented beat. Such a technique plays more to the delivery rather than articulation side of declamation, but amongst the generally fast rhythms, the solo violin's pause in b. 8 (which will be discussed later) and the long trill in b. 9, clearly suggest that moulding the passage of time is a concern for Spohr, as indeed the rhythm within the Seventh Symphony showed for Haydn.



Ex. 66 - L. Spohr, Violin Concerto No. 6, Op. 28, second movement, bb. 7-10

Following the short sequence of feminine pairings, from the middle of b. 8 a combination of small slurs, staccato marks and a final accent fall under a number of over-arching slurs. We might hypothesise in this case that Spohr has attempted to convey either a word or sentence-type structure within the music, imitating particular syllabic sounds through the use of articulation. However, as Brown points out, the issue of whether a slur denotes a phrasing or a string bowing in nineteenth-century music can be a confusing one not least for modern eyes, but for contemporary musicians as well.¹⁸ Despite following a seemingly logical path that the longer slurs should denote phrasing when articulation marks and slurring occur simultaneously beneath them, an examination of Spohr's *Violinschule* quickly dispels this idea since the exercises and commentaries contained within demonstrate that multiple staccato notes and legato slurred groupings may all be shared within the same bowing.¹⁹ Yet, the very specific shaping of legato slurs and staccato marks that Spohr employs within this short phrase, especially the latter half, begins to suggest that declamation was not a factor that was simply cast aside because it forms part of an instrumental work; quite the reverse seems to be true.

¹⁷ Louis Spohr, *Louis Spohr's Autobiography*, (trans. unknown) (London, 1865), p. 66.

¹⁸ Brown, *Performing Practice 1750-1900*, pp. 238-240.

¹⁹ Louis Spohr, *Violinschule*, John Bishop (trans.) (London, 1843), pp. 112-125.



Ex. 67 – L. Spohr, Violin Concerto No. 6, Op. 28, second movement, bb. 2-4

Earlier in the same concerto (see **Ex. 67**), Spohr emphasises the required phrasing and delivery of feminine pairs in the same way, enriched even further by dynamic direction and a change in mood ‘con amarezza’. Likewise Spohr continues in the same vein later in bb. 30-33 (see **Ex. 68**), showing particularly in b. 30 the very specific use of articulation and slurring to create a declamatory effect. Distorting this style to some extent, however, are the decorative figures that Spohr offers, both following this latest example in b. 32, and within the declamatory phrases as seen in bb. 2-3 (see **Ex. 67**).



Ex. 68 - L. Spohr, Violin Concerto No. 6, Op. 28, second movement, bb. 30-33

Spohr’s later Violin Concerto No. 8, otherwise known as the ‘Gesangszene,’ is similarly decorative and belies the composer’s reputation as a great virtuoso. For Tovey, this concerto, which was designed specifically for Spohr’s tour to Italy and the operatic tastes of his audience, is of particular relevance to Bruch, as he considers the latter to follow on from Spohr’s experiment. Frustratingly Tovey does not qualify his remarks except to say that Spohr’s concerto simply acted as a model for a host of later works,²⁰ but we should remember despite this that Spohr’s influence over successive generations of violinists was considerable, especially over David and Joachim who both worked closely with Bruch as discussed earlier. As such, we should not overlook the potential influence Spohr’s music may have held.



Ex. 69 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 28-31

The very first passage of recitative in bb. 28-31 (see **Ex. 69**) instantly harks back to Haydn’s consistent short-phrase design, which once again slur the common feminine pairings. Unlike the Sixth Violin Concerto, Spohr chooses not to highlight the high points of these figures

²⁰ Donald Francis Tovey, *Essays in Musical Analysis*, Vol. 3 ‘Concertos’ (Oxford, 1946), p. 176.

with accents, but simply shapes them with dynamics that correspond with their stronger and weaker components. However, this is one of only a few moments when declamation comes to the fore, replaced instead by a much greater focus upon the virtuosic element of the concerto.



Ex. 70 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 83-86

Within this focus, though, Spohr attempts to combine the two styles as can be seen in bb. 84-86 for example (see Ex. 70). Still within the pattern of recitative phrases, which are interspersed with the kind of orchestral interjections that will form part of a much larger discussion later on (shown in reduction), Spohr writes not only fast semiquaver passages decorated with trills, but a long ascending scale articulated at each step. Whilst this latter figure in b. 84 falls within a single bow, a hallmark of Spohr's virtuosic style, the dramatic orchestral interjection provides a context within which the articulated scale can be framed, attributing an ordinarily virtuosic figure with recitative connections because of the association. Since such a figure lends itself to the recitative through its partly declamatory nature, it becomes a perfect intermediary to the virtuosic style that follows in b. 85.

Lopes.

Mit Fül-le kriege-rischer Ehren ward dei-ne Jugend schon beglückt; doch wohnt stil-ler Ernst auf deiner

Violoncello e Basso.

Ex. 71 - L. Spohr, *Jessonda*, Op. 63, recitative 'Mit Füller kriegerischer' from No. 11 Recitativ, bb. 1-4

Spohr's vocal recitatives, on the other hand, show a much more conventional approach that is comparable to both the earlier and later styles of Haydn and Bruch respectively. A variety of recitative lengths can be witnessed, although the same types of short, punctuated passages are still clearly evident (see Ex. 71) as examples from Spohr's opera *Jessonda* demonstrate. Furthermore, slurring and other articulation marks that have been extensively used by Spohr in his concertos are nowhere to be seen, confirming once more that the text provides the singer with such performance directions. Emulating vocal style, though, in Spohr's eyes

receives a mixed impression, since there are some attempts to imitate vocal-style inflections within his violin concertos, but this is distorted somewhat by the increased level of virtuosity.

Beethoven's Ninth Symphony stands as a remarkable work to examine in the context of this discussion, not only because of the information we might gather because of the mixing of instrumental and vocal forms, but also in the sense of the influence that this work had over following generations, which we can attempt to measure in regards to Max Bruch. Unlike the music of Haydn, Spohr, and Bruch, Beethoven uses similar musical material in both recitatives for instruments and baritone, offering a greater opportunity to confirm or deny approaches towards imitating a declamatory style. Whilst writings on the finale of the Ninth Symphony often try to determine the exact meaning or relevance of particular words within Beethoven's recitative,²¹ or what effect such passages have in an effort to pin down the structure of the finale as a whole, none consider either recitatives on their own terms. Certainly the clear similarities in both the opening and concluding recitative phrases, as we shall see, attribute by association some of the same meaning, foremost the rejection of earlier themes ('O Freunde, nicht diese Töne') for the more pleasing theme 'joy' theme. But what is more important to this discussion is how words are reflected in the instrumental recitative. Comparing the opening recitative phrases of the cellos and double basses which follow the first *Schreckensfanfare*, and the baritone which enters after the second, a number of differences can be observed (see Ex. 72). Whilst the first phrase (bb. 1-4), with the exception of the baritone's continued melisma, is nearly identical to the corresponding instrumental version, the rhythmic disparity at the close (b. 4) is the first sign that a straight-forward repetition is not at hand. It becomes clear that the baritone sings only a condensed version of the earlier instrumental recitative (shown with my square brackets), missing out the middle of the passage altogether and skipping directly to the closing gestures ('nicht diese Töne'). Although we might consider the differences in rhythm in b. 4 to represent simply two varying deliveries, as one might expect from two separate performances or interpretations, their designs are much more accommodating to their respective outcomes, i.e. extending in the case of the cellos and basses, or skipping ahead in the case of the baritone. In the second phrase, the instrumental accent correlates with the baritone's emphasis on 'diese', and the

²¹ See for example Stephen Hinton, 'Not "Which" Tones? The Crux of Beethoven's Ninth' *19th-Century Music*, Vol. 22, No. 1 (Summer, 1998), pp. 61-77 or Rodney Stenning Edgecombe, 'The deictic in "diese Töne": thoughts on the finale's proem in the Ninth Symphony of Beethoven', *The Musical Times*, Vol. 152, No. 1917 (Winter, 2011), pp. 31-44.

rhythmical differences work to repair the divergence of material, placing the feminine pair that concludes this first phrase squarely on the appropriate beats of the bar.

The image shows a musical score for Contrabass and Baritone. The top system consists of two staves. The Contrabass staff is on top, and the Baritone staff is below it. Both staves are in 3/4 time and have a key signature of one flat (B-flat). The Contrabass staff has a dynamic marking 'f' and the Baritone staff has a dynamic marking 'f'. The lyrics are 'O Freun - - - - - de, nicht die - - - se Töne!'. The bottom system also consists of two staves, with the top staff having a dynamic marking 'dimin.' and the bottom staff having a dynamic marking 'p'. The lyrics are 'die - - - se Töne!'.

Ex. 72 – L. v. Beethoven, *Symphony No. 9, Op. 125*, fourth movement, comparison between bb. 8-16 (cello and bass recitative) and bb. 215–220 (baritone recitative)

Stephen Hinton points to a disagreement in notational and performance practice concerning the final two notes of each recitative, namely, that despite an identical musical result the appoggiatura is written-out in the instrumental version (G falling to F) and not in the vocal (F repeated twice). Jonathon Del Mar’s 1996 edition of the symphony is Hinton’s authority in this matter, corroborating the expected performance practice²² and including an explanation that the copy presented to the Philharmonic Society also contained the falling feminine pairing as written in the cellos and basses on an additional staff that featured a translated text of the recitative.²³ Although Hinton entertains the idea that this is an ironic gesture on Beethoven’s part, i.e. not *these* tones,²⁴ this detail reveals that at least some of Beethoven’s instrumental markings were designed to achieve vocal-like results.

Despite the ‘rejection’ of each thematic reprise through a series of instrumental recitatives, only the final passage shares any further parallels with the baritone’s music. In both cases, this is the music which immediately precedes the new ‘joy’ theme in bb. 92 and 236

²² The contemporary performing practice that a singer would raise the first of two identical notes at the end of a phrase to creating an appoggiatura can also be seen in various singing manuals already cited, including Corri, *The Singer’s Preceptor*, p. 70.

²³ Hinton, ‘Not “Which” Tones?’, p. 63.

²⁴ *Ibid.*, pp. 61-63.

respectively (see **Ex. 73**). Unlike the previous example, the baritone recitative is almost a carbon copy of the earlier instrumental version, showing only minor rhythmic differences at either extremity but importantly quoting the corresponding instrumental recitative in full. Examining other kinds of vocal music, such deviation would ordinarily be a sign of setting a new verse of a text to existing music, or even to accommodate translations. In both instances the number of syllables are likely to vary to some degree from verse to verse, as are the sounding characteristics, suggesting that perhaps a literal repeat does not occur here. The slurring that shapes the central melismatic passages of ‘freuden’ might also suggest some deviation. However, by following the marked bowings, the first beat of b. 2, the leap from Bb to G in b. 5, and the final conclusion in b. 7, all are shaped to reflect the important points of the baritone recitative. The continued slurring of the instrumental recitative from b. 3 to b. 4 is the only questionable difference, and yet, considering the relatively soft pronunciation of ‘eu’ (from ‘freu’), a sudden change of bow here, and the likely resulting surge at the start of b. 4, would add an unnecessary ‘bump’ in the road.

The image shows a musical score for Contrabass and Baritone. The top staff is labeled 'Contrabass' and the bottom staff is labeled 'Baritone'. Both are in 3/4 time with a key signature of one flat. The lyrics 'und freu - - - - - den voll ere' are written below the baritone staff. The baritone staff includes an 'ad lib.' marking above a note in the final measure.

Ex. 73 – L. v. Beethoven, *Symphony No. 9, Op. 125*, fourth movement, comparison between bb. 84-90 (cello and bass recitative) and bb. 229-235 (baritone recitative)

Although the two discussed passages act as bookends to each recitative, promoting the notion of a relationship between them, Beethoven has thus far attempted to notate very little performance directions to the cellos and double basses in order to mimic the baritone, leading us to question whether this was his objective at all. What is perhaps skewing the picture, however, is the extensive use of melisma in Beethoven’s recitative which detracts from an examination of how a syllabic style of word-setting might be reflected on instruments alone. Not only that, but such a large use of melisma acts against the normal expectations of a recitative, as an anonymous reviewer in the 1826 *Berliner allgemeine musikalische Zeitung* expressed, ‘the great melismas overstepped all conventional limits of the recitative.’²⁵ Indeed, they overstep even Beethoven’s previous writings, since any recitative from his single opera

²⁵ Stefan Kunze (ed.), *Ludwig van Beethoven: Die Werke im Spiegel seiner Zeit: Gesammelte Konzertberichte und Rezensionen bis 1830* (Laaber, 1987), pp. 500-507 at p. 506 cited and translated in Hinton, ‘Not “Which” Tones?’, p. 65.

Fidelio shows an entirely syllabic setting in line with our previously cited examples (see Ex. 74). Such a position suggests in turn that the subject of imitation is not the baritone, but the cellos and basses instead.²⁶ If so, how do the remaining instrumental recitatives compare?



Ex. 74 – L. v. Beethoven, *Fidelio*, Op. 72, No. 9: Recitative and Aria, bb. 7-9

Surprisingly, the three instrumental passages that remain (see Ex. 75) show a much greater affinity with earlier examples and exhibit only minute suggestions of melisma. Whilst each of these phrases contribute to the overall rejection of returning themes, Tovey maintained that early sketches, now lost, revealed a verbal rejection by the baritone and not an unsung instrumental one.²⁷ Similarly the annotations connected with the recitatives in existing sketches do little to alleviate the problem since they only suggest certain moods and gestures rather than 'attempts to find the appropriate text' to fit them.²⁸ Whether Beethoven had a specific text in mind or not, only small dynamic emphasis (Ex. 75b, b.1) or dying away (Ex. 75b, b. 7 and Ex. 75c, b. 6) contribute to any declamatory effect. Curiously it is the central passage, omitted by the baritone, of the opening recitative (see again **Ex. 72**, bb. 4-7) that shows a consistent focus by Beethoven to direct the music. However, in the context of melismatic slurred passages around it, confirmed in part by their absence in any other recitative (see **Ex. 75**), the staccato markings likely refer to a non-slurred delivery rather than to articulation.

²⁶ The letter from Leopold Sonnleithner to *Allgemeine Musikalische Zeitung* (6 April 1864) cited and translated in Michael Stern and Henry Blecker White (eds), *Max Rudolf, A Musical life: Writings and Letters* (New York, 2001), pp. 56-57, interestingly suggests that later parts of the vocal writing 'totally defy the nature of the human voice' giving further credence to a two-way influence between vocal and instrumental writing.

²⁷ Donald Francis Tovey, *Essays in Musical Analysis*, Vol. 2 'Symphonies' (Oxford, 1935), p. 36.

²⁸ Thym, 'The instrumental recitative', p. 233 commenting on Gustav Nottebohm, *Zweite Beethoveeniana* (Leipzig, 1887), pp. 189.

Ex. 75 – L. v. Beethoven, *Symphony No. 9, Op. 125*, fourth movement, remaining instrumental recitatives: a) bb. 24-29; b) bb. 38-47; c) bb. 56-62

Indeed, Dr Leopold Sonntheithner’s letter to the *Allgemeine Musikalische Zeitung* on April 6, 1864, explaining his experiences at the various rehearsals and subsequent first performance of the Ninth Symphony, and in answering questions about the tempo of the recitatives, remarked that Beethoven insisted on a speed only fractionally slower than *Presto*. At this speed the cellists and bassists had considerable problems playing the recitatives with separate bows, and thus in later performances not supervised by Beethoven, not only was the speed a little calmer, but ‘successive notes were slurred whenever suitable.’²⁹

Despite conductors opting for a calmer tempo in later performances of the Ninth Symphony, whilst not under the watchful eye of Beethoven himself, Beethoven’s insistence against this inclination is notable. Annotating the lower strings with the marking ‘selon le caractère d’une Recitatif, mais *in Tempo*,’³⁰ Beethoven illuminates the issue at hand since his marginal note suggests that either *Presto* or at least a strict tempo was abnormal for recitative. Indeed, the common thread between many of the singing manuals previously cited is the idea that recitative existed without a fixed tempo. Koch, too, in his *Versuch einer Anleitung zur Composition* expressed that recitative was ‘bound to no definite movement within the

²⁹ Letter from Leopold Sonntheithner to *Allgemeine Musikalische Zeitung* (6 April 1864), Stern and Bleeker White, pp. 56-57.

³⁰ Berlioz makes a similar marking during the opening recitative of the Prologue from *Roméo et Juliette*; ‘Col caractère di Recitativo, ma quasi misurato.’

measure,³¹ whilst Busby's earlier-cited manual, along with a number of his contemporaries, helpfully brings to light the important point that this was a by-product of the primacy of the rhetorical aspects of speech.³² Opinion differs, however, when instruments and voices are joined together in accompanied recitative, some proposing that freedom is suspended due to the obvious practical considerations, whilst others suggest freedom from tempo does continue to some degree. In terms of notational practice, Monson offers the following observations in his account of recitative:³³

All passages intended to be delivered in the rhythm of ordinary speech continued to be marked 'recitativo', however, even for only a few bars, a practice that continued until the 1890s...

Certainly this thinking holds true for Beethoven, since in No. 9: Recitative and Aria from *Fidelio*, for example, Beethoven consciously directs the tempo of the recitative whilst the orchestra is fairly active (see Ex. 76). When, finally, the orchestra is given a more sustained, static style of accompaniment (which some singing manuals actually describe as being unaccompanied³⁴), Beethoven briefly marks 'Recit.' in b. 20.

The image displays a musical score for the 'Recitative and Aria' section of Beethoven's *Fidelio*, Op. 72, No. 9. It consists of two systems of staves. The first system includes a vocal line with lyrics in German: 'Ruf der Menschheit Stimme - rührt nichts mehr deinen Tiger - sinu?' and a piano accompaniment. The second system continues the vocal line with lyrics: 'Doch toben auch wie Meeres - wogen dir in der See. Je Zorn und' and the piano accompaniment. The score is marked with various tempo and dynamic instructions: 'Più moto.', 'Allegro.', 'in tempo.', 'Recit.', 'p', 'cresc.', and 'ff'. The vocal line is marked '(heftig)' in some places. The piano accompaniment features complex rhythmic patterns and dynamic markings.

Ex. 76 - L. v. Beethoven, *Fidelio*, Op. 72, No. 9: Recitative and Aria, bb. 12-20

³¹ Heinrich Christoph Koch, *Introductory Essay on Composition*, Nancy Kovaleff Baker (trans.) (New Haven & London, 1983), p. 167.

³² Busby, *A Musical Manual*, p. 144.

³³ Monson, 'Recitative'

³⁴ Busby, *A Musical Manual*, p. 144.

With the orchestra firmly out of the way the singer is free to direct the flow of the music as they wish. In regards to the Ninth Symphony, Beethoven's markings are curious. Firstly, the baritone recitative is marked as such, which would surely provoke a free delivery, whilst the instrumental recitatives are given the aforementioned annotation instead. Considering the various remarks towards accompanied recitative, and that an entire section of cellos and double basses are employed here, Beethoven's markings are at least partly attributable to practical concerns. The question remains, then, whether the presence of the marking 'recit.' provokes a stylistic response, and if so, is it understood in the same way in both vocal and instrumental music? In the absence of a text, which would ordinarily provide the impetus for the singer's interpretation, Beethoven's approach in his Piano Sonata Op. 110 would suggest that he felt it was incumbent upon the composer to provide suitable direction for the instrumentalist. Throughout the recitative in the Adagio, *ma non troppo* (see **Ex. 77**) Beethoven's meticulous tempo markings once again shine through. However, whilst these were primarily concerned with the relationship between orchestra and voice in *Fidelio*, the style of the accompaniment in his Piano Sonata is much more akin to the sustained style that promoted the type of free delivery advocated by the aforementioned commentators. The tempo indications in this case, therefore, must exclusively relate to the shaping of the 'vocal' line. That Beethoven's choices of *tempi* are within a small band of speed, aiming for subtlety rather than extreme alternations of *adagio* and *allegro* for example, suggests that Beethoven's objective was to imitate the same flexibility inherent in vocal recitative.

The image shows a musical score for the first seven bars of the Adagio, ma non troppo movement from Beethoven's Piano Sonata Op. 110. The score is written for piano and consists of three systems. The first system is marked 'Adagio, ma non troppo.' and 'una corda'. The second system is marked 'Recitativo.', 'più adagio.', 'Andante.', and 'Adagio.', with 'tutte le corde' and 'sempre tenuto' markings. The third system is marked 'cantabile', 'Meno adagio.', and 'Adagio. ten.', with 'dimin. ritardando', 'una corda', 'cresc.', and 'dimin. smorzando' markings.

Ex. 77 - L. v. Beethoven, Piano Sonata, Op. 110, Adagio, ma non troppo, bb. 1-7

As one might expect, Haydn's performance directions are much fewer and far between than those of Beethoven. During the Seventh Symphony, the first of three recitatives retains the opening tempo of *adagio*, whilst the remaining pair are given their own speeds. However, in each case they simply pre-empt the orchestra who follow suit a bar later with the same respective *tempi*. In the Sinfonia Concertante Haydn removes any interpretive decisions from the performer, clarifying the speeds of the recitatives by attaching the marking 'adagio' on each occasion. The orchestral ritornellos that follow make clear departures from the recitatives with a fresh marking of 'Allegro con spirito'. Curiously, Haydn then demonstrates something else in his String Quartet Op. 17, No. 5. No tempo modifications occur in the movement, an *Adagio*, and yet after the conclusion of each recitative 'a tempo' is given. Even with the series of pauses that precede the 'tutti' entries surely such a marking would be superfluous if 'recitative' did not imply a different approach (see Ex. 79)?



Ex. 78 - J. Haydn, String Quartet Op. 17, No.5, Hob. III: 29, third movement, bb. 22-28

During the very first recitative in Spohr's Eight Violin Concerto (see Ex. 69), 'Tempo I' accompanies the reintroduction of the orchestra despite the absence of any previous tempo modification. Spohr reminds us at the following orchestral ritornello (see Ex. 79)



Ex. 79, too, that the music should be *in tempo* after the recitative, however on this occasion, such a marking most likely relates to Spohr's slight *rit.* at the end of b. 38. Since the

remaining ritornellos are absent of any markings at all leaves us to question whether Spohr expected these approaches to be reflected later on or not. For the earlier Sixth Violin Concerto, however, no such considerations are presented until an *a tempo* after the third recitative, although once more this seems to relate to the tempo modifications during the solo violin recitative.



Ex. 79 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 38-40

Vocal recitatives of Haydn, Spohr, and their contemporaries, on the other hand, appear to have a more widespread notational practice. Whilst *tempi* are seldom specified, leaving performers to derive speeds from the shape of the vocal line and of course the text, Monson's statement that passages intended to be delivered in a speech-like rhythm were denoted by the marking 'recit.'³⁵ proves accurate. Subsequent markings of 'a tempo' and the like indicated a departure from this free style, and in much the same way as Beethoven earlier illustrated in



³⁵ Monson, 'Recitative'

Ex. 80 - M. Bruch, *Das Lied von der Glocke*, Op. 45, No. 9 Recitativ und Chor, bb. 9-13

Fidelio, new *tempi* tend to provide direction to moving parts in the accompaniment rather than the simple static chords that merely support the vocal line. In this regard Bruch is no different, consistently restating *tempi* at the end of a recitative, when a ritornello reappears, or during more active passages of accompaniment, as can be seen in *Das Lied von der Glocke* for instance (see Ex. 80). Whilst Beethoven demonstrated that the notion of flexibility could be recreated through detailed tempo change, in what other ways might composers seek to emulate the essential free character of recitative in the absence of the all-important text? As already hinted at in Haydn's String Quartet Op. 17, No. 5, pauses can be used to great effect, emphasising certain focal points in the phrase just as a singer might linger on important words to add dramatic effect (see Ex. 81, as well as Ex. 64 above). The orchestra (although the remainder of the quartet in this case), too, can be effected by the same device, giving space to the solo violin's gesture in b. 13 as if considering the importance of their interjection, or perhaps using the pause to create a mood of stillness before offering their own interjection.



Ex. 81 - J. Haydn, String Quartet Op. 17, No.5, Hob. III: 29, third movement, bb. 12-14

Haydn's Sinfonia Concertante takes this idea even further (see Ex. 82a-c). Whilst certainly there are plenty of examples within each work, many reappearing in phrases that are similar to one another, the pauses do not simply become inherent features of the theme at hand, but are used in specific instances as is clear to see in Ex. 82. Such precise application relates closely with Haydn's earlier use of articulation, and bearing in mind Domenico Corri's explanation that it was 'left to the Singer to prolong or shorten notes'³⁶ in a recitative, Haydn's writing almost appears like a dictation of a live performance. The frequent presence

³⁶ Corri, *The Singer's Preceptor*, p. 70.



Ex. 82 - J. Haydn, *Sinfonia Concertante*, Hob. I: 105, third movement: a) bb. 19-20; b) bb. 27-28; c) bb. 31-34

of the pause in the instrumental recitatives of both Haydn and Spohr (as we will see) are not reflected in their vocal recitatives; rather their conspicuous absence stands as confirmation in part that the device was firstly unnecessary in vocal recitative, and secondly that it was solely for instrumental use and direction. Bruch's vocal music would appear to subscribe to the same thinking. In *Odysseus*, Op. 41, for example, pauses seldom occur, but when they do their function is to prologue beyond normal expectation. A note of already long duration might be extended in this way (see **Ex. 83**), or indeed a silence between orchestra and voice.

Recit.
ANTIKLEIA (alto)

Mein Sohn, keh-re ei-lig zur Hei-math!

Ex. 83 – M. Bruch, *Odysseus*, Op. 41, II. *Odysseus in der unterwelt*, Fig. L

Pauses are similarly used by Spohr in his Sixth Violin Concerto as a means of directing the passage of his recitatives, but whilst they are adopted to a lesser degree in comparison to Haydn, their importance is not diminished in any way. In fact given the more elaborate and virtuosic style of Spohr's writing, pauses, which frequently highlight the crests of a phrase, attribute more definition to the solo violin's wanderings. Despite the pause clearly representing an excellent directional tool with the added advantage of incorporating a sense of flexibility as a by-product, R. Larry Todd hints towards an alternative line of thought when he describes Spohr's Eighth Violin Concerto.

As the orchestral procession continues, the soloist counters by interjecting phrases in a tonally and rhythmically evasive recitative style.³⁷

Thym presents a similarly interesting statement in his discussion of Beethoven:

The recitative text which – unlike a text for an aria – is free in content and poetic structure, is conducive to a musical style characterized by harmonic surprises, rhythmic and metric irregularities, and a melodic discourse in leaps and bounds.³⁸

³⁷ R. Larry Todd, 'Nineteenth-century Concertos for Strings and Winds', *The Cambridge Companion to the Concerto*, Keefe, Simon P. (ed.) (Cambridge, 2005), p.121.

³⁸ Thym, 'The instrumental recitative', p. 236.

In what ways, then, might rhythm be used to create a sense of freedom in an instrumental recitative? Might this present an alternative avenue for composers to choose in place of tempo manipulation and temporary suspensions of momentum? Similarly, are either terms ('rhythmical evasion' or 'rhythmic irregularities'³⁹) helpful when examining other works? The reference to the role of the orchestra in Todd's statement is important here, after all what precisely is the rhythm trying to evade? If the ritornello of the opening movement was Todd's processional subject then certainly at the first entry of the solo violin, it has been well and truly evaded since no accompaniment is present. This is not a black mark against freedom of course, since the solo violin is uninhibited by the orchestra and can proceed as the player wishes (as previously discussed in relation to implied tempo markings).



Ex. 84 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 28-31

At the second solo violin entry, following a subsequent ritornello, Spohr employs pauses as with his earlier concerto, but rather than being completely unaccompanied, the orchestra (shown here in reduction) simply support the soloist with a single held chord in b. 37 (see **Ex. 85**). As with the first entry the solo violin is given free rein to proceed as they wish (although directed by pauses and Spohr's mark '(veloce)'), confirmed in part by the *in tempo* that



Ex. 85 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 35-37

occurs at the return of the orchestra in b. 39 (see **Ex. 86**) despite no earlier suspension of tempo, once again achieving a sense of freedom without really evading anything. However,

³⁹ Harald Krebs coins the related term 'metric dissonance' for such a procedure in Harald Krebs, 'The Expressive Role of Rhythm and Meter in Schumann's Late Lieder', *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, Vol. 2 No. 1 (Jul., 2009) www.trace.tennessee.edu/gamut/vol2/iss1/9 (accessed on 14/7/11).

following the ritornello in bb. 39-40, signs of evasion creep in now that the solo violin and orchestra play simultaneously. The march-like pattern of the orchestra (Todd's procession has finally arrived) provides a very strict meter which at first stands against traditional descriptions of recitative. Busby, Corri, Garcia, Hiller, and Sulzer, all make reference to recitative being sung with no regard to a definite time or measure,⁴⁰ or more specifically for Koch that recitative is 'bound to no definite movement within the measure.'⁴¹

Ex. 86 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 38-48

Yet, this is what Spohr sets out to achieve, to evade the strictness which is foreign to recitative. In b. 41 Spohr, or rather the solo violin, avoids the strong first beat of the bar simply by beginning a beat later, whilst movement to the third is partially blurred by a decoration. Moving across the barline the solo violin once again slips the net by moving into triplets which are further confused by the grouping of dissimilar consecutive rhythms: a minim tied across to a crotchet in bb. 41-42, triplet movement slurred from the second note in b. 42, capped off with a simple falling pair in b. 43. Later in bb. 56-58 for example, Spohr continues to free the solo violin from the orchestra's rigid framework by the same means (see **Ex. 67**). With a high G tied across the barline in bb. 56-57, Spohr emphasises the shift to descending semiquavers immediately after the first beat of the bar with a *f* mark whilst also falling under a new bowing. Whilst semiquavers might give way to straight crotchets at the

⁴⁰ Busby, *A Musical Manual*, p. 144, Corri, *The Singer's Preceptor*, p. 71, Manuel Garcia, *Garcia's Treatise on the Art of Singing*, Albert Garcia (ed. & trans.) (London, 1924), p. 69, J.A Hiller, *Treatise on Vocal Performance and Ornamentation*, Beicken, Suzanne J. (ed. & trans.) (Cambridge, 2004), p. 115, and Heinrich Christoph Koch, *Introductory Essay on Composition*, Nancy Kovaleff Baker (trans.) (New Haven & London, 1983), p. 167.

⁴¹ Koch, *Introductory Essay*, p. 167.

end of the bar, this is itself tied across to a series of triplets in b. 58. Such fluctuation subsides for only a single beat in the middle of b. 58 before the concluding feminine pair in b. 59 is preceded by the final quaver of b. 58. It should be noted here that whilst Spohr avoids creating any patterns within a phrase through these successions of dissimilar rhythms, his vigilance extends to phrases with similar gestures. Thus, each feminine pairing, for example, is preceded by a different note length; triplet crotchet in b. 42; straight crotchet in b. 46; quaver in b. 58, and so on. Furthermore, by not allowing strong beats of the bar, bowing, and melodic accent to align at any point, the solo violin is almost completely unattached to the strict marching pattern of the orchestra. Freedom is thereby achieved through the relationship

Ex. 87 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 55-64

with the orchestra, firstly when playing together, and secondly through the juxtaposition of strict ritornellos and the contrast of the alternating ‘evasive’ solo sections.

None of the previous examples by Haydn, Beethoven, or even Spohr’s own Sixth Violin Concerto show such complex methods of rhythmic evasion. Given the increased importance of the orchestra that is apparent in Spohr’s Eight Violin Concerto, and something that would affect music in general in the nineteenth century, it is perhaps unsurprising that such lengths are needed to create a comparable impression of freedom and flexibility that was easily obtainable in early examples by their simple styles of accompaniment. Certainly rhythmic irregularities occur, and certainly evasive measures are taken, but the term ‘rhythmic evasion’ tends to suggest that rhythm is the object being evaded rather than the tool that facilitates it, after all, Spohr’s writing seeks to evade the pulse and familiarity of patterns rather than their

rhythms. Whilst Todd's terminology is misleading, the notion of evasion is a useful one and in light of the connections to Bruch through intermediate generations of violinists it will be intriguing to see whether this technique forms part of Bruch's compositional arsenal.

The discussion of evasion, though, leads us to question what role the orchestra might play in instrumental recitative. Undoubtedly this is not a side issue, since often characteristic recitative gestures are employed to suggest dramatic recurrences when in reality the melodic line shares little affinity with recitative. As previously mentioned, some authors, Busby, Giambattista Mancini, and Garcia included, considered that recitative existed in one of two capacities; accompanied or unaccompanied.⁴² Terminology varies greatly here, since unaccompanied recitative, sometimes referred to as *semplice* or even *secco* (although this term is not found in dictionaries until the 1830s⁴³), can be misleading. Some passages are undeniably for a solo voice alone, but frequently a continuo accompaniment is implied as Busby explained in his manual that 'when recitative has only an appended bass, it is said to be *unaccompanied*.'⁴⁴ Accompanied recitative, on the other hand, is described by a vast array of terms: *accompagnato*, *obbligato*, *mesuré* and *stromentato* are but a few.⁴⁵ Defining each term and categorising their subtle differences, usage and propagation through history is a considerable task and would likely overshadow the present discussion. However, whilst composers often alternate between styles depending upon the dramatic action or inaction, two primary modes of recitative accompaniment can be discerned from Bruch and those likely to have been influential upon him. The first, like *semplice*, is characterised by either no accompaniment at all or by a supportive series of held chords. Traditionally this would come from the continuo, although the strings are frequently added to enhance the support during the nineteenth century. In Bruch's *Das Lied von der Glocke*, Op. 45, for example, the strings simply provide a passive foundation for the voice (see **Ex. 88**), whilst in Bruch's *Achilleus*, Op. 50, the harmony slowly shifts beneath (see **Ex. 89**), or offers a different colour and feel with tremolo (see **Ex. 90**). Such practices lie well within the styles of Haydn, Beethoven, and Spohr (see **Ex. 91**) amongst others.

⁴² Busby, *A Musical Manual*, p. 144, Giambattista Mancini, *Practical reflections on the figurative art of singing*, Buzi, Pietro (trans.) (Boston, 1912), p. 179, and Manuel Garcia, *Garcia's Treatise on the Art of Singing*, Albert Garcia (ed. & trans.) (London, 1924), p. 70.

⁴³ Edward O. D. Downes, 'Secco Recitative in Early Classical Opera Seria (1720-80)', *JAMS*, Vol. 14, No. 1 (Spring, 1961), pp. 50-69 at p. 50 www.jstor.org (accessed on 29/08/11)

⁴⁴ Busby, *A Musical Manual*, p. 144.

⁴⁵ Downes, 'Secco Recitative', p. 50

Recit.

Zum Wir - ke, des wir er - a - t - he - rei - tes,
 To fil - ius to our ear - nest la - sars,

Animato.

Ex. 88 – M. Bruch, *Das Lied von der Glocke*, Op. 45, No. 1 Solo, bb. 32-34

Thal, nochschweigt das Le - ben rings um - her, nur lei - se ath - met das fer - ne Meer!
 vale, A - round me life sleeps si - lent - ly Save faint - est sigh of far off sea!

ppp *poco cresc.* *poco cresc.* *poco cresc.* *ppp* *poco cresc.*

a tempo

Ex. 89 - M. Bruch, *Achilleus*, Op. 50, Part II: No. 8 Scene, bb. 21-27

Recit.

weh mir, weh - mir, wenn du den Tod er -
 woe is me, woe is me, if thou too death hast

f *sfz* *p* *f* *sfz* *p*

E *f* *sfz* *p*

Recit.

Ex. 90 - M. Bruch - *Achilleus*, Op. 50, Part II: No. 10 Duett, bb. 71-72

Recit.

pp

Vcell.

Basso. *pp*

Als in mit-ter-nächt'ger Stun-de von der Hei-math ich ge-schie-den, stand ich weinend auf den

Ex. 91 - L. Spohr, *Jessonda*, Op. 63, No.7 recitative and Aria, bb. 11-13

The second style is notable for its more active participation in an unfolding drama with either moving parts in the accompaniment as we had seen in Beethoven's *Fidelio* (see above), or dramatic interjections that respond and punctuate passages of the vocal line. Once again Bruch's *Das Lied von der Glocke*, amid many other points throughout Bruch's music, demonstrates precisely this feature (see **Ex. 92**), as do uncountable examples in the works of his contemporaries and forebears.

Allegro.

Recit.

f

a tempo

Die Jah - re flie-hen pfeil-geschwind. Vom Mädchen reisst sich stolz der Knabe, er stürmt in's Le - ben
With lightning speed the seasons fly, his gen-tle hands the youth must sever, while on he storms to

Ex. 92 - M. Bruch, *Das Lied von der Glocke*, Op. 45, No. 1 Solo, bb. 46-47

Since transferring vocal declamation into instrumental music has been shown to be problematic, it is these accompaniment styles that could signal recitative-like passages to the listener, even when other musical features demonstrate that the relationship is false. C.P.E. Bach's first 'Prussian' sonata is an ideal illustration of a sustained style of accompaniment in instrumental music. The recitatives of the Andante not only show the slow harmonic

progressions of the almost static chordal accompaniment, but Bach imitates the slightly earlier harpsichord style of sustain by spreading each one (see Ex. 93).

Ex. 93. C. P. E. Bach, Sonata No. 1, H. 24 ('Prussian'), andante, bb. 1-8

Haydn, too provides excellent examples of both the sustained and interjectional types of accompaniment in his Seventh Symphony (see Ex. 94), as indeed does Beethoven in the Adagio, ma non troppo of his Op. 110 Piano Sonata (see Ex. 77 above). Much like C.P.E. Bach, the earlier simple and sustained accompaniment is easily drawn upon given its performance upon a keyboard instrument. Despite this, however, Thym suggests a rather different impression.

Ex. 94 - J. Haydn, Symphony No. 7, Hob. I: 7 ('le midi'), second movement, bb. 22-25

When Beethoven and other composers use recitative style in instrumental compositions, they are usually aiming at an imitation of the highly expressive type of recitative – the *accompagnato* – rather than the continuo-accompanied *recitative semplice*.⁴⁶

Although there is some ambiguity in Thym’s statement regarding whether he views the *accompagnato* style as the kind of interjectional figure discussed above, or as a ‘passive, sustained manner of orchestral accompaniment,’⁴⁷ i.e. with sustained strings and not just the continuo, his assertion would certainly be incorrect as far as Op. 110 is concerned. Even though we might submit that the practical necessity of supporting the voice and providing a reference point for maintaining pitch are unnecessary in instrumental recitative, and thereby giving rise to a new role for the orchestra, the instrumental recitatives in the Ninth Symphony similarly disprove Thym’s claim since they remain unaccompanied throughout their utterances. In Haydn’s String Quartet Op. 17, No. 5, however, the active and regularly interjectional style is the preferred medium. Here (see **Ex. 95**) the ‘orchestra’ respond to the protagonist, increasing the dramatic action in b. 13 with an energetic dotted figure, and again

Ex. 95 - J. Haydn, String Quartet Op. 17, No.5, Hob. III: 29, third movement, bb. 8-21

in b. 17 having lifted the mood from more timid beginnings in b. 15. Conversely in bb. 18 and 20, pulse-like quavers provide a consoling and contemplative disposition. Whilst Spohr’s

⁴⁶ Thym, ‘The instrumental recitative’, p. 230.

⁴⁷ Anon, ‘Orchestral recitative’ *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online www.oxfordmusiconline.com (accessed 01/08/15)

later violin concertos demonstrate a preference for the largest type of interjection, the ritornello (see **Ex. 86** and **Ex. 87** above), his choice of accompaniment still makes use of the shorter types as well, with dotted interjections in the Sixth Violin Concerto (see **Ex. 96**), or the striking, serious, measured straight crotchets in the Eighth Violin Concerto (see **Ex. 97**).



Ex. 96 - Spohr, Violin Concerto No. 6, Op. 28, second movement, bb. 28-29



Ex. 97 - L. Spohr, Violin Concerto No. 8, Op. 47, first movement, bb. 72-77

Although Thym's observations appear somewhat off the mark in regards to Beethoven, they resonate more accurately with the instrumental music of Haydn and Spohr. The disparity between vocal and instrumental styles is also notable, since whilst the full range of accompaniment styles was used in vocal composition well into the nineteenth century, as Bruch's own works have shown, clearly the passive yet supportive fashion of continuo-based (or originated) accompaniment was less desirable in instrumental recitative. This situation extends to one of the smaller accompaniment characteristics: the practice of preceding recitatives with an unfinished harmony, thereby prompting the soloist to conclude the unfinished nature of the orchestral phrase, chord, or ritornellos with their recitative. At least in the seventeenth century the common practice was to begin most recitatives with a chord in first inversion.⁴⁸ Whilst it might be expected that vocal recitative in the nineteenth century, and indeed the late eighteenth century would have moved on from such simple means, the vocal music of Haydn, Spohr, Mendelssohn and their contemporaries demonstrate that little had changed in that time. Despite frequent criticism that Bruch was harmonically conservative, and given that he makes use of traditional accompaniment practices, it is surprising that he includes a relatively large degree of dissonance, most frequently enhancing

⁴⁸ Thym, 'The instrumental recitative', p. 230.

simple root position and first inversion chords with an added seventh. In the instrumental sphere examples in Haydn's String Quartet Op. 17, No. 5 and Sinfonia Concertante primarily reflect vocal practice, and yet even at this stage some few examples of dissonance begin to creep in. Haydn's Seventh Symphony, on the other hand, features almost entirely dissonant preparatory chords for recitative, setting the trend for recitatives in Beethoven's Piano Sonata Op. 110 and the Ninth Symphony as well as Spohr in his two violin concertos.

As previously mentioned, some elements of recitative can be used by composers to suggest recitative even when other aspects of the music do not support such a conclusion. There are a number of notable examples in Mendelssohn's Violin Concerto in E minor, a piece widely regarded as the direct ancestor of Bruch's own First Violin Concerto. Very early in the first movement at b. 25 (also denoted as Fig. A) (see **Ex. 98**) the orchestra announce a change in atmosphere as the solo violin switches from a melodic and lyrical guise to something more dramatic and virtuosic. Punchy chords from orchestra instantly stand out and remind the listener of the same interjectional type of gesture that has been widely seen in recitative, especially in their dotted mien later in bb. 43-44. In the context, too, of a solo 'voice' and orchestra, the same texture as previous examples whether instrumental or vocal, added to aesthetic thoughts of the soloist as protagonist in a heroic struggle that are frequently associated with concertos, this favourite of the violinist's repertoire seems well suited to the recitative. However, recitative has not been announced to the performer here through any annotation, movement title, or marking (as all previous examples have done).

Ex. 98 - F. Mendelssohn, Violin Concerto in E minor, Op. 64, first movement, bb. 25-32

Unlike the normally through-composed nature of the recitative the concerto progresses in four-bar phrases, with the orchestra interjecting at each point. Yet the orchestra talk over the solo violin here rather than interjecting between utterances as we have come to expect from vocal and instrumental recitatives alike. Similarly, the series of short phrases of narrative

normally associated with the recitative are cast aside in this case since the solo violin continues throughout without even taking a ‘breath’. As a result of such a long passage the characteristic feminine gestures of the recitative are completely absent. Redemption perhaps arrives after each orchestral comment in the shape of an unaccompanied solo violin, but alas, whilst freedom could well be afforded the violinist, the cross-beat bowings which would otherwise distort the natural beat emphasis become obsolete because of Mendelssohn’s accented strong beats of the bar. Furthermore, markings to return a free or suspended tempo to normal service are missing at each orchestral comment, suggesting that deviation from a strict tempo is not intended. This is confirmed by the complete lack of pauses, or specific shadings of tempo (as was the case with Beethoven), in addition to the simultaneous rather than alternation between orchestra and soloist. As with the four-bar phrasing, each utterance is almost identical, including the staccato arpeggios that lead to the next orchestral remark, thereby creating patterns instead of trying to avoid them. Finally, the style of the solo violinist’s material is primarily decorative. Whilst certainly Spohr’s instrumental recitatives presented additional decoration compared to those of Haydn or Beethoven, these were quite obviously embellishments upon recognisable recitative gestures such as feminine pairings. In Mendelssohn’s case, however, the phrases are entirely decorative.



Ex. 99 - F. Mendelssohn, Violin Concerto in E minor, Op. 64, first movement, bb. 87-93

Many of the same observations can be made at subsequent passages during the first movement, such as at bb. 85-93 (see **Ex. 99**). In these instances Mendelssohn selects the more passive and sustained style of accompaniment in the strings alone, but a recitative connection ends here: there is no marking to highlight the presence of a recitative, once again the solo violin plays continually throughout this passage, there is no attempt at simulating declamation, and the arpeggio nature of the violinist’s material (and the slurring that occurs) acts to create a pattern rather than to evade one. The Allegretto non troppo that introduces the finale, on the other hand, may prove different to Mendelssohn’s other passages (see **Ex. 100**).

Once again mention of recitative is completely missing from the music, and yet its function as an introduction to the finale is comparable to that of the common recitative and aria pairing in vocal music. The solo violin has many smaller gestures during the introduction, instead of the vast almost unending material of earlier examples. Whilst Mendelssohn's phrase structure is formulaic and makes use of the same melodic fragment, each is shaped in a subtly different way: with a pause in b. 4, without a pause but with no accompaniment to follow in b. 8, and lastly in a developing series bb. 13-14. The accompaniment, too, begins in a sustained manner, deserting the solo violinist briefly in b. 8, and mirroring them again in b.11. This rather confuses the normally clear-cut roles within a recitative. In this way the introduction to the finale exemplifies the issue at hand; that certainly individual features of recitative exist without necessarily being explicitly identified by the composer through markings and annotations, however, successful emulation of vocal recitative is likely to fail when only singular aspects are present.

Ex. 100 - F. Mendelssohn, Violin Concerto in E minor, Op. 64, third movement, bb. 1-14

In his discussion of instrumental recitative in the works of Beethoven, Thym suggests that a number of additional passages exist within his music yet bear no title. Such examples provide the ideal opportunity not only to examine the importance of recitative titles in music, but to test the models of recitative that have already been constructed. Beethoven's late string quartets provide the setting for these discussions, which both Joseph Kerman and Carolyn

Ex. 101 - L. v. Beethoven, String Quartet, Op. 132, Più allegro, bb. 1-15

Abbate signal as having an overriding ‘vocal impulse.’⁴⁹ Introducing the final movement of Op. 132 (*Allegro appassionato*), Thym suggests that the preceding *Più allegro* contains an instrumental recitative.⁵⁰ Certainly with the strict meter of the section (from *Più allegro* to *Allegro appassionato*) and a series of ‘orchestral’ interjections in the final three bars of the *Più allegro* (see **Ex. 101**, bb. 13-15), Thym’s observation seems at first justified as does his previously stated opinion that Beethoven was most concerned with a highly expressive form of recitative,⁵¹ with therefore an active style of accompaniment. However, from bb. 3-5, and again from bb. 8-11, Beethoven appears to revert to a sustained accompaniment with a slowly moving harmonic framework. But unlike the many vocal recitatives that feature *tremolo* string support, Beethoven marks these as strict semiquavers, removing the same essence of freedom. A short form of ritornello is also in evidence, pre-empting the recitative at the opening of the *Più allegro* with a rising arpeggio figure, and returning again in b. 7 to create an alternation between recitative and ritornello phrases. Whilst the first inversion chord and recitative coincide during the first recitative in b. 3, a more orthodox approach is evident in the second phrase in b. 8, where the chord of the first inversion is presented prior to the recitative entry. Upon examination of the first violin, a number of features are found to be in-keeping with instrumental declamation. There is much in the way of staccato to articulate individual syllables and also examples of slurred staccato as in Spohr’s violin concertos (b. 6). To emphasise the end of this phrase, the violin is without accompaniment in b. 6 and the

⁴⁹ Carolyn Abbate, *Unsung Voices: Opera and Musical narrative in the Nineteenth Century* (Princeton, 1991), p. 19 and Joseph Kerman, *The Beethoven Quartets* (Oxford, 1967), pp. 191-222.

⁵⁰ Thym, ‘The instrumental recitative’, p. 231.

⁵¹ *Ibid.*, p. 230.

line is directed further as *espressivo* and *ritardando* before the violin concludes with a feminine ending (which is slurred as with the previous discussion). Furthermore, very uncommon to string writing, particularly during a solo, are the numerous repetitions of the same pitch as in b. 9. Such writing is a characteristic more of the vocal than instrumental recitative, as clearly demonstrated in the various recitatives of *Fidelio*. Whilst the following Allegro appassionato suggests an impassioned aria-type movement, highlighting the earlier recitative on the grounds of the well-worn recitative-aria pattern found throughout the vocal repertoire, the intermediate Presto presents an issue (see **Ex. 102**).

The image shows a musical score for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked 'Presto.' at the beginning. Dynamics include 'cresc.', 'p', 'pp', 'pp acceteranno cresc.', and 'ff'. The tempo changes to 'Poco adagio.' and 'smorzando' towards the end. The key signature has two flats (B-flat and E-flat). The score ends with the marking 'affettu'.

Ex. 102 - L. v. Beethoven, String Quartet, Op. 132, Più allegro, bb. 16-22

The active accompaniment style and declamatory delivery are suspended during the first four bars of the Presto, returning in the final three bars (bb. 20-22) with more characteristic ‘orchestral’ interactions and closing feminine phrasing. Whilst the change in character might have implied that the Presto is connected to the following movement, the return of recitative suggests otherwise. Although the cadenza-like scales of the first four bars of the Presto are perhaps more suited to the violin than those of the recitatives, they are not entirely lyrical, and yet, the melismatic nature and brevity of the passage, combined with its placement towards the end of the recitative, conforms largely with the descriptions of an arioso given by Margaret Murata⁵² and Julian Budden.⁵³

⁵² Margaret Murata, et al., ‘Arioso’, *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*, www.oxfordmusiconline.com (accessed on 18/08/11)

⁵³ Julian Budden, et al., ‘Arioso’, *Grove Music Online*. *Oxford Music Online*, www.oxfordmusiconline.com (accessed on 18/08/11)

Nº 3. Allegro moderato.

The image shows the first four measures of the third movement of Beethoven's String Quartet, Op. 131. The title is 'Nº 3. Allegro moderato.' The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic in the first measure, followed by a piano (p) dynamic in the second measure, and continues with alternating dynamics. The texture is conversational, with each instrument having its own melodic line.

Ex. 103 - L. v. Beethoven, String Quartet, Op. 131, Allegro moderato, bb. 1-4

The Allegro moderato (the third of Beethoven's seven numbered sections that make up the quartet) of Beethoven's slightly earlier quartet, Op. 131, is similarly put forth by Thym as an example of instrumental recitative (see **Ex. 103**). Unlike Op. 132, which maintained the texture of solo voice and accompaniment, as indeed many previous examples by Haydn, Beethoven, and Spohr had done, Op. 131 presents a conversational approach. Neither format is unfamiliar to the string quartet, with earlier quartets perhaps favouring a first violin-dominated melody, whilst others strive to attain the ideal of four equal conversational partners. In this case, the solo material is divided in much the same way as choral recitative, singing fragments of the recitative individually rather than against one another in a manner comparable to the recitative preceding No. 2 Duetto con Coro in Mendelssohn's *Elijah* for instance (see **Ex. 104**). Rather than the fragmentation of a single through-composed text, and in part due to the conversational nature of quartet writing, Beethoven's design is much more imitative than we might expect given the previous body of examples. This in itself is not a disqualification from recitative status since conversational-type recitatives can be found throughout vocal music. The opening chords of the third movement of Op. 131, and those that interject later on in b. 4, are immediately suggestive of the dramatic accompaniment styles associated with recitative (see **Ex. 103**).

26 Recitativo.
Listesso tempo.
Cor. in D.

Die Tie-fe ist ver-sie-get!
The deeps afford no wa-ter;

Dem Säugling klebt die Zun-ge am Gau-men vor
The suckling's tongue now clea-ve-th for thirst to his

Und die Strö-me sind vertrocknet!
And the ri-vers are exhaust-ed!

Ex. 104 - F. Mendelssohn, *Elijah*, Op. 70, Recitativo: Die Tiefe ist versieget!, bb. 1-5

With the first recitative preceded by a first inversion of F# major, and the use of staccato declamatory markings, Thym's observation seems correct, particularly when followed by another song-related movement, *Andante ma non troppo e molto cantabile*. Once more, the recitative and aria passages of the quartet are separated by a form of cadenza by the first violin (see **Ex. 105**, bb. 8-9). Although the cadenza seems beyond vocal capabilities, the surrounding context of recitative and aria-like movements, combined with its short length, tend to suggest, once more, an *arioso* origin. The relationship to vocal models, in the case of Op. 131, is not as close as other instrumental recitatives. However, it potentially represents a step towards an instrumental recitative style that incorporates further the instrumental abilities of the solo 'voice', rather than imitating those of the human voice. Similarly, the advancements present in both Spohr's Violin Concerto No. 6 and No. 8, particularly in terms of the complexity of the solo violin and the orchestral parts, suggest that this, too, is a crucial step in the development of the instrumental recitative as an individual genre and not merely an imitation. Particularly in terms of the former concerto, whilst the hallmarks of traditional vocal recitatives are present, Spohr essentially 'fills' these in with violinistic figurations and embellishments. Therefore, it is important to bear in mind, as Brown does in relationship to Spohr's Eighth Violin Concerto, that the writing for the solo 'voice' in an instrumental recitative may fall outside human capabilities; 'the solo part blending vocal ornament with idiomatic violin figurations whose brilliance is far beyond the capacity of any soprano.'⁵⁴

piu vivace *cresc.*

Ex. 105 – L. v. Beethoven, *String Quartet*, Op. 131, *Allegro moderato*, bb. 8-9 (first violin part)

⁵⁴ Clive Brown, *Louis Spohr: A Critical Biography* (Cambridge, 1984), p.109.

From these examples of both vocal and instrumental recitative, however, one composer has been conspicuously absent from the discussion. That composer is Franz Liszt. Ben Arnold puts forth that Liszt labelled some forty six passages as recitatives in his piano music alone,⁵⁵ whilst plenty of further examples exist elsewhere in his symphonic repertoire. Despite such a prolific focus on instrumental recitative, Arnold laments the lack of scholarship to consider Liszt's contribution; doubly disappointing since Arnold views recitative as a central technique in Liszt's compositional vocabulary.⁵⁶ Liszt, then, particularly since much of his music was published during Bruch's lifetime, must surely provide an example for Bruch to follow? His potential influence, however, is marred by three factors. Firstly, the majority of Liszt's recitative emerges in his solo piano music, an area which Bruch seldom composed for because of the piano's apparent limitations in 'singing a melody'.⁵⁷ Illustrated by the dearth of works for piano in Bruch's output, and given Bruch's preference for larger orchestral music, Liszt's symphonic music might perhaps offer an alternative source of inspiration. The majority of these, such as the symphonic poems, are programmatic however, another outlet that Bruch largely avoided. Not a single item of programme music emerges from Bruch's catalogue of works, and even those which might suggest an underlying narrative through their title are in fact fantasy pieces based on folksongs from a particular nation such as the *Scottish Fantasy*. Indeed, before Bruch accepted a post at the court in Sondershausen in 1867, he asked his mentor Levi for his opinion of the place. His response was to warn Bruch that unfortunately he would likely have to contend with conducting frequent performances of Liszt's symphonic poems which were regularly heard there.⁵⁸ This rather curious observation is explained by the third and most important factor, Bruch's opinion of the New German School. Bruch continually resisted the music of both Wagner and Liszt with an antipathy 'which often bordered on fanatical hatred,'⁵⁹ and following the death of Brahms, saw himself as the final bastion to hold out against the advances of their music and their successors.⁶⁰ Bruch did not, however, ignore their music altogether. In fact Bruch seemed quite fond of performing Wagner's operatic preludes, as the records from both Sondershausen⁶¹ and Breslau⁶² indicate. Meanwhile, during his time in Breslau between 1883 and 1890 for instance, Bruch could only bring himself to conduct Liszt's Second Piano Concerto and a

⁵⁵ Ben Arnold, 'Recitative in Liszt's Solo Piano Music', *JAMLS*, Vol. 24 (Jul.-Dec., 1988), pp. 3-22 at p. 3.

⁵⁶ *Ibid.*

⁵⁷ Abell, *Talks with Great Composers*, pp. 143-152 cited in *Fifield*, p. 24.

⁵⁸ Letter of Hermann Levi to Max Bruch (11 December 1866), cited in *Fifield*, p. 81.

⁵⁹ *Fifield*, p. 209.

⁶⁰ This position emerges throughout Fifield's biographical account.

⁶¹ *Fifield*, pp. 363-392.

⁶² *Fifield*, pp. 209-210.

chorus from *Prometheus*.⁶³ With this in mind, we too cannot ignore their music entirely either.

Ex. 106 – F. Liszt, *Dante Symphony*, S. 109, first movement, 8 bars before Fig. S

Liszt's *Dante Symphony*, S. 109 (1855), presents a host of examples for our consideration. Eight bars before Fig. S (see **Ex. 106**), a recitative is given to the bass clarinet, unusual from the earlier dominance of the violin in the works of Haydn, Beethoven and Spohr. Unaccompanied in this case, tempo is completely suspended given that the rest of the orchestra is paused, allowing the bass clarinet to proceed at will. However, amidst this alleged freedom, Liszt has not only taken the time to quite specifically notate the rhythm of the passage, but to shape the final few bars with a slowing of tempo and *smorzando*. Bar lines, too, would seem unnecessary if a total freedom of tempo was intended, suggesting a concern on Liszt's part to shape the progress of the phrase. As with so many previous examples, Liszt's feminine pairings at the end of both phrases are emphasised further with accents, slurred too to the weaker beat in the first phrase. Reminiscent of Spohr's seemingly flexible melodic lines, articulation aids the rise to the second half of the phrase before the triplet crotchet descent, whilst also slowing in tempo. The difference between the two composers in this matter is that Spohr often relied on rhythmic design alone to simulate the ebb and flow whilst the actual tempo was maintained. Similarly, Spohr was quick to avoid a string of similar rhythms or even complete repeated phrases, yet Liszt's recitative is primarily based on straight crotchets. Indeed, a second recitative emerges eight bars before Fig. T. Like the first passage, a 5/4 orchestral passage precedes it, but the similarities do not stop there. Once again for the bass clarinet, with the remainder of the orchestra at rest, the recitative is almost an exact repetition with the exception of the overall pitch, something which would have been avoided at all costs by Spohr and which did not arise in either Haydn or Beethoven.

⁶³ Fifield, pp. 209-210.

Equally unseen in the works of previous composers are the annotations of specific texts alongside the printed music.⁶⁴ This occurs at the very opening of the symphony, at b. 294 just after the discussed recitatives conclude, and finally in the concluding Magnificat. The first such example is not merely added above the score as an indication to the musicians as to Liszt's expressive intentions, the text is actually set in a syllabic fashion to the music (or indeed vice versa). For their part, the orchestral scoring varies with instruments dropping in and out, yet until Fig. A they are mostly in unison. Although unmarked, the relatively slow tempo of *Lento*, lack of accompaniment, and considerable attention to articulation which mirrors the annotated text, is highly suggestive of recitative. The same is true, when, at Fig. A, the horns continue the 'vocal' line alone whilst a furious string tremolo continues beneath. Once again the presence of the exact text is curious, especially considering that there are no singers at this point with which to realise the words. However, as Nicole Grimes explains, Liszt was particularly concerned with representing poetic elements which he had drawn from Dante's text. To this end he commissioned Richard Pohl to write programme notes that explained the poetic elements and which included the poetic texts from Dante to reinforce Liszt's music. In fact, Liszt had even considered projecting various visual images to complete the impression.⁶⁵ Whether these explanatory notes had the desired impact is questionable, but Liszt provides proof of how he might reflect vocal inflection in purely instrumental music.

For the final passage, which occurs in the Magnificat, the impact is somewhat less questionable since it is rendered by a female-voice choir. The second annotation, however, is another matter entirely. Only 10 bars after the previously discussed recitatives, the cor anglais repeats much of the same recitative (beginning in the third bar of Fig. T), now attached with Liszt's annotation (see **Ex. 107**). As with Beethoven's vocal and instrumental recitatives in the finale of the Ninth Symphony, the melodic relationship between the annotated and bare recitatives encourage the audience and musician to interpret them in similar ways. Yet, the context in the later section is wholly different. Unmarked as recitative, *agitato* harp cascades accompany the cor anglais which is marked *espress.molto*, as opposed to the sorrowful

⁶⁴ Beethoven did annotate sections of recitative in the final of the Ninth Symphony, but these only occurred in the manuscript only and represent only gestural notions rather than specific texts. See Thym 'The instrumental recitative', p. 233.

⁶⁵ Nicole Grimes, 'A Critical Inferno? Hoplit, Hanslick and Liszt's *Dante Symphony*', *JSML*, Vol. 7 (2011-12), pp. 1-22, at p. 12

espressivo dolente on the lower bass clarinet in the earlier recitatives. Articulation, too, is incomparable between the two examples, suggesting a number of probable outcomes. Firstly that the new context of the formerly recitative melody has changed sufficiently to dispense with the previous style of delivery (after all recitative is not explicitly marked at this point or at the beginning), or secondly that Liszt's practices were not uniformly adopted.

Ex. 107 – F. Liszt, *Dante Symphony*, S. 109, first movement, 3 bars after Fig. T

Liszt's *Tasso*, S. 96 (1854), is absent of the same debate. Instead a series of recitative passages occur at Fig. E, marked *Recitativo, espressivo assai*, firstly in the oboe and then repeated by the clarinet (see **Ex. 108**). Tremolo violins are immediately reminiscent of traditional styles of recitative accompaniment and help to remove the feel of strict tempo, as does the pause immediately before recitative that provides a clear break between sections. However, unlike Spohr, the repetitive nature of the falling triplet crotchets in the first two bars of the four-bar recitative phrase mitigate the potential freedom. This movement is emphasised by the ensuing solo clarinet passage that follows and the imitation of the same phrase by the orchestra there after. There is little in the way of articulation to help direct the recitatives, and the printing style of 'Recitativo' itself is curious in that does not appear in

Ex. 108 – F. Liszt, *Tasso*, S. 96, Fig. E

bold atop the score, but merely underneath as a minor expressive direction. While this could quite simply be attributed to printing style, that the recitative is directly taken from the opening theme of the symphonic poem suggests two things. Firstly, that Liszt's intention is to create a particular delivery that differs from the opening of the work when he marks 'recitative' after Fig. E. Or, secondly, that Liszt's notational practices are inconsistent and that the opening of the work should also be considered in a recitative style. Arnold sheds some light on this matter, since he warns that from comparing orchestral versions of earlier piano works, for instance, indeed 'Liszt was not always careful in identifying recitative passages,'⁶⁶ and frequently failing to label repeated passages as such.⁶⁷ How, then, does the opening of the work compare? Opening with the same theme, again with very little supporting articulation and direction, the strings are in effect unaccompanied. Descending to a long held B natural in the fourth bar for the cellos and double basses, Liszt only takes

Ex. 109 – F. Liszt, *Tasso*, S. 69, bb. 6-10

advantage of this situation, comparable to earlier recitative traditions, to offer a solo recitative-like line above some bars later in the oboe. In the sixth and seventh bar (see **Ex.**

⁶⁶ Arnold, 'Recitative in Liszt', p. 14.

⁶⁷ *Ibid.* p. 13.

109), the oboe line is shaped with only a single accent, and tails off with a feminine ending further directed with pauses. The strings return once again in the following bar with the opening theme, suggestive not of a recitative line but of a ritornello, particularly since they drop away to a supportive chord once again with the same short solo line appearing in the clarinet this time. From this point a series of supportive string chords beneath recurring solo lines in the woodwind take over until the new section is announced at Fig. A. Whilst neither element of the opening is marked as ‘recitative’, the texture of supportive strings and a short solo line above is more consistent with traditional recitative forms, regardless that these are unusually a descending chromatic scale, as opposed to the opening theme which is finally highlighted as recitative later at Fig. E. Such a situation only attests to Arnold’s earlier observations as to the consistency of Liszt’s markings.

Liszt’s *Prometheus Symphony*, S. 99 (1855), is more consistent. Two sections of recitative exist here (15 bars after Fig. A and 15 bars after Fig. K), the second mirroring the first very closely. Adding to Liszt’s collection of markings to identify recitative, on both occasions he writes *Andante. (Recitativo.)*. As with some of Liszt’s earlier examples, a pause separates the first recitative from music that immediately precedes it (see **Ex. 110**); a dramatic chord from the full orchestra in this case. Mainly unaccompanied, it is the cor anglais, bassoon and viola which first take the recitative melody, whilst flutes and clarinets interject with pairs of accented chords. As with Spohr, the focal point of the recitative line is emphasised with both dynamics and a single *rin. f* at its crest. Repeated shortly after a third lower, it is not long before only a fragment of this ‘melody’ becomes a source for imitation in the six bars before Fig. B. While the punctuating parts still alternate with this recitative line, such imitation is rather an unusual feature in light of earlier models. The final act of imitation occurs as the descending scale of the recitative is augmented in note length and slowed by Liszt’s marking of *ritenuto molto*. With a slight redistribution of forces, preferring trumpets and lower trombones for the recitative melody, Liszt follows the same pattern in the later section 15 bars after Fig. K.

Andante. (Recitativo.)

Andante. (Recitativo.)

F. L. 5.

Ex. 110 – F. Liszt, *Prometheus*, S. 99, bb. 24-33 (also denoted as 12 bars after Fig. A)

While Bruch rarely composed for the solo piano, it would be unwise for the present examination to ignore this area altogether, especially since Liszt devoted considerable attention to the repertoire and the reputation he built from it. Taking a small representative selection in this genre, Liszt's first version of *Vallée d'Obermann*, S. 156/5 (1848) shows the continuation of the same inconsistencies. The first recitative is marked in the ninth

4. Das Obermann-Tal.
 Vallée d'Obermann. Obermann's Valley.
 Az Obermann-völgy.
 Herrn von Senancourt gewidmet.

Non troppo lento.
pesante *lugubre*

Recitando.
mf *long silence. (Una pausa.)* *marcato* *f*

simile

agitato ed acceler.

F. L. 44.

Ex. 111 – F. Liszt, *Vallée d'Obermann* (first version), S. 156/5, bb. 1-22.

bar (see Ex. 111), following once again a long pause dividing it from the previous bar. Liszt tries to maintain the relationship of solo voice and accompaniment by keeping the melodic line in octaves whilst the accompaniment, unusually, undulates beneath. Alternating from bar to bar between the simple accented second beat figure and the more florid running semiquavers, the predictability of Liszt's writing rather detracts from the through-composed style of recitative that we have seen elsewhere in other instrumental models. Liszt does vary

these running semiquavers to some extent, including an additional note and pausing at the start of the last four in the second such example. Liszt continues to vary the line in the following passage, now having moved to quavers in the fourteenth bar. The next such passage begins, like Beethoven, a sort of arioso, accelerating through the descending pattern and becoming more agitated. Liszt does vary the third bar (b. 18), adding a rest, slurring, and *tenuto* triplets before extending even further towards the end of the section, but not before the principal melodic fragment, the first part of the recitative, returns at the end and draws a close to the recitative. This fragment is also seen twice at the very opening of the work, unlabeled on both occasions as recitative. While this is quite clearly the germ from which much of the piece is grown, the lack of accompaniment and the emphasis on the second beat with an accent and pause is suggestive of recitative, especially with the empty bar that follows. This rather confused picture contributes to the impression that whatever Liszt's intention, very little seems to be communicated to the performer.

F. L. 44.

Ex. 112 – F. Liszt, *Vallée d'Obermann* (first version), S. 156/5, bb. 77-88.

From b. 77, however, Liszt’s writing takes on a much more familiar style in comparison to previous examples (see **Ex. 112**). Recitative gestures are much shorter, alternating with ‘orchestral’ interjections in the left hand of the piano. Each phrase of recitative, too, is different, emphasised with pauses (b. 77), slowed in tempo (b. 79), or punctuated with a rest and a dramatic leap (bb. 81-82), marked *appassionato*, and leading on to an accented feminine pairing. Finally Liszt extends into a short arioso in bb. 84-85, pulling back on the reins and returning to a more declamatory style at the end of b. 82. Although unmarked from b. 81, and considering Liszt’s other practices, a continued alternation of recitative and ‘tutti’ interjection seems to be implied. From here, however, Liszt’s accompaniment style changes suddenly to a tremolo whilst the recitatives of the very opening are recounted in an extensive passage that goes on until the *Prestissimo* some bars later. The final moments of recitative similarly bear comparison to earlier models (see Ex.113), with the alternation of solo and ‘tutti’, accented once again on the all-important second beat. Complete freedom is easily given here, whilst Liszt does attempt to direct the final bar of the recitative (b. 142), marked *appassionato* and held with a pause at the peak. Further freedom is returned to the pianist with his direction of *a capriccio*, but the slowing of tempo and selection of final pauses provides shape to the last moment. Interestingly in the second version of *Vallée d’Obermann*, S. 160 (1855) most of these recitatives have disappeared with the exception of the present example, although unmarked on this occasion, and a great majority of tremolo-accompanied recitative that led to the *Prestissimo*.⁶⁸

The image shows a musical score for two systems. The first system is labeled "Recitativo." and consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The second system continues the piece, marked "appassionato", "a capriccio", and "ritard.", ending with a "lunga pausa". The score includes various musical notations such as notes, rests, and dynamic markings.

Ex.113 – F. Liszt, *Vallée d’Obermann* (first version), S.156/5, bb. 131-142.

⁶⁸ For a more in-depth comparison between both versions of *Vallée d’Obermann*, see Bora Lee, ‘Franz Liszt’s *Vallée d’Obermann* from *Années de Pèlerinage, Première Année, Suisse*: A Poetic Performance Guide (PhD dissertation, University of Cincinnati, 2003).

The opening movement of Liszt's Piano Concerto No. 1, S. 124 (1848), presents the final example in our discussion. With a supportive tremolo foundation from the upper strings, and a sustained chord from the bassoons and horns, the solo piano begins their first recitative five bars after Fig. D. In octaves, as with *Vallée d'Obermann* and a great proportion of other piano works,⁶⁹ Liszt's melodic style is once again quite florid. Despite the slight 'breath' in the second bar of the recitative, preserving in part the dotted anacrusis to the following bar, accents at the start of each bar work against the freedom that the accompaniment provides (see **Ex 114**). After a short ritornello, featuring the short cello melody and piano undulation from b. 136, a second very similar phrase of recitative begins. Bearing much closer relationship to Spohr on this occasion, the similarities between phrases are mitigated by the variety Liszt includes to avoid a direct resemblance. In b. 146, Liszt even lingers on the notion of including breathing spaces, shaping each with slurring articulation, again as with

D
Fag. **L'istesso tempo.** **Recit.**
Hr. in Es.
L'istesso tempo. **Recit.**
tre corde
pesante
p espress.
mf trem.
cresc.
D **L'istesso tempo.** **Recit.**

* Die Tremolos in den Violinen und Bratschen sehr dicht, mit soviel Noten als möglich vibrieren lassen.
The tremolos in the violins and violas with very close vibrations, of as many notes as possible.
Les trémolos des violons et des altos seront aussi serrés et aussi vibrants que possible.
A hegedűkémélyhegedűk tremolo-i a lehető legsűrűbbek legyenek.

F. L. 27.

Ex 114 – F. Liszt, Piano Concerto No. 1, S. 124, first movement, bb. 133-139 (also denoted as Fig. D)

Spohr. Tying the recitative more concretely into the thematic fabric of the concert, the short cello theme from the ritornello is quoted by the solo piano in b. 148 before a type of cadenza takes over. At this point we might suspect that the recitative has reached its conclusion,

⁶⁹ Arnold, 'Recitative in Liszt', p. 8.

however, leaving all additional accompaniment behind, the solo piano fulfils roles of both the protagonist and orchestra in bb. 151-155 (see **Ex. 115**). Here Liszt returns to posing a solo voice, now *una corda*, in alternation with an orchestral-type figure. The strict dotted nature, finishing with a spread chord which draws reference to earlier continuo accompaniment, is contrasted effectively by the more fluid solo line forms of dissimilar rhythms. Liszt does not quite match Spohr’s ingenuity here, since once again each recitative phrase is essentially the same. A formal close to the recitative is missing in this case as the piano simply becomes an accompanying voice to the flute and clarinet solos in b. 156.

Ex. 115 – F. Liszt, Piano Concerto No. 1, S. 124, first movement, bb. 148-162

From Liszt’s instrumental writing, however, a subcategory of recitative appears to emerge. ‘Quasi recitative’, a term which suggests music that is only recitative-like or that shares only some characteristics with the full form, is visible in both the *Dante* and *Prometheus* symphonies. For the former, a pair of examples may be found in the second movement. The first, eight bars after Fig. K, is given to the entire first violin section (see **Ex. 116**). Whilst our

168 L

Hb.
EH.
Cl.
Bel. *p*
Fg. *p*
gedämpft.
Hr. gedämpft.
quasi Recit.
pizz. *p*
pizz. *p*
pizz. *p*
arco.
rinf.

L
Hb. 1^o
Cl. *p* morendo
Bel. *p* morendo
Fg. *p*
PK. *p dolente*
morendo
pp morendo

9796

Ex. 116 - F. Liszt, *Dante Symphony*, S. 109, second movement, Fig. L

attention is immediately drawn to the fact that Liszt has thus far ignored the violin as the primary protagonist of instrumental recitative, little appears to differentiate this section from any other. Feminine pairings are frequent, and some are highlighted by *sf* markings. While the first two bars are closely related in a thematic sense, it is clear from the rest of Liszt's recitatives that the mainly through-composed design of the vocal recitative is not of great importance. Meanwhile, although played by the whole section, the first violins are unaccompanied throughout, apparently lending the same possibility of freedom. The singular difference which occurs in this instance from Liszt's other recitatives is that there is no clear break before it begins, whether separated by a pause or by a rest. Bearing in mind the difficulty for an entire orchestral section to play together in a 'free' tempo (which appears to have been on Beethoven's mind in the Ninth Symphony), and since the woodwind complete a final comment as the recitative begins, such a marking might only advocate the expressive style of the recitative whilst the tempo should remain firmly intact. The same situation then occurs only twelve bars later (8 bars after Fig. L)

For the *Prometheus Symphony*, however, Liszt returns to separating his recitative with a preceding pause. In this case, eight bars before Fig. F (see **Ex. 117**), there are no overlapping woodwind or orchestral fragments; instead the strings and woodwind imitate each other's comments in alternate bars. Each comment is accompanied by a light sustained chord, provided by the clarinets and violas respectively, while both violin sections add a complimentary harmonic line to the string version. While Liszt's recitatives have thus far demonstrated little concern for a single instrument to assume the principal role, often with many instruments doubling the same melodic line, counterpoint is an entirely alien aspect. With this additional moving part, and with the overall relaxing of speed in this section, the necessity for a centralised tempo becomes more important, particularly after Fig. F. Here the mainly short recitative gestures are exchanged for a quotation of the earlier recitative (discussed above) of the symphony by the bassoons, now with the addition of complimentary clarinet accompaniment. This section is further confused by Liszt's marking of 'Ritenuito il tempo (quasi Recitativo).' At first Liszt's concern seems to be directed at tempo, qualifying the stylistic element of '(quasi Recitativo)' afterwards. That being said, the overall relaxing of tempo, which is cast aside in the following section by an 'a tempo', is much more akin to the flexible nature of recitative.

Ritenuto il tempo (quasi Recitativo). **F**

The image displays two systems of musical notation for a piano score. The first system consists of ten staves. The top staff is a grand staff (treble and bass clefs). The second system also consists of ten staves. The notation includes various dynamics such as *mf* (mezzo-forte) and *ritenuto molto* (very ritardando). There are also performance instructions like *dolente* (sorrowful) and *pizz.* (pizzicato). The tempo marking at the top is "Ritenuto il tempo (quasi Recitativo)." and the dynamic marking is "F". The bottom of the page has the text "Ritenuto il tempo (quasi Recitativo). **F**" and "P. L. 5."

Ritenuto il tempo (quasi Recitativo). **F**

Ritenuto il tempo (quasi Recitativo). **F**

P. L. 5.

Ex. 117 – F. Liszt, *Prometheus Symphony*, S. 99, 8bars before Fig. F

Whilst Liszt made widespread use of instrumental recitative, from this representative selection of works we can make a number of judgements. The first, unlike many of the examples cited by the likes of Beethoven and Spohr, is that Liszt's practices vary greatly. Although Arnold certainly highlights the chaotic manner of labelling such passages, the haphazard nature of Liszt's writing goes much further. For example, the annotated passage which opens the *Dante Symphony*, whilst not marked as recitative, exhibits a similar degree of shaping through articulation as other instrument recitatives. However, very little of this detailed approach is replicated elsewhere in Liszt's music. This is in stark contrast to the

meticulous directions in the works of Beethoven for instance. Liszt's irregular markings are also notable for the fact that, once again very much unlike earlier models, he rarely signals the end of a recitative with some form of tempo marking. This might suggest that a freedom from, or a suspension of, tempo was not a concern for Liszt, however a number of factors mitigate such a viewpoint. Foremost, at the very least a flexible movement has been shown to have been a consistent and inherent characteristic of recitative throughout much of its history. Secondly, Liszt makes frequent use of the same accompaniment styles that are conducive to a free delivery, namely passages entirely without accompaniment, or, those with a static but sustained foundation. Pauses placed at the apex of Liszt's recitatives also help to remove associations with more regular motion immediately beforehand. Unlike Spohr, however, the concern for freedom and flexibility is rarely manifest in irregular groupings of rhythm and melodic accent, especially when more regular elements are present. On a number of occasions Liszt's writing adds emphasis to strict beats of the bar instead of attempting to cloud them. Since Liszt favoured the piano to such an extent in his output, it comes as no surprise that the piano would assume the role of protagonist for a similarly large quantity. Yet even in his orchestral works Liszt seems to ignore the traditional fondness to cast the violin in such role. Instead, and again most unlike cited examples, almost all other instruments are afforded the leading role. With these factors in mind it remains highly questionable whether Liszt's music was influential on Bruch's style.

APPLICATION OF GATHERED MODELS: BRUCH'S RECITATIVES

Now that models of instrumental recitative have been assembled, the extent to which Bruch used the form in his own instrumental music can be assessed. Whilst Tovey's opinions that Bruch followed on from Spohr's 'experimental' *Gesangsszene* in his First Violin Concerto,⁷⁰ and that the opening phrases are declamatory in nature⁷¹ are certainly tempting threads to unravel, Tovey offers nothing in support of these observations except to propose a connection between the two works because of something he had sensed. Bruch's own acknowledgment that he was uneasy writing in the unknown territory of the violin concerto⁷² also stands as a warning that his first purely orchestral work is not perhaps the most sure-footed of paths to traverse when delving into his compositional technique. Caution indeed must be taken once it is considered that Bruch, unlike many of his predecessors, failed to acknowledge recitative-like passages in the First Violin Concerto with markings to that effect. It is unknown whether this was a deliberate decision on Bruch's part, but considering the defensive stance taken against his mentor Levi, who criticised the vocal influence in Bruch's instrumental writing, it is not altogether surprising. A chronological examination of Bruch's works is an equally tempting starting point, and one that might provide insight into the development of his attitudes and technique over the course of his lifetime. However, since uncertainty also arises from other works that do not highlight recitative-like material, or those that hint towards it through the term 'quasi recitative', an equally weak foundation might be established through this method. A systematic discussion of common features that arise across Bruch's output might provide a solution, yet such a process might overlook new ideas and information that occur. Certainly it will be fruitful to consider some of these avenues at a later stage despite their disadvantages, but to begin, it is critical to base the investigation upon material that Bruch considered unequivocally as recitative.

AVE MARIA, OP. 61

His *Ave Maria*, Op. 61, written for cello and orchestra in 1892, presents perhaps the most important passages for discussion because the work is essentially a transcription of the sixth part from the earlier dramatic cantata *Das Feuerkreuz*, Op. 52 (1889), also entitled 'Ave Maria'. Whilst the outer sections and their strong folksong basis have been dealt with in chapter 1, the central section in both a vocal and instrumental guise takes the form of a series

⁷⁰ Tovey, *Essays*, Vol. 3, p.176.

⁷¹ *Ibid.*, p. 196.

⁷² Letter from Max Bruch to Ferdinand Hiller (November, 1865), cited in *Fifield*, p. 62.

of recitatives. Comparing the two, both Op. 52, and 61 are pre-empted by a short 6/8 ritornello before a recitative is marked in the fourth bar. For at least the first gesture, the cello matches the pitch and rhythm of its vocal equivalent (see **Ex. 118** and **Ex. 119**).

Ex. 118 - M. Bruch, *Ave Maria*, Op. 61, bb. 52-58 (also denoted as Fig. E-F)

Entirely unaccompanied in both cases, the cello of Op. 61 markedly accents the stronger inflections of the phrase, and by inserting a short rest into the latter part of the first bar, imitates a suitable breathing point of its vocal counterpart. But more than this, the *agitato* of Op. 52, marked instead as *appassionato* in Op. 61, is still represented through the additional

Ex. 119 - M. Bruch, 'Ave Maria' from *Das Feuerkreuz*, Op. 52, Fig. D bb. 10-18

accents and from the shorter and more enlivened semiquaver upbeat into the second bar. Bruch also slurs the first and second notes in the opening bar of the cello recitative which reflects the relatively softer second word whether in English ('Where art thou') or in Bruch's German ('Wo bist du'). From this point, however, the two recitatives differ greatly except in their reuse of the ritornello at the close of the current recitative sections. For Op. 52, the lack of accompaniment clearly grants a sense of freedom to the solo voice, confirmed, as with many of Bruch's other recitatives as discussed earlier, by the restatement of tempo at the ensuing ritornellos (although the tempo has been slightly adjusted in this case). For Op. 61, the use of pauses to linger at prominent places in the recitative, combined with the accelerating and slowing down modifications in the latter part, and a restatement of tempo at the subsequent ritornello, suggests firstly that Bruch's concept of a flexible or suspended tempo within recitative extends to both vocal and instrumental realms, and secondly, that like Beethoven, Bruch was concerned with shaping 'every possible nuance of musical expression.'⁷³ It could be argued that the restatement of tempo at the following ritornello (b. 59, also denoted as Fig. F) is not indicative of an unbridled approach to tempo, but rather simply reacts to the slight tempo modifications that precede it.

The image displays a musical score for a recitative section. It consists of three systems of staves. The top system shows a vocal line and two piano accompaniment staves. The vocal line begins with a 'Recit.' marking and concludes with a 'rit.' marking. The middle system features the vocal line with the following lyrics: 'Zu den Schiffen fort, zur Heimkehr ins son-nige Grie-chen. To the ships a-way, re-turn ye to sun-ny Gre-cian'. The piano accompaniment in this system includes dynamic markings of 'f' and 'p', and ends with a 'rit.' marking. The bottom system shows the vocal line and piano accompaniment staves, with 'Recit.' and 'rit.' markings.

Ex. 120 - M. Bruch, *Achilleus*, Op. 50, recitative: 'Hear me, all ye folk of Danairace' from Part 1, No. 1

However, a number of Bruch's vocal recitatives equally illustrate minor tempo modifications, treated in the same manner as Op. 61, whilst still within passages that exemplify a sense of

⁷³ Thym, 'The instrumental recitative', p. 230.

freedom, such as Agamemnon's final recitative remarks in 'Hear me, all ye folk of Danairace' from Bruch's *Achilleus* (see **Ex. 120**). Whilst the opening gesture of the first recitative Op. 61 relates strongly with its counterpart in *Das Feuerkreuz*, the rest remains quite different. Rather than attributing a declamatory aspect to the following series of semiquavers in Op. 61 (b. 58) through the use of accents, Bruch actually creates a sense of regularity. It is this regularity, short length, placement within the recitative, soloistic character, and return of a less metrically defined series of quavers and irregular slurrings afterwards (following the trilled pause), that suggests a correlation with Beethoven in the late quartets and the use of an arioso. Again, like Beethoven, the result is not a lyrical aria or song-type passage, but something much more akin to a cadenza, after all, the context of an unaccompanied soloist in a free tempo, with a series of ornamental permutations and arpeggio-based flourishes is straight out of the virtuoso's hymn sheet. After the ensuing ritornellos in Op. 61, curiously Bruch marks *Allegro moderato quasi Recit.*, rather than simply 'recit.' Rather than consider the implications of this change in terminology, from recitative to recitative-like, at present, other unequivocal examples of Bruch's output will be examined first, such as in his Second Violin Concerto.

VIOLIN CONCERTO NO. 2, OP. 44

In this instance the second movement, entitled 'Recit.', contains three relevant passages, each marked individually as recitatives. As with the *Ave Maria*, Bruch employs a series of ritornellos that alternate with the recitative sections, creating the following structure: ritornello – recit. – ritornello – recit. and arioso – ritornello - recit. and arioso – ritornello – transition to finale. As with the previous example, *tempi* are restated along with the return of each tutti section, suggesting once more the stylistic implication of freedom within a recitative. Yet, there is a concerted effort on Bruch's part to mould the ebb and flow of the recitatives rather than leaving such concerns to the performer. This is manifest in the tempo modifications made during the first two recitative sections; a *stringendo* in the latter, and a *rit.* towards the end of the former. *Lento* is also directed in this first recitative, restraining the violinist from rushing through a declamatory passage after a virtuosic run. Pauses, too, form part of Bruch's expressive arsenal, lingering on aspects of the slow fanfare-like figures that open the first two recitatives (see **Ex. 121**).



Ex. 121 - M. Bruch, Violin Concerto No. 2, Op. 44, second movement, b. 10

But rather than using this feature just to highlight particular hypothetical words, he is also careful to consider where a singer might make dramatic use of silence, as is indeed the case after a long virtuosic descent in the first recitative (see **Ex. 122**). Whilst this is the only instance where a rest is marked with a pause, Bruch's plentiful use of breaks, or rather breathing points in the music (which can be seen throughout **Ex. 121** and **Ex. 122**) suggests a certain affinity with Haydn's approach. In this respect, the style of Bruch's recitatives stand as a middle ground between Haydn and Spohr, characterised by a generally longer and more ornamental approach than the former, although still broken up into identifiable gestures as in Haydn's case, but falling short of the wholly violinistic writing of Spohr.

Ex. 122 - M. Bruch, Violin Concerto No. 2, Op. 44, second movement, b. 10 continued

Aside from the markings of ‘Recit.’, Bruch draws our attention to these passages through a change in texture and accompaniment style, namely, from music that involves a large body of the orchestra to a completely unaccompanied solo violin. Despite the shape and direction given to parts of the recitative through Bruch’s fluctuating *tempi*, a considerable degree of freedom and flexibility is afforded the solo violin through the absence of an active accompaniment. When the orchestra do join the solo violin’s recitatives, it is in the form of simple supportive chords underneath. In the first of such cases, during the *Lento* of the first recitative (see **Ex. 122**), the orchestra simply underscores the declamatory violin passage with two slurred chords. Against this, the solo violin is quick to avoid any association with even the briefest notion of regularity in pulse provided by the orchestra. With a combination of tied and syncopated rhythms, as well as a consecutive series of irregular note lengths (tied crotchet-quaver, crotchet, quaver, triplet quavers), Bruch maintains the essence of freedom and flexibility inherent in previous recitative examples whilst also demonstrating a connection with Spohr’s ‘evasive’ technique of using dissimilar rhythms one after another. In the second instance, which occurs in the second bar of the second recitative, the horns are unusually given the role of supporting the recitative, perhaps foreshadowing the connection between the opening gesture of the recitative and the very final bars of the movement when the horns finally receive the fanfare-like figure. The semibreves of the horns, though, suspended by a pause, inhibits the solo violin no more than the strings or with no accompaniment at all. The same is true during the third section of recitative, where in the second of two bars the strings add their support in response to the solo violin *sfz* double stop (see **Ex. 123**). Since the strings remain static, once again held in place with a pause, the

The image shows a musical score for a violin recitative. The top staff is the violin part, marked 'Recit.' and starting with a forte (*f*) dynamic. It features a series of irregular note lengths, including tied notes and syncopated rhythms. The lower staves represent the orchestral accompaniment, with various instruments (strings and horns) providing support. The score includes dynamic markings such as *sfz* (sforzando) and *p* (piano), and a double bar line indicating the end of the section.

Ex. 123 - M. Bruch, Violin Concerto No. 2, Op. 44, second movement, bb. 49-51

soloist may continue at will. However, rather than calmly collecting before this final section of recitative, the orchestra present a much more dramatic opening akin to the interjectional style of accompaniment, and, in this case, created from material drawn from the preceding ritornello. In contrast to the traditional models of opening a recitative with some form of dissonance or first inversion chord, provoking the solo voice to supply a conclusion, only this final transition from tutti to recitative follows such a pattern. Whilst the first and second recitative sections open with simple root position chords, the Bmin7 opening of the third, especially with the dissonant Ab in the violins has a more dramatic effect. Although the solo violin instantly counters with a B natural, it is apparent that the normal contemplative slow fanfare-like opening has been replaced with something more immediately dramatic; a change not unexpected in vocal recitative as the narrative develops.

As hinted at earlier, the opening fanfare-like figure unexpectedly returns in the final bars of the movement, and yet, Bruch does not highlight this by marking 'recit.'. Although the *Andante sostenuto* that Bruch does mark here might provide a firmer notion of his intentions, the recitative fragment is still governed by a number of pauses, making the new tempo somewhat questionable as to its real relevance, particularly when the held string accompaniment offers little but support rather than rhythmical impetus. Its placement at the very end of the movement becomes immediately apparent in the opening bars of the next however. Linked by Bruch's *attacca* direction, and by the quiet yet seemingly timeless tutti violin tremolo that opens the last movement (the perfect parallel to the freedom of a recitative), this final recitative acts as a seamless transition into the last movement where the fanfare-like figure is taken up as the central theme of the finale. Although these passages might accommodate a short verbal statement, a fanfare is hardly a common melody type to be used in recitative, even if distorted by a freedom from strict tempo and manipulation through pauses. While certainly there is noticeable thematic connection between the recitatives themselves and this transition, the reference is only in passing as each recitative is from then on considerably different. This is stark contrast to Liszt's approaches, notably in the *Dante* and *Prometheus* symphonies, which saw his recitatives become a full part of the thematic makeup through exact and numerous repetitions as well as orchestral imitation.

Bearing the closest connection to earlier models is the *Lento* of the first recitative, and yet there is very little evidence of a declamatory style during the recitatives of the Second Violin Concerto. Instead, it shares a greater affinity with the virtuosic orientation of Spohr's violin concertos, characterised by the albeit dramatic types of scales, such as in the later stages of the second recitative section of Bruch's Second Violin Concerto (see **Ex. 124**). At this point Bruch himself hints towards the connection between his concept of instrumental recitative and virtuosic writing, since in the first bar of the second recitative 'Cadenz.' is marked above the score by Bruch. The autograph manuscript reveals that after the second bar, a much more extended version of the dotted figures in the third bar takes place.⁷⁴



Ex. 124 - M. Bruch, Violin Concerto No. 2, Op. 46, second movement, bb. 19-21

Given that Bruch rejected this idea (he quite clearly makes a cut in the autograph manuscript), and that the 'Cadenz.' marking occurs only faintly in pencil, it seems likely that its presence in the final printed score is simply a hangover from Bruch's draft stage. Regardless, however, Bruch has offered an explanation as to why his writing for violin extends beyond the capacity of the human voice, as Brown suggests with Spohr's concertos, despite his use of the simpler forms of accompaniment, aspects of freedom and flexibility through rhythmic design, and the actual title of 'Recitative'. The issue of which device (cadenza or recitative) is or should be used, however, extends beyond this singular instance. For Beethoven, Thym explains that a number of works had been wrongly attributed recitative labels due to sharing some of the same characteristics; namely being unbound to strict tempo, based around a sparse harmonic framework, and the presence of motivic elaboration.⁷⁵ Considering that during the troublesome composition of the First Violin Concerto, Bruch debated with his principal adviser Joachim whether the title of fantasy would be more appropriate. Joachim dismissed this notion completely and reassured Bruch that his work would be completely justified since Spohr's *Gesangsszene* was considered a concerto despite its rather unique form.⁷⁶ Rather than delving into this discussion at present, and since it may

⁷⁴ Max Bruch, *Violin Concerto No. 2, Op. 44*, autograph manuscript, *KNu Br.autogr.16*.

⁷⁵ Thym, 'The instrumental recitative', p. 231.

⁷⁶ Letter from Joseph Joachim to Max Bruch (17 August, 1866), cited in *Fifield*, p. 65.

have over-arching implications, it will be best served during the cross-examination of Bruch's recitative practices as a whole.

SCOTTISH FANTASY, OP. 46

Composed only a year after the Second Violin Concerto, the inclusion of a marked 'Quasi Recit.' in the opening *Einleitung* of Bruch's *Scottish Fantasy*, Op. 46, suggests that recitative occupied his thoughts during this time. Unlike the Second Violin Concerto, a clear delineation between recitative and non-recitative writing is missing in the *Scottish Fantasy*. Highlighted by a pause on the last note of the feminine pairing in b. 14, and with a return of the orchestra in the following bar, it could be argued that Bruch's marking of 'Quasi Recit.' in b. 8 simply refers to the opening gestures of the solo violin (see Ex. 125, bb. 8-14, also denoted as Fig. A-B).

Violino principale.

Max Bruch, Op. 46.

EINLEITUNG.
Grave. ♩ = 54.

TUTTI.

Quasi Recit.
SOLO.

A

B

C

TUTTI.

SOLO.

Bläser.

cresc.

f

rit. - sfz

f ed espress.

3rd C.

4th C.

SOLO.

cresc.

f appassionato

f

4th C.

sfz

f ed appassionato

17

4th C.

tr

morendo

pp

attacca

Ex. 125 - M. Bruch, *Scottish Fantasy*, Op. 46, *Einleitung* (complete). The solo violin part is used here to illustrate a complete overview of melodic material under examination

However, the solemn and almost funereal march that opens the work returns at this apex, suggesting a type of ritornello and that more is to come. Considering the correlation with restating *tempi* after recitatives in previous examples, the *a tempo* in b. 23 might also indicate the end of the present recitative. Alas, the *rit.* that occurs in the previous bar is the reason for such a marking given its appearance mid-phrase and without the backing of an orchestral ritornello; an alignment of factors that curiously did not appear in b. 15 when the ritornello did resurface. That the opening gestures of the recitative return a few bars later (b. 27), entirely unannounced by any additional recitative markings, and that the rather impassioned music that rounds out the *Einleitung* (bb. 39-43) has already been heard (bb. 23-27), it seems likely that Bruch's marking of 'Quasi Recit.' actually refers to everything after that original marking. Considering that the opening tutti acts as a ritornello, and that the style and mood of the Adagio Cantabile (the first movement) that follows resonates strongly with the well-known pairing of recitative and aria, the recitative in effect should be seen as taking up the



Ex. 126 - M. Bruch, *Scottish Fantasy*, Op. 46, *Einleitung*, bb. 8-11 (Fig. A)

entire *Einleitung*. Immediately suggestive of recitative is the mixture of sustained and interjectional styles of accompaniment. After the opening ritornello, the first passage of recitative illustrates an exemplary use of the sustained style, with a slow harmonic movement in the strings, who alone provide the soft support for the solo violin above (see **Ex. 126**). The same is true when the phrase is reprised in b. 27, extending on this occasion with a *tremolo* rendering beyond its previous length into the following section (see **Ex. 127**). Although the latter is common the vocal style, which has been shown particularly in Bruch's vocal output, the addition of albeit quiet wind and brass instruments is not.

C

The musical score consists of several systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. Dynamics include *pp*, *cresc.*, and *espr.*. The second system continues the piano accompaniment with *pp* and *cresc.* markings. The third system features a more active piano part with *pp* and *f* dynamics. The fourth system includes a vocal line with *cresc.* and *f* markings, and piano accompaniment with *trem.* and *pp* markings. The fifth system continues the piano accompaniment with *pp* and *ten.* markings.

Ex. 127 - M. Bruch, *Scottish Fantasy*, Op. 46, *Einleitung*, bb. 30-37

In contrast, the ritornellos of the opening, and following the first identifiable passage of recitative, highlight the more active style of accompaniment. In fact, with the juxtaposition of short declamatory phrases from the solo violin alternating against the solemn march of the orchestra (bb. 15-19), the ritornello is presented more as a kind of interjectional gesture rather than an exact repeat of earlier material (see **Ex. 128**).

Ex. 128 - M. Bruch, *Scottish Fantasy*, Op. 46, *Einleitung*, bb. 12-21

These styles further allow the recitative to be broken down structurally into three sections that are repeated in order. A quieter phrase, which also returns in b. 27, opens the bidding, followed in both cases by a transition which increases the sense of drama, as occurs in the exchange between orchestra and solo violin in bb. 15-21. An ascending arpeggio and trill mark the apotheosis of this second phrase, giving way to the third and more impassioned final sections in bb. 23 and 39 respectively. The opening passage of recitative, which is granted considerable freedom due to the sustained type of accompaniment as with so many examples

before, shows many hallmarks of recitative. The use of dissimilar rhythm is evident from the very first note of the solo violin (b. 8), entering at the half bar, tied across the barline, and continuing in a manner that both avoids rhythmic patterns in the melodic line, but that avoids aligning with any of the small movements in the orchestra (see **Ex. 126** above). The same is true in the final gestures of the first phrase (see **Ex. 128**), where Bruch uses the well-established tools of the pause and the slurred feminine pairing in b. 14, preceded by further dissimilar rhythms and a punctuating rest in b. 13. The reprise of this opening phrase displays the same techniques in bb. 27-30, yet subtle differences do occur in terms of note lengths, dynamics, and the paraphrasing of the final gestures (see **Ex. 125** above). Freedom is granted to the solo violin during the intermediate section too, and whilst the conversational alternation between soloist and orchestra takes place, the overlapping dotted minims of the orchestra do little to inhibit the solo violin (bb. 15-21 in **Ex. 128**). The primarily separate notes of this section naturally attract a declamatory reading, particularly since bb. 20-21 are emphasised with accents and trills. Although the repeated Bs of b. 20 reflect vocal writing and avoid the steady rhythmic motives of the orchestra with tied notes, the following third section (b. 23) does the opposite. In an odd turn of fates, it is the orchestra who avoids metrical synchronisation with the solo violin, whom now plays mainly straight quavers and emphasises the strong beats of the bar with accents (see **Ex. 129**).

The image shows a musical score for Ex. 129. The top staff is the solo violin part, marked *fz sempre f ed espressivo*. It begins with a half note tied across the barline, followed by a series of eighth notes with accents. The piano accompaniment consists of four staves (treble and bass clefs). The piano part features a series of eighth notes with accents, marked *cresc.* and *f*. The dynamics range from *fz* to *f* and *p*. The piano part ends with a *morendo* marking.

Ex. 129 - M. Bruch, *Scottish Fantasy*, Op. 46, *Einleitung*, bb. 22-26

Whilst declamation can still be considered as a focus of this third section, with frequent slurred pairings given focus through accents, the strict meter and structural basis on two two-bar fragments (bb. 23-24 and 25-26) detracts from its recitative status. Despite this, the virtuosic level of the *Einleitung* is minimal at best, giving way to a style of writing that bears a closer affinity to Haydn's more vocal-orientated models: the fast runs and ornamentation that characterised Spohr's instrumental recitatives, and indeed parts of Bruch's earlier Second Violin Concerto, are seldom employed here. Although the writing for orchestra and soloist maintained a sense of freedom, it is notable that the accustomed tempo markings, which also help to demark recitative phrases, are conspicuously absent here, even when the ritornello returned in b. 15. Whilst we have only gathered a few models of Bruch's instrumental recitative, we cannot help but question whether a different meaning is implied by Bruch's usage of quasi recitative and whether a flexible tempo should really be taken in such instances.

RETURN TO THE AVE MARIA

The confused practices of Liszt's instrumental quasi recitatives regrettably offer little guidance in this case. However, it is fortunate that Bruch's *Ave Maria* contains a number of passages marked as 'Quasi Recit.' with which we may enhance the discussion. That being said, as with examples in Liszt's *Dante Symphony*, a freedom from strict tempo is questionable since the first section, starting at b. 64 (see **Ex. 130**, also denoted as four bars after Fig. F), is marked with the explicit marking: *Allegro moderato quasi Recit.*. The quiet, sustained accompaniment in the strings at this point would contradict such a marking, and even though the accompaniment transfers to the horns and trombones in b. 69, particularly unusual for recitative, the style remains the same. On second glance, however, the accompaniment does contain a steady harmonic rhythm based on minims until the brass offer the solo cello complete freedom with a single held chord. With a number of additional landmines (passing notes in the first violins), Bruch opts to create the essential element of freedom through rhythmical means. Separated by a short three-bar ritornello (bb. 61-63), the opening gesture of the solo cello, accented and slurred, harks back to the earlier recitative only a few bars earlier. From here, Bruch mixes a series of dissimilar rhythms together and uses groups of slurs carefully to avoid any association to the minim beat, not to mention the frequent use of dotted rhythms, too, helping to 'delay' the passage of the solo line. Whilst Bruch's rhythmic design suggests that tempo is adhered to at this point, the *ritardando* that

occurs at the midpoint of the recitative does little to support either side of the argument since tempo modifications have been witnessed in both instrumental and vocal

The image shows a page of a musical score for M. Bruch's Ave Maria, measures 61-70. The score is divided into two systems. The first system is for the Solo Violin and Piano. The Solo Violin part is marked 'Solo Vel. a tempo' and 'Allegro moderato quasi Recit.'. The Piano part is marked 'p' and 'f'. The second system is for the Horns and Poson. The Horns part is marked 'p' and 'pp'. The Poson part is marked 'pp'. The Solo Violin part in the second system is marked 'Solo Vel.' and 'ff'. The lyrics 'ritar - dan - do' are written above the Solo Violin part. The number 9686 is at the bottom of the second system.

Ex. 130 - M. Bruch, Ave Maria, bb. 61-70

recitatives alike. Declamation is a prominent part of this recitative, with focal points of phrases consistently emphasised with accents and *rfz* marks. Slurred feminine endings, too, and the use of slurring and articulation together furthers this point, particularly with the prosaic scale in the final bar of the recitative (b. 71) before Bruch betrays his instrumental style with a virtuosic flourish to reintroduce the ritornello (see Ex. 131).

The image shows a page of a musical score for M. Bruch's *Ave Maria*, measures 72-73. The score is written for a full orchestra and solo violin. The top two staves are for Horns, with the first staff labeled 'Hörner'. The third staff is for Solo Violin, marked 'Solo Vcl.' and 'sempre f'. The bottom four staves are for strings, with various markings including 'pizz.' (pizzicato) and 'arco trem.' (arco tremolo). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems by a double bar line.

Ex. 131 - M. Bruch, *Ave Maria*, bb. 72-73

Later in this central section of the *Ave Maria*, Bruch marks another ‘Quasi recit.’ at b. 101 (also denoted as Fig. I.). Since the most recent marking is only presented in italics, the assumption, therefore, is that *Allegro moderato* is the presiding speed, however, the marking of *a tempo* only five bars later suggests otherwise. The orchestra provides a clue here, since a sustained (although *tremolo*) accompaniment supports the solo cello. With the harmony only changing once per bar, the *a tempo* likely restores the metre, especially since the use of a strict tempo to maintain ensemble with a more active accompaniment is unnecessary in this instance. The dramatic *fp* of the accompaniment at the *a tempo*, and the held notes in lower strings, leads us to question whether the recitative has actually continued past the restatement of tempo. At this point the accompaniment switches to the wind and brass, whose role is certainly more active than the strings previously, confirming in part the end of the recitative. The melodic writing of the solo cello, too, changes in style. The dissimilar rhythms of bb. 101-105 is incomparable to the series of regular patterns, albeit increasingly virtuosic, that begins after the *a tempo* in b. 105. The carefully articulated, accented, and shaped writing of the former passage, marked *con forza* for a more dramatic delivery, again has no equal in the next phrase. Yet intriguingly, once the rising ornamental figures and long series of trills have given way in the solo cello, the orchestra hark back to the recitative with two short imitative fragments before drawing a close to the middle section of the *Ave Maria*.

RECITATIVE VS. QUASI RECITATIVE

What, though, is the difference between Bruch's use of 'recitative' and 'quasi recitative' markings? Initial observations of Bruch's instrumental examples suggests that a more virtuosic approach is present during 'recitative' passages, whilst those marked as 'quasi recitative' lack the same degree of embellishment and actually bear a much closer resemblance with vocal writing. Although further explanations are far from forthcoming, Bruch's vocal works help to illuminate the issue. As with Bruch's *Ave Maria*, tempo is a central issue, and rather than suspending the strict passage of time throughout a recitative as we have seen in numerous vocal and instrumental examples, tempo should be adhered to in the case of quasi recitative. Surprisingly, Liszt's quasi recitatives in his *Prometheus Symphony* had suggested exactly this interpretation while the *Dante Symphony* simply confirmed Liszt's inconsistencies. In Bruch's *Das Lied von der Glocke*, for example, such a

The image displays a page of a musical score for a Terzett. It features a vocal line and piano accompaniment. The vocal line is marked 'quasi Recit.' and includes the lyrics: 'Möge nie der Tag er-schei-nen, wo des rau-hen Krie-ges Hor-den die-ses. May we ne'er the day see daw-ning, when the hordes of war come swarming through our'. The piano accompaniment features a sustained tremolo accompaniment that changes chord on each strong beat of the bar. The tempo indication 'Un poco più vivo. ♩ = 100.' is present at the bottom of the score.

Ex. 132 - M. Bruch, *Das Lied von der Glocke*, Op. 45, No. 22: Terzett, bb. 30-36

passage emerges part way through No. 22 Terzett, where the marking of 'quasi Recit.' in b. 33 is accompanied by the tempo indication *Un poco più vivo* (see Ex. 132). The accompaniment once again betrays the reason behind such a marking, since their seemingly sustained *tremolo* accompaniment changes chord on each strong beat of the bar, and

increasing their regularity in b. 38 to match each quaver in the 6/8 time signature. The end of the quasi recitative, which was sung by the solo alto voice, is identified by the return of the solo soprano and tenor. Curiously, though, a restatement of tempo occurs here too, surely an unnecessary marking for a recitative delivered *in tempo*? The difference, however, is that Bruch marks *Tempo I*, and not *a tempo*, suggesting that its meaning is not to end a suspension of tempo, but to return the music to the earlier direction of *Adagio sostenuto* which governs the movement in general. The vocal line, too, is slightly unusual in that it is created from a number of repeated phrases rather than a completely through-composed design. The opening four bars (upbeat to b. 32-35), for instance, can easily be broken down into two two-bar phrases with the second demonstrating a slight variation whilst retaining the important upbeats, repeated notes in the centre, and falling octave to finish. Later Bruch relies on the same rhythmic fragment, seen twice in b. 38, and once again in b. 41, beginning on a dotted quaver, and followed by three rising semiquavers. Bruch's *Odysseus*, Op. 41, illustrates a number of the same features (see **Ex. 133**), when, during the opening scene, 'Odysseus on Calypso's Island', the title role embarks on another quasi recitative in b. 164

quasi Recit.
a tempo

173 I - tha - ka - In - sel, du son - ni - ge, drink der ge - wal - ti - ge Ne - ri - ten sein grü - nen des

183 Berg haupt er - hebt, seh' ich dich wieder, mein Hei - math land? Pe - ne - lo

192 pei - a, du won - ni - ge, die mir, schein - dend nach I - li - on, e - wige Tren - e ge

201 lebt: seh' ich dich wie - der mein trau - tes Weib?

Seh' ich dich wie - der, mein trau - tes Weib?

Ex. 133 – M. Bruch, *Odysseus*, Op. 41, I. *Odysseus auf der insel der Calypso*, bb. 164-209

(also denoted by Fig. G). Tempo is instantly re-established in b. 164, the opening of the quasi recitative, having been preceded by a *rit.*; a unnecessary marking if tempo had been suspended for the quasi recitative. Once again, the passage in question is brought to a close

by a tempo change, *Allegro moderato* in this case, rather than a restoration after a suspension. Whilst the accompaniment is generally sustained to begin, the regular pulse is a necessary practicality in b. 182 when the first violins are given arpeggio figures instead. Before this point the wind and brass instruments, underpinned by the cellos and double basses, are unusually given a high degree of prominence in the accompaniment. As with *Das Lied von der Glocke*, the melodic line is not characterised by the usual through-composed pathway, but by two large phrases (bb. 164-175 and bb. 182-193) which are separated by a small coda (bb. 176-181) and finished off with a larger closing phrase (bb. 194-209).

Das Lied von der Glocke and *Odysseus*, which provide exemplary illustrations of factors that arise in other vocal works, including *Frithjof*, Op. 23, *Arminius*, Op. 43, *Achilleus*, Op. 50 and *Gustav Adolf*, Op. 73, also resonate strongly with Bruch's instrumental equivalents. The opening quasi recitative of the *Scottish Fantasy*, as discussed, is constructed from three phrases which return in order (ABCABC); hardly a through-composed approach. Whilst the sustained strings that accompany the opening quasi recitative all a free delivery, there are no related tempo directions that denote the return of strict time. Since a *tempo* marking have been found throughout Bruch's vocal repertoire for precisely this function, their conspicuous absence suggests that this phrase should be played in tempo. In the second section of the *Scottish Fantasy* (see **Ex. 128** above), the accompaniment is augmented by the presence of the wind and brass; once again a feature of Bruch's vocal quasi recitative. Similar observations can be made of the quasi recitatives in the *Ave Maria*, with an extended orchestral accompaniment and the presence of a firm tempo. However, it is important to note that the inherent flexibility of the recitative has not been abandoned by Bruch in these sections. As with Spohr's two violin concertos, the increasingly active role of the orchestra is the reason behind the extensive measures both composers take to give the impression of flexibility, achieved through rhythmical means.

VIOLIN CONCERTO NO. 1, OP. 26

Now that all of Bruch's explicitly marked recitatives have been examined, it will be possible to assess Tovey's assertion that the opening of Bruch's First Violin Concerto is declamatory,⁷⁷ and whether it follows in the footsteps of Spohr's *Gesangsszene*.⁷⁸ Alternating with short ritornellos, much like his *Ave Maria*, Bruch's two opening cadenza-like passages are without accompaniment, giving the soloist complete freedom of tempo (see **Ex. 134** and **Ex. 135**).

Allegro moderato.

2 Flöten.
2 Hoboen.
2 Clarinetten
in B.
2 Fagotte.
2 Hörner in Es.
(I, II)
2 Hörner in B.
(III, IV)
2 Trompeten
in D.
Pauken in G, D.
Violine principale

Ex. 134 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 1-6

⁷⁷ Tovey, *Essays*, Vol. 3, p. 196.

⁷⁸ *Ibid.*, p. 176.

Ex. 135 - M. Bruch, *Violin Concerto No. 1, Op. 26*, first movement, bb. 7-12

Whilst neither contains any additional points at which to breathe, the brevity of these passages is notable, bringing to mind the earlier models of Haydn. As with Thym's reference to Beethoven and his concern to shape every nuance, the same seems to be true of Bruch in these two short passages. Both passages are carefully guided by the composer, firstly by holding the very first note of each with a pause⁷⁹ before proceeding. The various *stringendo* and *ritardando* modifications provide direction to the rest of their respective phrases before once again the pause is used on the final note, prolonging the dying away of the solo violin in each case. Through such controls the solo and orchestra's alternating dialogue become progressively more dramatic during this opening section, as do the series of grace notes that embellish the rising figure in the first passage, and the almost neurotic slurred F#-G that the solo violin repeats as if plagued by some inner turmoil in the second. Indeed, since the solo violin finally gives way to the third *ff* ritornello, which has gained in assertiveness each time, it is tempting to draw parallels to the notion of rejection in Beethoven's Ninth Symphony. The overall scheme of material is not Bruch's only concern, since each recitative passage is carefully shaped with dynamics and with either separate notes or very short slurs. As discussed earlier a slur may not necessarily imply melisma, but may simply give the impression of weak and strong phonetic characteristics. In comparison to the considerably lengthy slurs of Spohr's violin concertos, and indeed the recitatives of Beethoven's Ninth Symphony, those of Bruch's two opening passages are minute.

⁷⁹ On this issue, many editions frequently omit the pause that occurs on the very first note of the solo violin, yet it is a consistent feature in the autograph manuscript. See Max Bruch, *Violin Concerto No. 1, Op. 26*, autograph manuscript, NY-pm Cary 54



Ex. 136 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 143-144

Whilst Tovey only indicated that he thought the opening of Bruch's First Violin Concerto was declamatory, the two very similar passages that return at the end of the movement must



Ex. 137 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 145-148

similarly be considered in the same light (see Ex. 137 and Ex. 138). Now it is the solo violin that wins out over the quiet ritornello that separates these two passages, gaining in confidence at every moment and finally extending into a more elaborate cadenza-like style before the orchestra return once more to round out the movement. Considering that this cadenza-like passage (see Ex. 67) exhibits a sudden change in style, characterised by ornamental figurations in much longer slurred phrases, occurs at the end of a recitative, and that Bruch now reintroduces a strict tempo with the marking 'a tempo (Allegro)', arioso suggests itself as a suitable description. Once again it is tempting to draw parallels here between Bruch's recitatives and those of Liszt on the basis that a number of fragments are thematically related, much like Bruch's second Violin Concerto. However, Liszt's recitatives primarily featured exact or very close repetitions of material, where as Bruch, and indeed Spohr, attempt to remove anything but a fleeting resemblance between similar phrases.



Ex. 138 - M. Bruch, Violin Concerto No. 1, Op. 26, first movement, bb. 149-151

AD LIBITUM

Bruch's First Violin Concerto shows many of the hallmarks found in his later instrumental recitatives, particularly the virtuosic style. Once again, that a recitative-based movement is followed by one that is slow and lyrical, relates well with recitative-aria models. What is most noticeable about the recitatives, however, is the designation of such passages not as recitative, but with the marking *ad libitum*. Since the solo phrases are far too short to be

cadenzas in the normal sense of a concerto, added to their irregular and yet returning position in the movement, the term purports to lie at the very heart of recitative, the essence of freedom. This is certainly the case in Mendelssohn's own Violin Concerto, where the cadenza is written-out and marked 'Cadenza Ad Libitum'. R. Larry Todd suggests, too, that Mendelssohn's intention is simply for the performer to approach tempo as they wish.⁸⁰ As with Bruch's, and indeed Spohr's recitative examples, Mendelssohn similarly seeks to provide some direction to the otherwise free music by introducing pauses at crucial moments. However, after examining Bruch's vocal repertoire, another understanding emerges. During Scene III of Bruch's oratorio *Frithjof*, a quasi recitative begins briefly after Fig. G (see Ex. 139).

Ex. 139 - M. Bruch, *Frithjof*, Op. 23, Scene III, Fig. G

As the orchestra and recitative alternate on a bar-by-bar basis, Bruch marks *ad lib.* for all subsequent recitative gestures, and *a tempo* for each orchestral statement. Whilst this enriches our understanding that some of Bruch's quasi recitatives may be understood in free tempo (this is one of very few exceptions), this practice differs somewhat with the norm. As Monson stated, each time a recitative was to be delivered in the rhythm of speech, even if only for a short time, it was marked as recitative;⁸¹ a practice, as we have established, that Bruch consistently adhered to.

⁸⁰ R. Larry Todd, *Mendelssohn: A Life in Music* (Oxford, 2003), p. 426.

⁸¹ Monson, 'Recitative'

Why, then, mark *ad lib.* instead of ‘quasi Recit.’? Bruch’s later work, *Arminius*, illustrates the point further. During the conclusion to No. 6 Scene (see Ex. 140), when the drama centres on the sacred forest, the Priestess sings a number of recitatives which ends with a strophic song. Nine bars before the scene finishes, the accompaniment drops away for three bars when the voice is marked *ad lib.* Since there is no accompaniment, it is perhaps unnecessary for Bruch to even ascribe a freedom from tempo to the Priestess. The musical material at this point acts as a coda to the song since it bears no relationship to the phrase-pairings (whether long or short) that had gone before. The style of the first three bars, too, is somewhat different. Prompted by a dramatic *f* chord of Ab major in first inversion, the Priestess grabs attention with a long held Eb and a simple *pesante* arpeggio descent which helps to mark each word of the text. Returning to a brief lyrical coda of its own, this phrase ticks many of the boxes of a recitative. Bruch’s *Odysseus* shows a similar practice. During the Song of Rhapsodes,

Ex. 140 - M. Bruch, *Arminius*, Op. 43, No. 6 ‘Scene: Im Heiligen Hain’, bb. 168-177, (shown in vocal score for convenience)

Nausikaa, Alrinoos, and the Chorus of Phaires sing of a weeping stranger and ask his name (beginning at Fig. O) (see Ex. 141). Whilst these characters sing and echo in strict time, often with a steady string quaver pulse underneath, when Odysseus finally announces himself Bruch marks *ad libit.* The strings emphasise Odysseus’ statement ‘’Tis I’ with a *fp* chord (in second inversion), sustaining it in support of the remaining statement. With short gestures, separated by a rest, and with a sudden accented leap highlighting the central figures name, once again the objective seems to be a recitative-like declamatory delivery.

Viol. *pp* *fp* *colla parte*

Br. *pp* *fp*

ALRINOOS. *espress.* *pp* *fp*

ODYSSEUS. *colla parte* (ad libit.) *molto espress.*

Sprich, o Fremd-ling, wu - rum weinst du? Ich bin's, bin O - dys - sens
 Say, oh Stran-ger, why thy sor - row? 'Tis I am O - dys - sens

colla parte

colla parte

Ex. 141 – M. Bruch, *Odysseus*, Op. 41, Song of the Rhapsodes, bb. 101-108

As part of the second scene in *Achilleus*, a number of further *ad lib.* phrases can be seen in the bars leading into Fig. D (see Ex. 142). Although overlapping somewhat, *a tempo* and *ad lib.* markings alternate in correspondence with solo voice and tutti gestures. The dramatic nature of the orchestral parts are suggestive of the interjectional accompaniment style common to recitative, with *ff* chords. The text of the voice is quite pronounced with a simple rhythmic setting, ungrouped in the usual notational manner, and emphasised with an accent in the first of two versions at the top of the phrase. In short, there is little evidence here to suggest that ‘recitative’ would not be an unreasonable replacement to describe the passages. However, the same short motif returns again sometime later (leading into Fig. E), diminishing its recitative status since a through-composed nature is clearly missing. Whilst a recitative is marked only a few bars later, suggesting a difference between the two instructions, a declamatory rendering remains the most likely interpretation.

The image shows a page of a musical score for M. Bruch's *Achilleus*, Op. 50, No. 2, Scene 'On the sea shore', measures 96-103. The score is in G minor and 3/4 time. It features piano accompaniment and a vocal line. The piano part includes markings for *colla parte*, *a tempo*, *ad lib.*, *ff*, and *fp*. The vocal line includes the lyrics: "Wa - gen - war - car - Dort bin ich der Kö - nig, mein Reich ist dort! Dort bin ich der Kö-nig, mein!" and the English translation: "There, there am I king and my king - dom there, There, there am I king and my k". The number 8543 is printed at the bottom of the score.

Ex. 142 - M. Bruch, *Achilleus*, Op. 50, No. 2 Scene 'On the sea shore', bb. 96-103

How does this information affect our understanding of Bruch's First Violin Concerto? Firstly, the use of *ad lib.* in the four recitative-like passages of Bruch's opening movement, if we take their meaning to signify only a free tempo, are rather unnecessary. As discussed earlier, through a series of pauses and tempo modifications, the solo line is effectively shaped. With the exception of Mendelssohn's cadenza in his Violin Concerto, which is highlighted foremost *as* a cadenza, usage of *ad lib.* outside of Bruch's music leans towards free tempo for very short cadenzas. Haydn's *Sinfonia Concertante* (see Ex. 143) shows such an example in the final movement (b. 287), as well as a number of passages in the slow movement of Beethoven's Violin Concerto (see Ex. 144) (b. 14). In all of these cases, though, rhythm is not dictated by the composer. Instead, each note, simply from a notational point of view, is represented by exactly the same note lengths. An interpretation of free tempo in these instances, therefore, is quite clear. But considering the very specific rhythms of Bruch's *ad lib.* passages in the First Violin Concerto, in combination with the previously mentioned performance directions, the same interpretation would be at odds with Bruch's efforts. If, then, *ad lib.* implies a declamatory or recitative-like delivery, as his vocal works suggest, the four passages of the First Violin Concerto naturally attain a much stronger recitative status. Why, though, would Bruch not simply mark 'recitative'? Clues towards this question firstly lie in Bruch's previously acknowledged insecurities during the long gestation process of the

First Violin Concerto.⁸² That the next two works which contain recitative are inconsistent in the way they highlight this feature, ‘Recit.’ in Violin Concerto No. 2, and ‘Quasi Recit.’ in the *Scottish Fantasy*, suggests that Bruch was unsure of how to incorporate this vocal element into his music, struggling or experimenting on each occasion to find the most effective way of communicating his intentions.



Ex. 143 – J. Haydn, *Sinfonia Concertante*, Hob. I:105, third movement, bb. 287-289

Ex. 144 – L. v Beethoven, *Violin Concerto*, second movement, bb. 16-18

ROMANZE FOR VIOLA, OP. 85

Whilst Bruch’s practice varies greatly in the first half of his compositional lifetime, culminating in the use of different terms within the *Ave Maria* in 1892, a number of works from after this period exhibit signs of recitative yet attempts to label them have been abandoned. Bruch’s *Romanze* for viola, Op. 85, as hinted at in earlier chapters, features a recitative-like section at the very centre of the work in place of a development. There are no markings to indicate recitative here, yet, as becomes clear from examining Bruch’s many manuscripts, rehearsal figures are not merely placed at random.⁸³ Fig. F, in this case, highlights the beginning of the recitative (see **Ex. 145**). The sustained *tremolo*

⁸² Letter from Max Bruch to Ferdinand Hiller (November, 1865), cited in *Fifield*, p. 62.

⁸³ Bruch normally conducted the first performances of a work from the manuscript

accompaniment is immediately suggestive of a recitative, particularly so when in the third and sixth bars the *tremolo* is dramatically emphasised by *fp* and *sfz > p* respectively, as many impassioned vocal recitatives characteristically demonstrate. Although this type of accompaniment can grant an essence of freedom, as discussed at length previously, Bruch drives the drama forwards with the tempo indication *Un poco stringendo* at Fig. F.

Ex. 145 - M. Bruch, *Romanze* for viola, Op. 85, bb. 60-69. The solo viola part is used here to illustrate an overview of melodic material under discussion

Demisemiquaver upbeat gain an especially fiery character through this speeding up (fourth and sixth bars of Fig. F), particularly when followed by a longer accented octave leap. Spaces for breathing are frequent in this passage, dividing the music into shorter gestures at first, followed then by fiercely virtuosic runs; perhaps betraying a blending of recitative and arioso qualities on a small scale. With a number of feminine gestures, accented at first and slurred to illustrate the hard and soft aspects of the device, the opening of the recitative resonates with many models of recitative. Yet, as the drama continues, hastened by the increasing tempo, so does the sense of virtuosity, culminating in a fluid final three bars before the principal theme

of the romance returns at *Tempo I*. Bruch's use of dissimilar rhythms, though, comes into practice here. In the bars immediately preceding the return of the principal theme, progressing from semiquavers to triplet semiquavers and beyond, Bruch avoids creating any sense of a pattern. Although this contributes to the drive forwards, it is not simply an undisciplined scramble, but draws attention to the emphasised low C of the viola and the final declamatory bar of the recitative. Although many of these features indeed suggest recitative, however, emphasised all the more by the sudden contrast of lyrical romance melodies against the articulated declamatory gestures, Bruch hints towards the principal theme of the romance in the flute and oboe parts at the mid-point, which in turn lessens the impression of recitative.

DOUBLE CONCERTO FOR CLARINET AND VIOLA, OP. 88

Bruch's Double Concerto for clarinet and viola, Op. 88, written in the same year of 1911, similarly exhibits signs of recitative (see **Ex. 146**). From the very first moment of the concerto, the solo viola grabs the audience's attention with an octave leap, lingering on the upper note. The orchestra instantly respond with an orchestral interjection before a virtuosic flourish completes the gesture. After a short breath (quaver rest), the solo viola tries once again, this time with the inflections subtly altered. The first octave leap is now a tenth, enhanced with a double stop a sixth lower. This held note is now shorter than before, increasingly emphasised with the marking *rfz*. In line with Bruch's, and indeed Spohr's avoidance of creating any form of pattern, the second virtuosic flourish contains seven, and not six, steps. The instantaneous drama is relaxed in the third and fourth bars of the concerto as two feminine gestures, both slurred and the second accented with a *rfz*, bring the protagonist's statement to a close. This drama, though, is a dialogue, and the solo clarinet reacts in the next bar. Whilst the solo clarinet echoes the viola's statement, complete with orchestral interjections, Bruch's evasive technique is again at work. Freedom, of course, is easily attained through the sparse accompaniment, but the echoed phrases once more avoid strict reiteration. Each gesture, beginning with a longer note, is specifically written in each case, suggesting, as with the *ad lib.* passages of Bruch's First Violin Concerto, that the tempo and rhythmic instructions should be followed rather than being taken freely. Each virtuosic flourish, too, exhibits different rhythmic groupings and escapes the notion of repetition. Although these flourishes are consistent with the increased level of virtuosity in Bruch's recitatives from their earlier equivalents, it is the posing of solo voice and responding orchestral interjections that draws the strongest reference to the vocal sphere. Signalled by these references, the recitative is yet to conclude at Fig. A once the solo clarinet has echoed

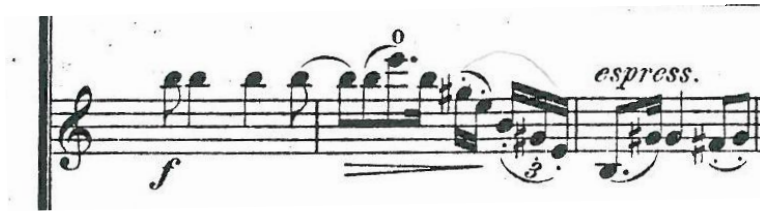
the sentiments of its partner. Instead, the two soloists join together for two simplified versions of the opening gesture, this time more lyrical in nature. Although the orchestra maintain the earlier dramatic connection for the first two bars after Fig. A, this disappears once the two soloists begin a series of alternating imitative phrases. From here the recitative loses any of the declamatory or voice-mimicking features that characterise earlier models. Any aspects that do remain, however, are concealed by the constant crossing over of the two solo voices.

The image shows a musical score for measures 1-5 of the first movement of M. Bruch's Double Concerto for viola and clarinet, Op. 85. The score is arranged in seven staves. The top three staves are for Violin I, Violin II, and Viola, each playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The fourth staff is for Clarinet in A, which has a 'Solo' marking and plays a melodic line with a forte (*f*) dynamic. The fifth staff is for Solo Viola, which has a 'Solo' marking and plays a melodic line with dynamics of *f*, *ff*, *espress.*, and *ff*. The bottom two staves are for Violoncello and Double Bass, both playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

Ex. 146 – M. Bruch, Double Concerto for viola and clarinet, Op. 85, first movement, bb. 1-5

CONCLUSIONS

The thought of using recitative in an instrumental setting seems to have been ever-present for Bruch, from his very first orchestral composition to his last (the First Violin Concerto and Double Concerto for clarinet and viola respectively). Within these examples a number of identifiable models have emerged, based upon both his vocal practices and historical precedent, although not necessarily following on from the latest attempts by other composers. A number of questionable examples from the same combination of solo strings and orchestra remain, however, offering the opportunity to validate our impression of Bruch's practices. The *Romanze* for violin, Op. 42, which, as the original attempt at a Second Violin Concerto, may well show early signs of the same recitative thinking. However, as has been discussed in greater length, the majority of this work focuses on lyricism rather than declamatory aspects. With a series of identifiable themes that recur throughout the romance, the length and internal phrase structures set these apart from the similarities that exist, for example, between *ad lib.* passages in the First Violin Concerto. As discussed, Bruch tries in instances of repetition to keep clear relationships to a minimum. This is the opposite position to Liszt, for example, who mainly disregarded the naturally through-composed style of composition, approaching his recitatives as thematic units which could be repeated and imitated. Bruch's romance, though, does not draw on Liszt's example in this case since the sustained style of accompaniment so characteristic of Bruch's instrumental recitatives, which might instantly draw attention to the presence of such a phrase, is missing throughout the work. The solo violin melody at Fig. B does share some relationship to recitative models since the opening pair of bars, whilst similar, avoid a direct repetition and employ a hint of evasive technique. A focus on the single note B natural in the third bar is (see Ex. 147) certainly unusual for a lyric song, and the fourth bar displays an ideal approach to declamation through slurring and articulation, gaining a sense of flexibility through an effective use of dissimilar consecutive rhythms throughout. Whilst the woodwind and horn accompaniment might not seem abnormal considering Bruch's quasi recitative style, the reappearance of this passage only moments later betrays its use as a type of coda to the first theme of the romance. The passage, therefore, is correctly not marked as a recitative.



Ex. 147 - M. Bruch, *Romanze* for violin, Op. 42, bb. 24-26

Considering that both Bruch's First and Second Violin Concertos present instrumental recitatives, combined with a virtuosic approach expected from a concerto, does his final Third Violin Concerto share similar features? Indeed a number of passages can be seen in the first movement that potentially displays recitative qualities. At Fig. E the strings are given a sustained accompaniment in support of the solo violin with an additional and particularly quiet part for the timpani. Whilst it is conceivable that the timpani could hold some hypothetical programmatic or text-related significance, its presence in a recitative is far from ordinary. The simple accompaniment and the *ritardando* in the bar before Fig. E allow the solo violin a certain amount of freedom. Slowly, this line returns to the original tempo over the course of four bars and signifies the end of this short section under examination. The solo violin shows many signs of declamation, with cross-beat phrasing and the use of additional articulation. Later at the upbeat to Fig. L, the solo violin plays a short two-bar reference to this section. Before a sustained accompaniment takes over, the previous orchestral section ends in a dramatic chordal fashion, leaving a chord in the first inversion as a starting point and making a reference to previous models. In place of a slightly relaxed tempo, *tranquillo* is marked and thereby not sacrificing the general tempo whilst providing a more relaxed character after the heavier orchestral tutti. The same theme reappears for the last time nine bars before Fig. P. On this occasion, the same tempo indications as the first recitative appear, as does the accompaniment style (with an additional horn). Except for small differences in transposition and phrasing, the first and last recitatives are essentially the same, both of which are introduced by a lull in tempo and an increasingly declamatory solo line which distorts the fluctuation in tempo further through its rhythmic design. This is illustrated by the cross-beat phrasing, triplets moving to quavers and the use of *tenuto* immediately before the recitatives begin. Whilst these features bear a resemblance to instrumental models, there is a noticeable shift in focus throughout this concerto towards thematic integrity, something perhaps missing in his earlier work. Through this perspective we can see that Bruch did little to avoid creating direct references as he had done before since each passage is almost identical. On these grounds, therefore, the passages in Bruch's Third Violin Concerto fall short of both instrumental and vocal models.

Bruch's *Adagio Appassionato*, Op. 57, falls over many of the same obstacles (see **Ex. 148**). The now-common juxtaposition of a type of written-out cadenza over a sustained style of accompaniment opens the work. Static only at first, the harmonic movement is much greater than we have encountered in previous models. Bruch's notable virtuosic style, too, is in abundance, but once again extends beyond even that of the concertos examined thus far. Focusing on the solo violin, Bruch makes a great deal out of dramatic leaps, prompted by a demisemiquaver as is illustrated at the soloist's very first gesture and emphasised with the marking *rfz*. Whilst the first of such phrases suggests the use of dissimilar rhythms to promote the notion of flexibility, it becomes clear that the whole first section of the work is dominated the same two-bar phrase, opened by the demisemiquaver leap, a lingering at the top note, and a fast and virtuosic descent. Parallels might easily be drawn to aspects of the First and Second Violin Concertos, but a number of differences set them apart. For the latter, each recitative phrase was characterised by different emphasis and direction, to say nothing of duration or articulation and the relationship with an orchestra that reacted to the solo violin's sentiments. In the case of the *Adagio Appassionato* each phrase lasts for the same length with exactly the same emphasis. The phrases are even organised into two groups of two, each linked by a rising dotted progression (bb. 9 and 14) that strongly emphasises each quaver subdivision; hardly free from a strict meter. In the context of trying to avoid creating patterns, as Bruch has done continually, the present work fails on all accounts.

The image shows a musical score for the solo violin part of Bruch's *Adagio Appassionato*, Op. 57, measures 1-15. The score is in 3/4 time, key of B-flat major, and marked Adagio. It features a solo violin part with dynamic markings from *pp* to *f*, and includes a section marked "A Solo." starting at measure 11. The music consists of four staves of music, showing a melodic line with various rhythmic patterns and articulations.

Ex. 148 - M. Bruch, *Adagio Appassionato*, Op. 57, bb. 1-15. Solo violin part demonstrates melodic overview

To be sure, Bruch's approach to instrumental recitative is characterised by a flair for virtuosity, particularly for the violin. Whilst this style would appear to detract from the many existing models that show a focus of vocal imitation, this is where the foundation of Bruch's technique is drawn from. Through a consistent emphasis on a sense of freedom, whether produced from an entirely solo setting, a supportive and un-inhibitive accompaniment, or by employing rhythmic designs that give the impression of flexibility, particularly at times when the orchestral accompaniment experiences increased prominence or when a strict meter is in evidence, Bruch stays true to the fundamental properties of the recitative. This essence does not exist alone, but rather in tandem with attempts towards instrumental declamation. Certainly the virtuosic, and by its nature less prosaic style of Bruch's melodic writing diminishes the connection between what is arguably the most important feature of recitative. However, in each case there is a clear attempt towards declamation in an instrumental setting. What makes these difficult to appreciate, perhaps, is the constant mixing of the two styles within the same phrase; whilst unmarked, the short recitative passages that occupy the central section of Bruch's *Romanze* for viola illustrates precisely this point. Due to the impressive and attention-grabbing attributes of this virtuosic style, Tovey's thoughts that Bruch had continued Spohr's experiment from the *Gesangsszene* (we should consider Spohr's Sixth Violin Concerto a part of the same experiment) are in part justified. What is misleading, though, is Bruch's heavy reliance on older styles of accompaniment (either unaccompanied or in a sustained style) instead of more modern and active concepts. Whilst this demonstrates a style rooted in tradition, given the often virtuosic context that he places recitative within, especially the concerto, classification as a cadenza could be an easy pitfall. The lack of accompaniment and sense of freedom can undoubtedly be convincing on this point, but on each occasion the brevity of such examples is too great. Bruch's varied use of titles and markings are similarly to blame for our confusion, yet closer examination reveals that his approach remained consistent throughout, conscientiously shaping each nuance. Although Bruch's *Adagio Appassionato*, *Romanze* for violin, and Third Violin Concerto all exhibit minute details of his recitative writing, they fall short of the same musical impact. Such a deficiency demonstrates recitative is only achieved when all characteristics are used at once.

CONCLUSION

Through this investigation, Swalin's claims that Bruch's music contained vocal connections, more specifically his praise of Bruch's 'especial adeptness in the vocal forms,'¹ the central thrust of the thesis, can be confirmed from many different perspectives. With regard to folksong (Chapter 1), romance (Chapter 2) and recitative (Chapter 3), we have diagnosed a consistent influence of vocal writing on Bruch's instrumental works. It is very apposite that Swalin should refer to Bruch's 'style' rather than to a particular work, since the influence of vocal idioms cut right across Bruch's music regardless of genre. For Bruch, this vocal foundation is no mere novelty, but an inherent and important part of his instrumental music. Whilst the present study has focused on music for a solo instrument and orchestra, the influence of vocal idioms clearly run much deeper.

Integrating aspects of both vocal and instrumental styles, Bruch's technique manifests itself primarily on a melodic-thematic level, reflecting his conversation with Abell² and the parallel of Herder's lieder aesthetic.³ As demonstrated in Chapter 1, folksong provides a rich repository for Bruch's raw material. Whether forming a tune or melodic fragment, the revered sense of simplicity (a hallmark of the idiom) is retained through its initially unadorned presentation. Echoes and fragmentary references recur through Bruch's music, still in their original form, binding the work together as a whole. Whilst some works incorporate much larger portions of these folksong melodies, such as 'On a rock by seas surrounded' in the *Adagio on Celtic Melodies*, others use this characteristic style to create a thematic framework around which a solo instrument might seemingly improvise.

Bruch also demonstrates the influence of vocal idioms within the romance, which had been at the heart of Chapter 2. Unlike the widespread effect of folksong on Bruch's style, the vocal characteristics of Bruch's romances are far more localised. Varied vocal and instrumental precedents are partly to blame, but the primary obstacle facing Bruch was how to represent the inherently simple style on vastly expressive instruments. Yet through sectional contrast, which provides the relative context for both complex and simple types, traditional vocal qualities do emerge albeit simulated. This is only accomplished by concentrating all salient aspects of the idiom in particular passages. This is not simply a passing concern in Bruch's romances, casually 'thrown in' haphazardly. Instead, these vocally-inspired sections are

¹ Swalin, *The Violin Concerto*, p. 94.

² Abell, *Talks with Great Composers*, pp. 143-152 cited in *Field*, p 24.

³ Martini, *Deutsche Literaturgeschichte*, p. 214 cited and translated in Seelig, 'The Literary Context', pp. 3-4.

placed foremost in each of Bruch's romances, setting the scene for what to come and conditioning audience expectation. Had such passages been used only in the middle of a composition, they could quite easily be overlooked, but combined with the romance title they take on a completely different guise.

Against the backdrop of two melody-orientated topics, recitative as a traditionally through-composed narrative device (as examined in Chapter 3) might appear rather isolated in our discussion. However, like folksong and the romance before it, Bruch is able to incorporate the recitative into the thematic makeup of his music through repetition. This is plain to see in the First and Second Violin Concertos, as well as the *Scottish Fantasy*. But unlike normal section-based repeats, the relationships between recurring recitatives are somewhat less obvious. The lineage of Bruch's recitative can only be traced through small, distinctly related gestures, such as the very first held notes of the recitatives (*ad lib.*) of the First Violin Concerto and the following virtuosic flourishes. But since the vocal recitative is typically through-composed as a result of its narrative properties, Bruch must prevent any patterns occurring which might disrupt this characteristic. Whether on a phrase-by-phrase basis within a section devoted to recitative (e.g. Double Concerto for clarinet and viola), or on a larger scale (e.g. First Violin Concerto), we can see this on a number of levels. This is in stark contrast to Liszt's recitatives which completely ignore the fundamental through-composed nature, while also sharing obvious bonds with melodies throughout his music. Almost as a microcosm of the structures used within Bruch's romances, where themes are often repeated in the same order as first encountered, the *Scottish Fantasy* demonstrates the same thinking in the *Einleitung*. After the short atmospheric introduction, the recitative becomes the first theme (Fig. A). Whilst the two following phrases are less recitative-like (beginning at Fig. B and 9 bars after Fig. B respectively), the return of very similar material (13 bars after Fig. B) helps to solidify the instrumental recitative within the *Einleitung*.

In the middle movement of the Second Violin Concerto, it falls once more to the opening gestures (here fanfare-like) to link the first two recitatives. Although the pairing of instrumental recitative and virtuosic flourishes strongly connects with the earlier First Violin Concerto, the improvisatory style is an effective means of hiding any identical aspects between phrases. In this case, however, the impact goes much further, since the solo first horn, and then first violins, recount the recitative's opening gesture without a specific

recitative instruction. With an *attacca* direction into the third movement, Bruch's final recitative gesture is actually a foreshadowing of the finale's central theme, extending the vocal connections further still. For the *Ave Maria*, Bruch continues to make the recitative an integral aspect of the music. As with the First Violin Concerto, the obvious relationship of the ritornellos is as much a contributing factor as the recitatives themselves, particularly when the recitatives are distantly related. Given that the *Ave Maria* is drawn from its earlier vocal incarnation as part of the dramatic cantata *Das Feuerkreuz*, one might have anticipated a more exact adaptation. However, the opening measures of the final 'Quasi Recit.' (from Fig. I) are in fact a representation of the central theme from the outer sections. Thus, Bruch continues to forge a strong links between his recitatives and the work as a whole. His recitatives gain even further structural importance in the *Romanze* for viola, exchanging the customary sonata form development for a single unmarked recitative. Interestingly, Bruch has reached a cross-roads between two vocal idioms. Firstly, the omission of a development section corresponds well with the romance ideal of simplicity. Meanwhile, the added narrative element of the recitative finds precedence in the dramatic ballad tradition of the early nineteenth century which greatly affected the romance. While the recitative has little presence throughout the rest of Bruch's *Romanze* for viola, its existence imbues an overall vocal inclination. The presence of the two, therefore, is mutually beneficial, confirming in part their own vocal status through the presence of the other. Such is the case with the *Scottish Fantasy*, *Ave Maria*, and Double Concerto for clarinet and viola whose recitatives are followed by previously existing songs, whether folksong or otherwise.

As Bruch acknowledged himself, creating something new from folksong was of the utmost importance.⁴ In a number of cases discussed in Chapter 1, this is primarily achieved through a three-stage process. The melody is first presented in simplified form, mixed with solo improvisations in the second, before a principally instrumental style leaves behind the earlier simplistic limitations in the third. We observe this on two fronts: the thematic, since only in the third phase does the music move beyond the original folksong melodies; and the stylistic, where both vocal and instrumental styles are mixed to create a new form that is outwardly instrumental, but framed around vocal characteristics. For Bruch's romances, a similar situation is evident. When the principal themes are repeated, their vocal references are consistently void of elaboration that might be expected of an instrumental work. Instead, this

⁴ Letter of Max Bruch to Fritz Simrock (May 1897), cited in *Fifield*, pp. 48-9.

material assumes the position of the unaltered folksong. Since the second ‘mixing’ phase is missing in the romance, the parallels to folksong end here. The reasons behind this are two-fold: Firstly, mixing styles would disrupt the sense of simplicity Bruch created from sectional contrast. Secondly, while folksong and the romance share the same ancestry, they do not share the same aesthetic outlook. Throughout the discussion of folksong, the parallels between Bruch’s opinion and Herder’s much earlier comments have grown closer. Indeed, that Bruch does not employ the same compositional process, since it was Herder that discussed the blurring of boundaries en route to new artful forms,⁵ helps to distinguish between the two vocal idioms at hand.

Yet, for the recitative, Herder’s song-orientated ideal still underpins Bruch’s style. Firmly rooted in vocal principles, whilst giving the outward impression of an instrumental form through a penchant for virtuosity, Bruch creates his own new approach from the ‘modest’ vocal inspiration. Indeed, as with folksong, it is this latter aspect that Bruch harnesses to tie the recitative into the various works through a stylistic perspective, a style which is far from out of place in the primarily concerto-based compositions. In this way, Lauth’s earlier statement that Bruch’s instrumental forms were externally vocal⁶ can be seen as false. Precisely the opposite is true, that his instrumental forms remain externally instrumental, but vocal to the core.

⁵ Martini, *Deutsche Literaturgeschichte*, p. 214 cited and translated in Seelig, ‘The Literary Context’, pp. 3-4.

⁶ Wilhelm Lauth, *Max Bruchs Instrumentalwerk* (Cologne, 1967), pp. 12, 118, and 90, cited in Klaus Wolfgang Niemöller, ‘The Recitative movement in Bruch’s second Violin Concerto: Thoughts about instrumental recitatives and musical prose in the 19th century’, *Studies on Max Bruch for the 50th anniversary of the composer’s death*, Dietrich Kämper (ed.) (Cologne, 1970), p. 69. The translation has been kindly provided by Diane Temme.

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